

English Syllabi:

A ENG 200 Structure of English Words <i>New Course</i>
AENG 205Z – Introduction to Writing in English Studies (3) <i>New Course</i>
A ENG 240/240T/240V/240Z American Experiences <i>New Courses</i>
A ENG 270 Living Literature: Challenges in the 21st Century <i>New Course</i>
A ENG 271 Literature & Globalization: Challenges in the 21st Century <i>New Course</i>
A ENG 272 Media, Technology and Culture: Challenges in the 21st Century <i>New Course</i>
A ENG 291- British Literary Traditions I: From the Anglo-Saxon Period through Milton <i>Course title changed</i> <i>Revised Course</i>
A ENG 292- British Literary Traditions II: The Restoration through the Modern Period <i>Course title changed</i> <i>Revised Course</i>
A ENG 297 Postcolonial Literary Traditions <i>New Course</i>
A ENG 305V Studies in Writing About Texts <i>New Course</i>
A ENG 306 Literary Publication: History and Practice <i>New Course</i>
AENG 310 – Introduction to English Studies (3) <i>Revised Course</i>
A ENG 315 Introduction to Literary Theory <i>New Course</i>
A ENG 334 19th Century British Literature <i>New Course</i>
A ENG 335 Literature in English after 1900 <i>New Course</i>
A ENG 337 19th Century American Literature <i>New Course</i>
A ENG 338 American Literature after 1900 <i>New Course</i>
A ENG 342 Study of an Author or Authors Before Mid-18th Century <i>New Course</i>
A ENG 343 Study of an Author or Authors After Mid-18th Century <i>New Course</i>
AENG 346 - Studies in Shakespeare <i>New Course</i>
A ENG 350 Contemporary Writers at Work <i>New Course</i>
A ENG 351 Studies in Technology, Media, or Performance <i>New Course</i>
A ENG 355 Studies in Film <i>New Course</i>
A ENG 357 Studies in Drama <i>New Course</i>
A ENG 358 Studies in Poetry <i>New Course</i>

A ENG 359 Studies in Narrative <i>New Course</i>
A ENG 360Y Tutoring & Writing <i>New Course</i>
A ENG 369 African-American Literature <i>New Course</i>
A ENG 372 Transnational Literature <i>New Course</i>
A ENG 373 Literature of the Americas <i>New Course</i>
A ENG 374 - Cultural Studies <i>Course title changed</i> <i>Revised Course</i>
A ENG 399 - Honors Seminar <i>Course title changed to Honors Seminar</i> <i>Revised Course</i>
A ENG 402Z Advanced Writing Workshop <i>New Course</i>
A ENG 410/410Y Topics in Contemporary Literary and Critical Theory (3) <i>New Course</i>
A ENG 411/411Y Topics in British Literature and Culture <i>New Course</i>
A ENG 412/412Y Topics in Film or Drama <i>New Course</i>
A ENG 413/413Y Topics in American Literature and Culture <i>New Course</i>
A ENG 416/416Y (= A WSS 416/416Y) Topics in Gender, Sexuality, Race, or Class <i>New Course</i>
A ENG 419/419Y Topics in Technology, Media, and Performance <i>New Course</i>
A ENG 449/449Y Topics in Comparative Literatures and Cultures <i>New Course</i>
A ENG 450/450Y Topics in Writing Studies <i>New Course</i>
A ENG 460/460Y Topics in Transnational Studies <i>New Course</i>
A ENG 465/465Y Topics in Ethnic Literatures in Cultural Contexts <i>New Course</i>
A ENG 485/485Y Topics in Cultural Studies <i>New Course</i>
A ENG 488W/488Z Special Topics (1-6) <i>New Course</i>
A ENG 497 - Independent Study and Research in English <i>Revised Course</i>
A ENG 498 – Thesis Seminar I (4 Credits) <i>Course title changed</i> <i>Revised Course</i>

A ENG 499 – Thesis Seminar II (3 Credits) <i>Course title changed</i> <i>Revised Course</i>
T ENG 102Z Introduction to Creative Writing <i>New Course</i>
T ENG 226/226W Focus on a Literary Theme, Form, or Mode <i>New Course</i>
T ENG 243 Literature and Film <i>New Course</i>
T ENG 270 Honors Living Literature: Challenges in the 21st Century <i>New Course</i>
T ENG 291 British Literary Traditions I: From the Anglo-Saxon Period through Milton <i>New Course</i>
T ENG 295 Classics of Western Literature <i>New Course</i>
T ENG 297 Postcolonial Literary Traditions <i>New Course</i>

A ENG 200 (= A LIN 200) Structure of English Words (3 credit hours)

Instructor: Lee Bickmore, Professor
 Office: AS 238 Office Hours, by appointment.
 Phone: 442-4160
 Email: lbickmore@albany.edu

Summer 2019 4wk1 May 8-June. Fully online, asynchronous

This course is delivered online and asynchronously. It meets or exceeds the total amount of instructional and student work time expected in a traditional in-class course in every week of a 15 week semester: three 55 minute sessions of classroom or direct faculty instruction for every 3 credit course. The contact time achieved in this class is satisfied by (1) instruction or interaction with a faculty member once a week for each week the course runs as well as (2) academic engagement through interactive tutorials, group discussions moderated by faculty, virtual study/project groups, work with class peers and computer tutorials graded and reviewed by faculty.

Course Prerequisites: None

Course Description: Introduction to the structure of English words, including the most common Greek and Latin base forms, and the way in which related words are derived. Students may expect to achieve a significant enrichment in their own vocabulary, while learning about the etymology, semantic change and rules of English word formation.

Student Learning Objectives: In this course we will study the structure of English words from a variety of perspectives. These include:

- Introduction to the history of English words (“etymology”) in their social, demographic, cultural, and linguistic context
- Introduction to the principles of description and analysis of the sound system of Modern English (“phonology”)
- Introduction to the principles and techniques of word constituent analysis (“morphology”)
- Introduction to the analysis of word-meaning and the types of meaning change (“semantics”)
- Introduction to some basic principles of stress-placement in English (“prosody”)

To achieve these goals, we will undertake the following:

- A detailed survey of the composition of the early vocabulary of English placed in the context of population movements and conquests. Topics include: the displacement of the Celts by the Anglo-Saxons, the Viking invasions and the Anglo-Scandinavian “melting pot”, the Norman Conquest and the social stratification of the vocabulary, the Renaissance focus on Classical learning, the discovery of the New World, the globalization of English.

- Analysis of and familiarization with the forms and meanings of some 450 roots and 100 affixes, mostly of classical origin.
- Exposure to and analysis of about 3000 words of literate and/or specialized usage; practice in parsing, recognizing the components, and guessing the meanings of unfamiliar words derived from Greek and Latin.

Textbooks and other materials:

(1) Donka Minkova and Robert Stockwell. 2009. *English Words. History and Structure*. Cambridge: Cambridge University Press.

(2) Workbook for English Words – the exercises are available free only online under “Resources and solutions” (Exercises) on the book’s Cambridge University Press website: www.cambridge.org/englishwords

Requirements and Grading (A-E):

Grading in this class will be based on the following: 3 quizzes (30%), 3 homework assignments (30%), and one writing assignment (15%), and a cumulative final (25%). Any homework turned in late will receive a 10% per day penalty. No homework can be accepted once the answer is presented in class (generally the class period following the one where it is due).

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

There are no make-up quizzes or tests unless it falls within the university’s medical excuse policy

(http://www.albany.edu/health_center/medicalexexcuse.shtml).

Policy on academic integrity:

Academic integrity: “*Every student has the responsibility to become familiar with the standards of academic integrity at the University. Faculty members must specify in their syllabi information about academic integrity, and may refer students to this policy for more information. Nonetheless, student claims of ignorance, unintentional error, or personal or academic pressures cannot be excuses for violation of academic integrity. Students are responsible for familiarizing themselves with the standards and behaving accordingly, and UAlbany faculty are responsible for teaching, modeling and upholding them. Anything less undermines the worth and value of our intellectual work, and the reputation and credibility of the University at Albany degree.*” (University’s *Standards of Academic Integrity Policy, Fall 2013*) For more information, see http://www.albany.edu/undergraduate_bulletin/regulations.html

Topics and assignments week by week: Week 1

What is this class about? The subjects of etymology and morphology. Introductory information about dictionaries and online resources. Lexical heritage (pp.5-7). How did

English get started? The Indo-European family of languages. The Germanic branch.
Reading: Textbook Ch. 2, p. 24-33.

Week 2

Vocabulary composition. Lexical heritage. Core vs. periphery. Patterns of word-formation.

Reading: Chapter 1, pp. 7-23, Ch. 2, p. 32-45 and Ch. 3, p. 46-53.

Week 3

Assignment #1 on chapters 1-2 due

Etymology, source identification. Phonological and semantic nativization of loanwords.

Reading: Textbook Chapter 3, p. 54-61.

Week 4

How do we analyze words into parts? Morphemes and types of morphemes. Cognates and words with shared structure.

Reading: Textbook Chapter 4.

Week 5

Quiz # 1: Chapters 1 -4.

How is allomorphy connected with phonetic processes? Elementary phonetics. English vowels.

Reading: Chapter 5 up to p. 100.

Week 6

More on the history of English vowels (if needed). What do affixes contribute to the meanings of words? The semantics of affixes. How do assimilation rules create variation?

Allomorphy through assimilation.

Reading: Textbook Chapters 5 and 6.

Week 7

Assignment #2 on chapters 4-6 due

What other kinds of variation create allomorphy? Allomorphy caused by deletion and expansion.

Reading: Textbook Chapter 7.

Week 8

Quiz # 2: Chapters 3 – 7

Is allomorphy a universal process? The relationship between historical processes and present-day allomorphy.

Reading: Textbook Chapter 8.

Week 9

More on derivational processes. Fossilized processes creating allomorphy: Grimm's Law, Gradation, Rhotacism. Unpredictable allomorphy.

Reading: Textbook Chapter 8.

Week 10

How and why do meanings of words change? Semantic change in relation to social and cultural change.

Reading: Textbook Chapter 9.

Week 11

Assignment #3 on chapters 7-9 due

The documentation and spread of semantic change. How do we discover semantic change in dictionaries?

Week 12

Quiz # 3. Chapters 8 –9

The history and principles of stress assignment in English. How are classical words pronounced in English?

Reading: Textbook Chapter 10.

Week 13:

The history and present-day status of “jargons”. Technical Vocabulary.

Week 14

Writing assignments due

Recently borrowed words, and their pronunciation. Attitudes to borrowing -- a historical perspective and a present-day perspective.

Week 15

Review for Final Exam

Final Exam (cumulative)

<p>AENG205Z Introduction to Writing in English Studies Fall 2016 Section Class # 4790 Instructor: Laura Wilder TA: Laurin Jefferson Course Policies</p>	<p>Meeting times: M & W 2:45-4:05 p.m. Meeting place: Humanities 112 Instructor email: Lwilder@albany.edu Instructor's office: Humanities 349 Instructor's office hours: M 12:30-2:30 p.m. & by appointment Instructor's office phone: 442-4084 TA's email: Ljefferson@albany.edu TA's office: Humanities 389 TA's office hours: M & W 4:15-5:15 p.m. & by appointment Course website: on Blackboard</p>
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Course Description:

A ENG 205Z Introduction to Writing in English Studies

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. Required of all English majors. Must be completed with a grade of C or better to register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

With AENG 305z, this course satisfies the “Advanced Writing” and “Information Literacy” core competency requirements of the UA General Education Program.

Course credit hours: 3 credits

Student learning objectives: In addition to learning about the opportunities for and demands of writing in English, our goals in this course are to learn how:

- to develop the habits of experienced and scholarly writers, including revising, editing for style, proofreading, and giving and using feedback
- to develop the habits of experienced and scholarly readers, including close re-reading and reading informed by literary theory, genre, and context
- to develop a paper topic, think inventively about the texts you read and write, and formulate an extended critical argument
- to orient your own observations, ideas, and arguments in relation to the arguments of other readers and literary scholars
- to recognize and effectively use conventions of literary and cultural analysis and apply your increasing knowledge of audience, evidence, genre, and style
- to conduct skillful research as a process of inquiry; to find, interpret, evaluate, summarize, synthesize, and document information ethically and effectively

Required Texts: Available from the campus bookstore and Mary Jane Books (522 Washington Ave.): Wolfe, Joanna and Laura Wilder. *Digging into Literature: Strategies for Reading, Analysis, and Writing*. Boston: Bedford/St. Martin's, 2016. ISBN 978-1-4576-3130-6

Available from Mary Jane Books (522 Washington Ave.):

A course packet for Professor Laura Wilder's ENG205Z.

Available on 3 hour reserve at the U.Albany Library and streaming on Blackboard:
High Noon. Dir. Fred Zinnemann. Republic Pictures, 1952.

Attendance: You are expected to be punctual, to attend every class meeting, and to participate in all in-class editing, revising, and discussion sessions. **If you have more than five absences you will fail the course.** Save these “excused” absences to use when you are sick, or when you have an emergency. I will take attendance at the start of every class. If for any unfortunate reason you arrive late, it is your responsibility to see me after class to ask to be marked present. **Late arrivals are disruptive to class, so please do everything you can to avoid being late. More than three repeated late arrivals of more than 5 minutes will be counted as one absence towards the five allowed maximum.**

Cellphones and other portable electronic devices: Please turn off and stow away all portable electronic devices during our class meetings.

Assignments and Grades: Your final semester grade (A-E) will be based on your work completing the following assignments, calculated according to the following percentages:

- Paper 1 (4-5 pages)—20%
 - Paper 2 (5-7 pages)—25%
 - Paper 3 (5-7 pages)—25%
- Further description and grading criteria will be provided for each paper. **To pass the course, you must turn in on time a complete “good faith” draft of each paper.** The completion of these drafts is a course requirement, and your peers and I will respond to your drafts. To complete each final draft, you will need to act upon the comments you will receive on your “good faith” draft.
- Interview project (3-5 pages)—10%
 - Homework assignments—10%
 - Peer review and workshop contributions—10%
- Grade Scale: A (93—100) A— (90—92) B+ (87—89) B (83—86) B— (80—82) C+ (77—79) C (73—76) C— (70—72) D+ (67—69) D (63—66) D— (60—62) E<60

If you have questions about a grade you receive in this course, wait at least 24 hours after receiving the grade to contact me (please read carefully all feedback and develop specific questions). However, do not wait until the end of the course to contact me. Any substantial question about a grade must be made within two weeks of receiving the grade. Do not discard any drafts, assignments, papers, or research materials you produce during the semester until you receive a final grade for the course.

Procedures for submitting assignments: Ensure your name and the date submitted appear on the first page of each assignment.

- **Homework assignments and peer review letters:** These assignments should be typed, printed, and brought to class on their due date. For peer review letters, two printed copies are necessary—one for the instructor and one for the classmate recipient of the letter.
- **“Good faith” drafts of papers 1-3:** Bring one hardcopy to class *and* submit a digital copy to Blackboard before the class meeting on their due date. When submitting drafts on Blackboard, please first save your file in one of these formats: .doc, .docx, or .rtf. Use the “Draft & Paper Submission” link on Blackboard to upload the file for your paper from your computer (look for the “attach file” tool). Double space your drafts, use a 10 or 12-point serif font (eg. Times New Roman), use 1 inch margins all the way around the text, and number your pages. Center (but do not underline, italicize, or place in quotations) a title you give your paper. In other words, format your drafts as you would following the MLA conventions for printed academic essays.
- **Final drafts of papers 1-3:** Submit a digital copy to Blackboard by the specified time on their due date. When submitting final drafts on Blackboard, please first save your file in one of these formats: .doc, .docx, or .rtf. Use the “Draft & Paper Submission” link on Blackboard to upload

the file for your paper from your computer (look for the “attach file” tool). Double space your final drafts, use a 10 or 12-point serif font (eg. Times New Roman), use 1 inch margins all the way around the text, and number your pages. Center (but do not underline, italicize, or place in quotations) a title you give your paper. In other words, format your papers as you would following the MLA conventions for printed academic essays.

Sharing your work with the class: Regularly, you will be required give your drafts to other members of the class for feedback and discussion. Once during the semester you will be scheduled to have one of your drafts discussed in a full-class or small-group draft workshop. This draft will be placed on Blackboard for other members of the class to read. Participation in these peer review and workshop activities is a course requirement.

Late Assignments and Drafts: Papers, drafts, and other assignments must be turned in during class time on the date they are due as listed in our course schedule. **Failure to submit drafts will result in failure for the course. Drafts handed in late may not receive peer and instructor feedback, though thorough revision is still expected. Late final essays may be penalized by lowering the grade earned one full grade for each day after the due date the essay is late.** It is best to contact me *prior* to an important deadline if you may be unable to meet it.

Scholastic Honesty: Turning in work that is not your own or any other form of scholastic dishonesty will result in a major penalty, including possible failure for the assignment or the course. If it appears that you have committed some form of scholastic dishonesty, such as plagiarism or collusion, I will contact you to discuss the matter at once and bring the matter to the attention of the Dean of Undergraduate Education. The incident will be treated in accordance with the University at Albany policies, and further penalties of confirmed, egregious cases can include suspension or expulsion.

From the University’s Undergraduate Bulletin, Academic Regulations:

Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

Examples of plagiarism include: failure to acknowledge the source(s) of even a few phrases, sentences, or paragraphs; failure to acknowledge a quotation or paraphrase of paragraph-length sections of a paper; failure to acknowledge the source(s) of a major idea or the source(s) for an ordering principle central to the paper's or project's structure; failure to acknowledge the source (quoted, paraphrased, or summarized) of major sections or passages in the paper or project; the unacknowledged use of several major ideas or extensive reliance on another person's data, evidence, or critical method; submitting as one's own work, work borrowed, stolen, or purchased from someone else.

We will be covering the use of sources and other relevant issues such as acceptable collaboration on writing projects extensively in class. For documentation purposes, it will be important to keep track of resources you consult during your writing process, so get in the habit early on of “bookmarking” or otherwise keeping track of websites you explore when thinking about paper topics and jotting down title and author information for print materials. I may ask you to provide me with photocopies or printouts of research materials you use. If you have any questions about the use you are making of sources for your assignments, see me **before** you hand in your work.

Writing Center: If you are having difficulties with an assignment, or just simply want someone to brainstorm potential paper topics with or discuss possible writing strategies and organizational techniques to help you get started, I strongly encourage you to use the services offered by the University at Albany's Writing Center in Humanities 140. Here you will find trained tutors capable of assisting you at any step of the writing process. Because they are well aware of issues surrounding scholastic honesty, you need not worry that their assistance is collusion (whereas when receiving assistance from a well-meaning friend or family member, you may need to be more vigilant to detect and avoid possible collusion, for which you may be penalized). Contact information and office hours for the writing tutors may be found at: www.albany.edu/writing.

Reasonable accommodation policy: Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations.

ENG205Z Introduction to Writing in English Studies
Course Schedule

Week	Day	Discussion Topics and Assignment Due Dates
1	M 8/29	Introductions & objectives of the course. Discuss 3 poems on Fever: Bradstreet, Plath, Hughes.
	W 8/31	Discuss “Chapter 1: Why Join Critical Conversations about Literature?” and “Chapter 2: What Is Literary Analysis?” including Silko’s “The Man to Send Rain Clouds” from <i>Digging Into Literature</i> (<i>DiL</i> —Chp 1 & 2 are also available as pdf files on Blackboard). *Homework due: Exercises from <i>DiL</i> that appear on pages 4, 18, 20, & 34-36. (Remember to type, print, and bring to class your homework assignments to receive credit for them towards your final grade.)
2	M 9/5	<i>Labor Day. No class meeting.</i>
	W 9/7	Discuss “Chapter 3: From Surface to Depth” to page 58 from <i>DiL</i> . *Homework due: Exercises from <i>DiL</i> that appear on pages 46-47, 54-55, & 56-58. (Remember to type, print, and bring to class this and all your future homework assignments to receive credit for them towards your final grade.)
3	M 9/12	Discuss Glück’s “Gretel in Darkness” (pages 58-59) and “Chapter 4: Patterns” to page 73 from <i>DiL</i> . *Homework due: Exercises from <i>DiL</i> that appear on pages 59, 66, 69-70, & 73.
	W 9/14	Discuss Ondaatje’s “The Cinnamon Peeler” and sample essays (pages 74-81) from <i>DiL</i> . *Homework due: Questions and Exercises from <i>DiL</i> that appear on page 76.
4	M 9/19	Discuss “Chapter 5: Digging Deeper” through page 110 from <i>DiL</i> . Introduction to Paper 1. *Homework due: Exercises from <i>DiL</i> that appear on pages 85, 87, 89, 93, 97, 100, 103, 105, & 106
	W 9/21	Discuss Bass’s “Antlers,” pages 110-119 from <i>DiL</i> . *Homework due: Questions from <i>DiL</i> that appear on pages 119-120.
5	M 9/26	Discuss “Chapter 6: Opposites” (including Walker’s “Everyday Use”) from <i>DiL</i> . *Homework due: Exercises from <i>DiL</i> that appear on pages 126, 128-129, & 130.
	W 9/28	Discuss Chapter 13 “Developing a Thesis and Organizing Your Essay” and “Chapter 14: Presenting Textual Evidence Effectively” from <i>DiL</i> . *Homework due: Exercises from <i>DiL</i> that appear on pages 277, 282, 288, & 295.
6	M 10/3	<i>No class meeting.</i>
	W 10/5	Discuss Chapter 15 “Revision and Peer Review” from <i>DiL</i> . Draft exchange and peer review letter assigned. Introduction to the interview project. *Homework due: Exercise from <i>DiL</i> that appears on page 309. *“Good faith” draft of Paper 1 due. <i>Bring one hardcopy to class AND submit via Blackboard before class.</i>

7	M 10/10	Workshop paper 1 drafts. *Homework due: print, annotate in preparation for workshop discussion, and bring to class the papers selected for workshop. *Paper 1 peer review letter due (<i>bring two copies</i>).
	W 10/12	<i>No class meeting.</i> Paper 1 drafts returned with instructor comments on Blackboard.
8	M 10/17	Editing paper 1. Introduction to Paper 2: Context-informed Analysis Discuss “Chapter 7: Context” from <i>DiL</i> and poems by Wheatley and Giovanni in course packet. *Homework due: “Now Practice on Your Own: The World is Too Much with Us” from <i>DiL</i> on page 156 and exercises on pages 159-162, & 167-168.
	W 10/19	Discuss “Chapter 8: Genre and Form” from <i>DiL</i> . Discuss poems by Bradstreet in course packet. *Homework due: Exercises and Questions from <i>DiL</i> that appear on pages 177, 179-180, 185-187, & 189. *Paper 1 due. Submit via Blackboard by 9:00 p.m. While submitting, in the Blackboard Assignment Submission “Comment” window describe what you consider to be the three most important revisions you made.
9	M 10/24	Discuss Crane’s “The Bride Comes to Yellow Sky” in course packet and the film <u>High Noon</u> (available online on Blackboard & on 3 hour reserve at Library). *Homework due: List 10 potential questions and 2 potential candidates for your interview project.
	W 10/26	Discuss Chapter 11 “Joining the Critical Conversation” from <i>DiL</i> . *Homework due: Exercises from <i>DiL</i> that appear on pages 226-229, 235, & 241. For the exercise on page 235, use an article written about the literary text you plan to write about for paper 2.
10	M 10/31	Discuss Poe’s “The Pit and the Pendulum” and Gilman’s “The Yellow Wallpaper” in course packet.
	W 11/2	Draft exchange and peer review letter assigned. *“Good faith” draft of Paper 2 due. <i>Bring one hardcopy to class AND submit via Blackboard before class.</i>
11	M 11/7	Workshop paper 2 drafts. *Homework due: print, annotate in preparation for workshop discussion, and bring to class the papers selected for workshop.
	W 11/9	Workshop paper 2 drafts. Paper 2 drafts returned with instructor comments on Blackboard. *Homework due: print, annotate in preparation for workshop discussion, and bring to class the papers selected for workshop. *Paper 2 peer review letter due (<i>bring two copies</i>).
12	M 11/14	Discuss Chapter 9 “Social Relevance” and Chapter 10 “Theoretical Lens” from <i>DiL</i> and the excerpt from Du Bois’s <i>The Souls of Black Folk</i> in <i>DiL</i> pages 325-333. Introduction to Paper 3: Interpreting Through a Theoretical Lens *Homework due: Exercises from <i>DiL</i> that appear on pages 198, 204, 206, 210, & 217.

	W 11/16	Discuss Bruner's "Self-Making Narratives" in <i>DiL</i> pages 334-355. *Homework due: "Now Practice on Your Own" in <i>DiL</i> page 356. *Paper 2 due. Submit via Blackboard by 9:00 p.m. While submitting, in the Blackboard Assignment Submission "Comment" window describe what you consider to be the three most important revisions you made.
13	M 11/21	Discuss selection from Foucault's <i>Discipline and Punish</i> in <i>DiL</i> pages 356-384. *Homework due: "Now Practice on Your Own" in <i>DiL</i> page 384.
	W 11/23	<i>No class meeting.</i>
14	M 11/28	Discuss selection from Kolodny's <i>The Lay of the Land</i> in <i>DiL</i> pages 384-396 and Bak's "Escaping the Jaundiced Eye: Foucauldian Panopticism in Charlotte Perkins Gilman's 'The Yellow Wallpaper'" in course packet. *Homework due: "Now Practice on Your Own" in <i>DiL</i> pages 396-397.
	W 11/30	Discuss Chapter 12 "Using All of the Strategies on a Single Work" from <i>DiL</i> . *Homework due: "Now Practice on Your Own" in <i>DiL</i> pages 256-262.
15	M 12/5	Roundtable discussion of results of interview projects. *Interview project due.
	W 12/7	Draft exchange and peer review letter assigned. *"Good faith" draft of paper 3 due. Append 3 specific questions about your draft that you are interested in having a supportive reader respond to. <i>Bring one hardcopy to class AND submit via Blackboard before class.</i>
16	M 12/12	Paper 3 workshop. Instructor reply to your three questions about your draft of paper 3 will be sent to you via email by 12/14. *Homework due: print, bring to class, and prepare to discuss papers selected for workshop. *Paper 3 peer review letter due (<i>bring two copies</i>).
	M 12/19	*Paper 3 due. Submit by 11:00 a.m. While submitting, in the Blackboard Assignment Submission "Comment" window describe what you consider to be the three most important revisions you made.

E. Schwarzschild
Associate Professor
Class: TTH 11:45-1:05/BB205
Office: HU324
Office Hours: T 1:30-3:30 & by appt
Phone: 442-4389
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SYLLABUS English 240z (#7997)—American Experiences (3 credits) —Fall 2016

A ENG 240Z American Experiences (3 CREDITS)

An exploration of life in 21st century America, this small seminar examines issues of diversity and pluralism including race, class, gender, sexuality, disability, and citizenship through the study of American literature, media, and culture and through students' own writing projects. In this section of 240V we will study many examples of contemporary art that seem to explore possible “rewritings” of “America.” Our central texts (fiction, nonfiction, drama, film, and other arts) will be drawn to a large extent from the work of authors and artists visiting campus this term under the auspices of the New York State Writers Institute and the University Art Museum. Our chosen texts will inform and inspire our in-class discussions and activities. Furthermore, in response to our chosen texts, we will write critically, creatively, and frequently. My hope for the course is that, by the end of the term, you will have honed your ability to write cogently and compellingly about some of the multiple challenges we face living in 21st century America. (Fulfills UAlbany’s “Challenges for the 21st Century” requirement; only one version of English 240/T/V/Z may be taken for credit). No pre-requisites.

Student Learning Objectives:

- Write cogently and compellingly about some of the multiple challenges we face living in 21st century America
- Understand contemporary conversations on diversity and the arts in the U.S.

Required Texts:

--Stephen Adly Guirgis, *Between Riverside and Crazy*
--Laura van den Berg, *The Isle of Youth*
--Adam Johnson, editor, *The Best American Nonrequired Reading 2015*
--Colm Tóibín, *Brooklyn*
AND: Additional readings posted to Blackboard as necessary

Basic Requirements:

ATTENDANCE--Please come to class on time and prepared. **More than two unexcused absences will lower your grade for the course.** Repeated lateness will be counted as an unexcused absence.

PARTICIPATION—We will be exploring this new, contemporary territory together. This course will work best if we all contribute our discoveries, questions, and insights. In addition, class will often be organized to facilitate group-work and the success of this format requires your active participation. You will frequently share your written work with each other. Articulating your thoughts about the work of others will help you to better critique your own writing. Remember, also, that your peers are sharing something significant with you. We should treat the work we share with respect and consideration--that is, we should read it, think about it, and discuss it as carefully and constructively as we can.

WRITING ASSIGNMENTS—All writing assignments need to be turned in **on time, typed, and double-spaced, with page numbers and with 1" margins all around.** Do not submit papers via e-mail. Some assignments will be graded, others will be checked in. Late papers not accepted.

READINGS--The requirement here is simple. Keep up with the reading. Read everything more than once. Read the texts that are assigned. Read other texts that catch your eye. Read texts you hear about. Read, read, read.

Additional Requirements:

RESPONSE PAPERS--I see these papers as, essentially, crafted critical/creative journals. They provide a space for you to test out arguments and observations concerning our readings and discussions. You should write about issues, passages, images, contrasts, and/or similarities that puzzle you, intrigue you, catch your interest. I do not expect you to reach closure in these papers, but **I do expect you to focus on and attend to something specific.** These papers are for beginnings --they are for raising questions, suggesting preliminary answers, imagining longer projects.

These papers should not include summaries of the readings or discussions, nor should they include excessive quotations from the texts (though, of course, you will find it necessary and helpful to quote briefly from the works you discuss). **These papers should be 2-3 pages long.**

SHORT QUIZZES--There will be frequent quizzes to help inspire you to keep up with the reading. These quizzes will not be difficult, unless you haven't done the reading.

EVENT VISITS—You will be required to attend and write about 2 events that involve our visiting authors/artists.

FINAL PROJECTS--We will talk more about these as the semester progresses. The projects should be 10-12 pages long and they will consist of both critical and creative work.

Grading:

20% = Attendance/Participation/Presentations 20% = Quizzes and event reports
25% = Response papers and other writing exercises 35% = Final project

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76)
C- (70-72) D+ (67-69) D (63-66) D- (60-62) E <60

Please note: If you attend class regularly, contribute to discussion, and do all of the assigned work in a timely, thoughtful fashion, your grade should be in the B range. Grades of A and A- are reserved for truly exceptional work.

E-mail:

Feel free to e-mail me to make appointments and to ask questions about your work and to inform me about emergency situations. **You should not** e-mail me to ask about assignments/work that you missed. If you miss class, it is your responsibility to find out what you missed from your classmates.

A Note on Plagiarism:

Don't do it. The work you turn in should be original work you have written exclusively for this class. The university has extremely strict penalties for plagiarism. See the relevant pages in your Undergraduate Bulletin for more details.

Basic Schedule:

1/21—Introduction + Tobias Wolff, "Bullet in the Brain"

1/26—Discuss and write about "An Oral History of Neftali Cuello" (*BANR* 229-240)

1/28—Discuss and write about "Who Wants to Shoot an Elephant?" (*BANR* 1-19)

2/2—Discuss and help select additional readings from *BANR*

2/4—*BANR* reading, TBA.

****First response paper due in class**

2/9—POETRY—readings and discussions from Komunyakaa and Bitsui

2/11— POETRY—readings and discussions from Komunyakaa and Bitsui

****Poetry exercise due in class**

*****Komunyakaa on campus**

2/16— POETRY—readings and discussions from Komunyakaa and Bitsui

2/18—Art Museum Visit (details TBA)

****Second response paper due in class**

*****Bitsui on campus**

2/23—Discussion/Screening of David Shapiro's documentary, *Missing People*

2/25—Discussion/Screening of David Shapiro's documentary, *Missing People*

*****2/26—Shapiro on campus**

3/1—Discuss and write about *Between Riverside and Crazy*

3/3—Discuss and write about *Between Riverside and Crazy*
*****Guirgis on campus**

3/8— Discuss and write about *Between Riverside and Crazy*
****Third response paper due in class**

3/10—Discuss and write about *Between Riverside and Crazy*

3/15 & 3/17—NO CLASS/SPRING BREAK

3/22—NONFICTION—discuss and write about *BANR* selections

3/24— NONFICTION—discuss and write about *BANR* selections
****Nonfiction exercise due in class**

3/29— NONFICTION—discuss and write about *BANR* selections

3/31— NONFICTION—discuss and write about *BANR* selections
****Final project proposal due**

4/5—FICTION—discuss and write about *Isle of Youth*

4/7— FICTION—discuss and write about *Isle of Youth*

4/12—FICTION—discuss and write about *Brooklyn*
****Fourth response paper due**

4/14— FICTION—discuss and write about *Brooklyn*

4/19— FICTION—discuss and write about *Brooklyn*

4/21— Final project presentations
*****van der Berg on campus**

4/26— Final project presentations

4/28—Final project presentations

*****4/29—Tóibín on campus**

5/3— Final project presentations
****Final projects due by 5PM**

AENG 270 Living Literature: Challenges in the 21st Century

Topic: Pocahontas

Professor Wendy Roberts

Spring 2018

T/Th 11:45-1:05 / HU 128

Office: Humanities 341

Office Hours: T/Th 1:30-2:30 or by appointment Phone: 442-4075

Email: wroberts2@albany.edu

Course credit hours: 3 credits **Pre-requisites** - None

Learning Objectives:

Students will be able to:

- engage and critique the difficult history and legacy of colonialism in contemporary literature, film, and historical writing
- develop a thoughtful approach to the analysis of Native American representation and its relation to U.S. culture and politics through the example of Pocahontas
- construct an alternative to the contemporary romantic narrative of and with Pocahontas
- create their own academic community by honing their skills as cooperative team members and engaged interlocutors
- respond to and offer further oral interpretations of texts supported by textual evidence during group or class discussions
- apply modes of close reading and textual analysis

Course Texts: All texts may be purchased at Mary Jane Books 465-2238. It is highly recommended that you purchase books in print form. If you purchase **electronic books**, you must bring a tablet or laptop to class and have corresponding notes on your reading available for you to reference quickly. **You may not read e-books on a smart phone.** If the e-book becomes an issue for participation in the course, you will be asked to purchase a print version or lose your in-class activity points for that unit.

John Davis, *Captain Smith and Princess Pocahontas: An Indian Tale*, 1805 (ISBN 1275866093)

Monique Mojica, *Princess Pocahontas And The Blue Spots* (ISBN 0889611653)

Camilla Townsend, *Pocahontas and the Powhatan Dilemma* (ISBN 0809077388)

Robert S. Tilton, *Pocahontas: The Evolution of an American Narrative* (ISBN 0521469597)

Roxanne Dunbar-Oriz, *An Indigenous Peoples' History of the United States* (ISBN 080700040X)

Course Reader

You will need to purchase, rent, or borrow the following films:

Pocahontas (Disney)

The New World, Director Terrence Malick
Avatar, Director James Cameron

Course Description

General Course Description in Bulletin:

A ENG 270 Living Literature: Challenges in the 21st Century (3):
Thinking critically about the relationship between the past and the present through literary texts. This course explores the persistence of the past in contemporary literature or the relevance of literary traditions to contemporary challenges.

Course Description Specific to Professor Roberts:

The Content: Pocahontas has been a beloved icon since the colonization of the Americas by the British and the founding of the United States. But other than Disney's movie and the ever popular Indian princess Halloween costume, what do you really know about this figure? This course will examine an array of texts--from the primary sources in which Pocahontas first figured in the sixteenth century to the film *Avatar*. Plumbing the depths of the "real" Pocahontas will help us think about the different ideological roles she has served for the American nation and the ways such representations have inhibited (and continue to inhibit) progress toward Native American sovereignty.

The Approach: Research shows that learning takes place best in an interactive environment in which learners are held accountable for their work and receive frequent feedback on their progress. I have designed this course around these principles. What will it look like?

The Process: The course content is divided into multiple sequences, with each focused on a specific aspect of the course's subject. You will do much of the processing and analysis of the literature and fine tuning of your ideas in teams into which you will be placed on the first day of class and will stay in for the entire semester. Your interactions and performance in your team will be crucial to your success in the course. For each sequence, we will go through a similar set of steps:

1. You will read a substantial portion of the reading for the learning sequence on your own and will take a Readiness Assessment Test (RAT) on that section at the beginning of the unit of study. You will actually take each RAT twice—once on your own and once as a team. Both grades count.
2. As the Sequence progresses, you will continue reading literary texts and engage in in-class and out-of-class activities, both on your own and as a member of your team, that are designed to help you gain facility with the material.
3. Each unit will end with a final assessment to demonstrate the fluidity of the knowledge that you have acquired.

Evaluation Method (Grades A-E):

Readiness Assurance Process / 10% individual and 10% team)	20%
Frequent, short, in-class tasks	20%

(some team, some individual)

2 Short Papers	20%
2 In Class Exams	20%
Final Exam	15%
Team Member Performance (peer graded)	5%

Grade Scale: A (93–100) A– (90–92) B+ (87–89) B (83–86) B– (80–82) C+ (77–79) C (73–76) C– (70–72) D+ (67–69) D (63–66) D– (60–62) E<60

Working in Teams: Reading new material can be difficult– but you are not alone! Learning is best thought of as a collaborative enterprise. As such, you will be working in stable teams for the entire semester. Several graded assignments will involve in-class collaboration with other students, including team tests and assorted critical thinking tasks. At the end of the semester, you will also be asked to evaluate the “helpfulness” of the contributions of each of your team members and to assign a grade that counts as part of their grade for this course. It will not be possible to give all members of your team the same number of points.

Attendance and Make-up Policy: Missed assignments receive no credit: there is simply no way to make up “real-time” class work. If you must miss class, you have the following “safety valves”: 1) The average of the best 90% of your in-class work (both individual and team components) will count toward your grade; 2) the lowest RAT grade (individual and team components) will be dropped from the calculation of your average.

Regarding papers: Late papers will be accepted but marked down one half a letter grade each day they are late.

Lateness-Tardiness Policy: If you need to arrive late or leave early and thereby miss part or all of an in-class assignment, you will receive no credit for that assignment, neither for the individual work nor for the work of your team in your absence. *If you know that it will be difficult for you to consistently get to class on time and stay for the entire period, you should drop the course and take it at a later date, when your life’s circumstances are more manageable.*

Cell Phone and Laptops: Please turn off cell phones before entering the classroom. You are encouraged to bring your laptops/tablets, but please refrain from activities that are not directly related to in-class work. Smart phones are not appropriate for reading course texts.

Plagiarism & Academic Integrity: When you write your papers, you should clearly credit any sources from which you borrow. You should not turn in any work that is not your own. University at Albany considers plagiarism (accidental or otherwise) a severe violation of the educational trust. When you take tests, you must keep your eyes on your own work unless collaboration is explicitly permitted/required. Violating academic integrity in this course will result in a failing grade and an official report to the administration. You may review the University’s policies here: https://www.albany.edu/undergraduate_bulletin/regulations.html .

Provisions for Students with Disabilities: Any student with a verified/documented disability requiring special accommodations should speak to me and to Disability Resource Center (518-442-5490) as soon as possible, and by no later than the second week of classes. All such discussions will be held in the strictest confidence.

SCHEDULE OF READINGS, TESTS, ASSIGNMENTS

[* indicates the reading is in the Course Reader]

Sequence One: Thinking Red

- Th Jan 22 Introduction, Teams, practice RAT
- T Jan 27 SNOW DAY
- Th Jan 29 Readings Due: *Robert Conley, “We Wait”; *Vine Deloria, “American Fantasy”
Application: Conley and Deloria
- T Feb 3 **RAT 1**
Readings Due: Roxanne Dunbar-Ortiz, *An Indigenous Peoples' History of the United States*, Introduction, “This Land” and Chapter 1 “Follow the Corn”;
*Rayna Green, “The Pocahontas Perplex”; *David D. Smits, “The ‘Squaw Drudge”
- Th Feb 5 Application: Rayna Green, “The Pocahontas Perplex”; David D. Smits, “The ‘Squaw Drudge”
Short paper 1 due Friday at Midnight via Blackboard

Sequence Two: Romancing the Princess: The Early Stories

- T Feb 10 **RAT 2**
Readings Due: *John Smith, except from *A Generall Historie of Virginia* (1624);
*Clara Sue Kidwell, “Indian Women as Cultural Mediators”; *Kathleen Brown, “In Search of Pocahontas” from *The Human Tradition in Colonial America*; John Davis, *Captain Smith and Princess Pocahontas* (pages 1-56)

- Th Feb 12 Application: Smith, Brown, and Kidwell
- T Feb 17 Reading Due: Camilla Townsend, *Pocahontas and the Powhatan Dilemma*, Chapters 1 through 5.
Application: Townsend
- Th Feb 19 Application: first half of John Davis (1-56)
- T Feb 24 Reading Due: Finish John Davis and Tilton, *Pocahontas*, Chapters 1 and 2
Application: Davis and Tilton
- Th Feb 26 **In Class Exam 1**
- Sequence Three: Indian Removal and the Developing Stories**
- T Mar 3 **RAT 3**
Readings Due: George Washington Parke Custis, *Pocahontas, or The Settlers of Virginia*; Tilton, Chapter 3: "The Pocahontas Narrative in the Era of the Romantic Indian"
- Th Mar 5 Application: Custis, *Pocahontas* and Tilton, Chapter 3
- T Mar 10 Application: Custis, *Pocahontas* and Tilton, Chapter 3
- Th Mar 12 Reading Due: Tilton, Chapter 4, John Gadsby Chapman's *Baptism of Pocahontas*
Application: *Tilton*, Chapter 4
In Class Team Task instead of Exam / still worth 10%
- T Mar 17 Spring Break
- Th Mar 19 Spring Break
- Sequence Four: The Reel Pocahontas**
- T Mar 24 **RAT 4**
Reading Due: Camilla Townsend, *Pocahontas and the Powhatan Dilemma*, Chapters 6 through 9; *Renato Rosaldo, "Imperialist Nostalgia"
- Th Mar 26 Viewing Due: Disney's film *Pocahontas*
Application: Disney's film *Pocahontas* and Townsend
- T Mar 31 Reading Due: *Steven Mintz, "Movies, History, and the Disneyfication of the Past: The Case of *Pocahontas*."
Application: Disney's film and Mintz
- Th Apr 2 Viewing Due/Application: Terrence Malick's film *The New World*

- T Apr 7 **No Class / Short Response Online**
- Th Apr 9 Application: Malick's film and Rosaldo
- T Apr14 Viewing Due: James Cameron's *Avatar*
Application: *Avatar*
- Th Apr16 Application: *Avatar*
Short Paper 2 Due Friday at Midnight via Blackboard

Sequence Five: Unsettling Settler-Colonialism: Natives Representing Natives

- T Apr 21 **RAT 5**
Reading Due: *excerpts from Custalow, Dr. Linwood "Little Bear," and Angela L. "Silver Star" Daniel. *The True Story of Pocahontas: The Other Side of History*;
*Andrea Smith, *Conquest*, "Sexual Violence as a Tool of Genocide"
- Th Apr 23 Application: Custalow and Smith
- T Apr 28 Application: Custalow and Smith
- Th Apr 30 Reading Due: *excerpts from *Unsettling Ourselves*
Application: excerpts from *Unsettling Ourselves*
- T May 5 Application: excerpts from *Unsettling Ourselves*
And Review.
- Th May 7 Reading Day
- F May 8 10:30am -12:30pm COMPREHENSIVE FINAL EXAM**

AENG271 : Literature & Globalization: Challenges in the 21st Century

Class #: 7156

UAlbany Main Campus, HU 128

Mondays and Wednesdays 4:15PM - 5:35PM

Spring 2018

Bret Benjamin (bbenjamin@albany.edu)

Office: Humanities 326 (442-4071)

Office Hours: : T-TH 3:00-4:00 pm and by appointment

COURSE CREDIT HOURS: 3

COURSE PREREQUISITES/COREQUISITES: None. No prior knowledge of literary studies is required.

COURSE DESCRIPTION:

- **Undergraduate bulletin course description:**

Examination of contemporary world literature in the light of the challenges of globalization

- **Course introduction:**

When you open a novel set in a culture that seems "foreign" to you, you may hope the storyteller will be a knowledgeable, clear-sighted guide to an unfamiliar part of the world. When I first read the novel *Midnight's Children*, I too expected it to hold a mirror up to the "truth" about India and its people. I later realized the storyteller was a liar in more ways than one: he often made "mistakes" and contradicted what he said earlier. He even dared to deliberately draw attention to ways he may not be in a state of mind to be trusted. Salman Rushdie, the author, confessed he "went to some trouble to get things wrong," even regarding historical facts about India, and said the "wrongness feels right." Why? The novel became a quest to find out what the purpose of such unreliability may be.

This semester, we will read novels that cross the borders of culture and nation and investigate the counter-intuitive ways the storytellers seem to want to slow down or obstruct our search for the unfiltered "truth" about "others." We will observe how such unreliable storytellers build, *destroy*, and rebuild a relationship with us, the "foreign" readers.

The novels we will read are contemporary: *Exit West* by Mohsin Hamid, *NW* by Zadie Smith, *My Name Is Red* by Orhan Pamuk, *Austerlitz* by W.G. Sebald, and *Midnight's Children* by Salman Rushdie.

STUDENT LEARNING OBJECTIVES

Upon completion of this course, students will be able to:

- **apply modes of close reading and textual analysis**
You will become a more observant reader of not only literary fiction but also various other acts of storytelling pervasive around us, by practicing analysis of *how* stories are told (that is, how the author and/or narrator mediates our access to the storyworld through narrative form) not just *what* happens in the storyworld.
- **understand and apply theoretical models when interpreting texts**
You will gain competency in applying several concepts from narratology that are useful tools for analyzing the various characteristics and effects of narrators, especially unreliable narrators.
- **distinguish between different critical approaches to textual interpretation**
You will complete introductory readings, with a list for recommended further reading, on several ongoing scholarly debates about the significance of nationalism, colonialism, modernization and globalization. You will compare how various scholars used these concepts to analyze the varying historical, political experiences of readers of various communities. You will then investigate connections between these scholarly arguments and the phenomenon of what readers of a certain community, especially our own U.S. reading community, tend to expect and notice when consuming stories produced in a different cultural / political community, for example, a novel from India.
- **identify a pertinent issue and support an analytic argument about it amidst conflicting viewpoints, effectively revise drafts in response to constructive criticism, and apply disciplinary genre conventions including argumentative strategies, organizational structures, citation practices, and acceptable forms of evidence**
You will practice communicating your analytic observations about a novel's themes and narrative form in a clear prose style and format suitable to a college-level audience, and practice incorporating specific examples from the novel into your essay to support your argument.

UALBANY GENERAL EDUCATION COMPETENCIES: This English course meets the following General Education Requirement: Challenges in the 21st Century

COURSE MATERIALS:

1) The following five novels are *required* for this class. You will be considered absent if you do not bring

the assigned book dates we are scheduled to discuss it (though if you are still encouraged to stay and audit the discussion). Be sure to obtain a *print copy*. You will not be permitted to use digital formats of these primary discussion texts in class. These books are readily available (used or new) through libraries, the campus bookstore or on-line book vendors.

1. **Midnight's Children: A Novel.** Author: Salman Rushdie, ISBN: 9780812976533, Publisher: Random House
2. **Exit West.** Author: Mohsin Hamid, ISBN: 9781432847654, Publisher: Gale Group
3. **Austerlitz.** Author: W. G. Sebald, ISBN: 9780812982619, Publisher: Random House Publishing Group
4. **My Name Is Red.** Author: Orhan Pamuk, Erdag Goknar (Translator), ISBN: 9780375706851, Publisher: Knopf Doubleday
5. **NW.** Author: Zadie Smith, ISBN: 9780143123934, Publisher: Penguin Publishing Group

2) You need **reliable access the internet and a printer**. I will assign supplementary readings in the form of PDF files or other web content available through Blackboard. You will need to print reading materials to bring to class when requested.

COURSE REQUIREMENTS:

Assignment Descriptions:

- **Five short reading responses (30 points x 5 = 150 points = 16.66 % of semester point total):** Post observations in about 250-500 words about the novel you are reading in response to questions or prompts on Blackboard. **Due dates: Feb 5, Feb 12, Feb 19, Mar 26, Apr 9.**
- **Mid-term literary analysis paper (200 points = 22.22 % of semester point total):** Essay in 8-10 double spaced pages, MLA format. You will closely analyze passages from a novel to help other readers notice interesting features of the form of narration and develop a thesis about how this distinct form of storytelling, which may often seem unreliable or unconventional, affects the reader's habits of thinking on key thematic issues you found in the novel. A strong essay will not only highlight key passages and demonstrate what is unusual about the form of storytelling, but furthermore, give a clear sense of *what is at stake* in this formal innovation. **Due Mar 14.**
- **Final literary analysis paper (250 points = 27.77 % of semester point total):** Essay in 10-15 double spaced pages. The task is similar to the mid-term: you will choose one of the three novels we read since mid-term and closely analyze the narrative form and develop a thesis about how this form affects your interpretation of the work. **Due May 16.**
By this time in the semester I expect you to have benefited from class lectures showing examples of how student writing submitted in the mid-term could have been revised for greater clarity and specificity, and therefore your final essay will be graded with more rigorous criteria.

Examinations:

- **Five reading progress quizzes (20 points X 5 = 100 points = 11.11 % of semester point total):** Closed-book, true or false questions to briefly check that you are reading the novels on schedule: **Dates: Feb 5, Feb 19, Mar 19, Apr 2, Apr 16.**
- **Five reading progress exams (40 points X 5 = 200 points = 22.22 % of semester point total):** Open-book exam in which you write paragraph length responses to questions regarding

interesting formal features of the novel(s) and conceptual “keywords” discussed in class lectures.
Dates: Feb 14, Feb 28, Mar 28, Apr 11, Apr 25.

GRADING

Grading Scheme: A-E; 3.0 credits

Five short reading responses (30 points x 5 = 150 points)

- Five short reading responses (30 points x 5 = 150 points)
- Final literary analysis paper (250 points)
- Mid-term literary analysis paper (200 points)
- Five reading progress quizzes (20 points X 5 = 100 points)
- Five reading progress exams (40 points X 5 = 200 points)

How to calculate your grade:

$(\text{Total points you earned}) \div (\text{Total points possible to earn}) \times 100 = \text{Your percentage grade.}$

Use the following chart follows to convert your percentage into a letter grade.

Your Percentage	Your Final Grade
94-100	A
90-93	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
<60	E

UNIVERSITY POLICIES:

Policy on Academic Integrity:

Every student has the responsibility to become familiar with the standards of academic integrity at the University. Student claims of ignorance, unintentional error, or personal or academic pressures cannot be excuses for violation of academic integrity. If there is any possibility of confusion, it is your responsibility to ask the instructor in advance. Refer to the undergraduate bulletin for University's Standards of Academic Integrity: http://www.albany.edu/undergraduate_bulletin/regulations.html.

Here is the University’s definition of plagiarism: “Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of

research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness."

Plagiarism also includes the following:

- 1) "Plagiarizing yourself" by turning in the same (or near same) work for more than one course. All written homework must be new, original work that has not been previously submitted for academic credit.
- 2) The piecemeal construction of a "new" text out of others' texts (including documents and webpages found on the internet)
- 3) The failure to document primary and/or secondary sources or any factual information and statistical data that is not "common knowledge"
- 4) Stealing others' ideas and/or arguments, even if you paraphrase their texts and "translate" their language into your own words
- 5) Not crediting your classmates' work, their comments in group workshops, class discussions, and out-of-class discussions, or materials presented by the instructor in class.

Penalty for first discovery of any amount of plagiarism:

- Automatic reduction of two letter grades for the entire course (example: your semester grade will drop from A to C) *and*
- The instructor submits a Violation of Academic Integrity Report (VAIR) to the Dean of Undergraduate Studies.

Penalty for second offense:

- Automatic failure for the entire course, without exceptions *and*
- The instructor submits a second to Violation of Academic Integrity Report (VAIR) the Dean of Undergraduate Studies. A second report will trigger a student conduct hearing and any resulting penalties by the University.

The University does not permit any student to drop a course to avoid the penalty for plagiarism.

Reasonable Accommodations:

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 130, 518-442-5490, DRC@albany.edu). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations.

If you are registered with DRC at the University of Albany, please present a letter of accommodation in a timely manner, preferably within the first two weeks of the semester.

For more information about the DRC: <http://www.albany.edu/disability/prospective-new.shtml>

Sexual Violence Prevention and Title IX Reporting:

Title IX of the Education Amendments of 1972 is a federal civil rights law that prohibits discrimination on the basis of sex in federally funded education programs and activities.

The SUNY-wide Sexual Violence Prevention and Response Policies prohibit offenses defined as

sexual harassment, sexual assault, intimate partner violence (dating or domestic violence), sexual exploitation, and stalking. The SUNY-wide Sexual Violence Prevention and Response Policies apply to the entire University at Albany community, including students, faculty, and staff of all gender identities. The University at Albany provides a variety of resources for support and advocacy to assist individuals who have experienced sexual offenses.

Confidential support and guidance can be found through the Counseling Center (518-442-5800, https://www.albany.edu/counseling_center/), the University Health Center (518-442-5454, https://www.albany.edu/health_center/), and the Interfaith Center (518-489-8573, <https://www.albany.edu/spirituality/onCampus.shtml>). Individuals at these locations will not report crimes to law enforcement or university officials without permission, except for in extreme circumstances, such as a health and/or safety emergency. Additionally, the Advocates at the University at Albany's Advocacy Center for Sexual Violence are available to assist students without sharing information that could identify them (518-442-CARE, <https://www.albany.edu/advocacycenter/>).

Sexual offenses can be reported non-confidentially to the Title IX Coordinator within The Office for Equity and Compliance (518-442-3800, <https://www.albany.edu/equity-compliance/>, Building 25, Room 117) and/or the University Police Department (518-442-3131, <http://police.albany.edu/>).

Please note, faculty members are considered "responsible employees" at the University at Albany, meaning that they are required to report all known relevant details about a complaint of sexual violence to the University's Title IX Coordinator, including names of anyone involved or present, date, time, and location.

In case of an emergency, please call 911.

OTHER CLASS POLICIES:

How to Submit Homework:

- **Submit *all* assignments online on Blackboard** by the deadline. Double check that each submission is in the correct designated folder of Blackboard, in the specific length and file format requested.
- **I only accept PDF and .doc or .docx files.** Files in .pages format or links to content in the cloud are unacceptable.
- Double-check the status of all your on-line submissions *before* the deadline! Don't risk losing points because your file is hidden in the wrong folder in Blackboard or cannot be opened for technical reasons.
- Only on occasions when you are specifically requested, bring a **printed copy** of your homework assignment to class (*in addition to* submitting it on Blackboard for safekeeping). I may need a printed copy to speed up grading or to use during an in-class activity.

Attendance Policy:

- **9 or more absences:** Automatic failure of the course.
- **7-8 absences:** The penalty will be directly applied to your final grade. I will deduct a FULL letter from your final semester grade. For example, an "A" will become a "B"; a "B+" will become a "C+."
- **5-6 absences:** The penalty will be directly applied to your final grade. I will deduct a half a letter from your final semester grade. For example, an "A" will become a "A-

- **Any absences of 4 or less** will be recorded to keep a total tally but these will NOT be directly applied as a penalty on your final semester letter grade. This is intended as a pre-emptive, built-in accommodation given for personal **emergencies and important events** such as religious observations, civic or family obligations, etc. For most students, this eliminates the need to present medical notes or other documentation to the instructor personally for *short-term* illnesses, unless your total tally exceeds 4 absences. (For long-term medical issues, refer to the bullet point on “Medical Excuse” below.)
- Even if you are physically present and submit the classroom work, **the instructor will have the authority to count you as absent for the following reasons.**
 - Disruptive behavior (chatting with neighbors, refusing to answer direct questions, etc.)
 - *Inappropriate* use of electronic devices (cell phones, laptops, etc.)
 - Arriving more than 10 minutes late
 - Leaving class early without informing me of the necessity beforehand.
 - Not having the book or manuscript required for discussion
 - Sleeping
 - Other
- Medical Excuse: If you have a medical issue that prevents you from attending class for a long term, please be sure to seek your academic advisor, disability resource center staff, or other appropriate channels on campus for guidance and mediation, since it is beyond the instructor’s professional capability to fairly evaluate each student’s medical needs and accessibility requests.
Please refer to the University's Medical Excuse Policy:
http://www.albany.edu/health_center/medicaexcuse.shtml

Late Assignment Policy:

- **For the mid-term or final paper:**
If you need to an alternate deadline, you must contact me *at least two weeks in advance.*
If you are planning your schedule *ahead* of the deadline responsibly, I can accommodate a delay of a few days (but no longer than a week).
- **For Blackboard reading response posts, preparatory exercises, quizzes, exams and other graded activities in the classroom: No late work accepted. No exceptions.**
You cannot “make up” activities that other students completed and submitted in the classroom at a later time, because the activities are designed to be interactive with other people in the class or useful at a specific stage in the course. Please also be aware that you should not expect the instructor to repeat in-class presentations for absent students. (See the section on “Policy on Late Work” below). I urge you to make it a principle to be absent only for emergencies and important events such as religious observations, civic or family obligations, etc.). **I encourage you to form study-partnerships with classmates** to help remind each other of assignments, help take notes, and provide feedback on one another’s drafts. **Also make use of the couple of extra credit events at the New York State Writer’s Institute** that you can attend as an alternative opportunity to supplement your participation points.

Incomplete Policy:

An “incomplete” is likely to become a serious burden on your academic progress. Do not request an

incomplete except in highly unusual, exceptionally extenuating circumstances, and do not expect that all requests will be accepted.

Threatening or Hostile Behavior:

- Any threatening or hostile behavior directed against me or classmates will result in (a) immediate notification of Judicial Affairs, (b) the offender's non-negotiable, automatic failure for the class and (c) possible academic probation, suspension, or expulsion from UAlbany.

Inclement Weather and Class Cancellations:

- In the event that the University cancels one or more class meetings due to inclement weather, or in the rare event that I need to reschedule the class due to a personal emergency, I will email the class about adjustments to upcoming assignments.
- In the event of such unforeseen cancellations, it is your responsibility to check your email and our course page on Blackboard in a timely manner to stay informed about any revisions to the reading and writing schedule.

Electronic Devices in Class:

- As a general rule, use of electronic devices in a manner that is irrelevant to the class will be considered disruptive behavior and is strictly prohibited. As already stated above (see "Attendance Policy"), the instructor has the authority to count you as absent.
- Laptops are prohibited except in cases where the student has spoken to the instructor in advance about a strong preference for taking notes on a computer. Students who have made a special arrangement to use laptops for note-taking in class will be requested to sit near the front closer to the instructor to facilitate eye-contact. I also discreetly spot-check the screen of students laptops before and during class to prevent distracting misuse of technology. Do not have any private (or otherwise inappropriate) information open to view on your screen. Phones are prohibited at all times, except to call emergency services. *Do not* plan on taking notes or looking up materials on your smart phone.

Email Policy:

- In general, please **allow up to 48 hours for your e-mail to be read.**
- I encourage questions and comments by e-mail, but before hitting "send," review the following list of **common faux pas.**
 - You forgot to sign your name and I can't figure out who you are.
 - Your e-mail does not meet basic standards of academically appropriate language and courtesy.
 - Your e-mail asks for information that I already clearly provided in the syllabus, assignment handout, etc.
 - Your e-mail demands a written response in a manner that significantly exceeds my time constraints. **If you'd like to discuss a working draft of your manuscript** before the final deadline, for example, you are welcome to email me the draft in advance, but then you should

make an appointment to **come and discuss the draft together during office hours** instead of simply passively requesting a long written response from me.

Inclusive Learning Environment:

It is expected that each of you will contribute to creating an inclusive and respectful learning environment. You are expected to treat each other with dignity and value differences in perspectives. Hurtful or hateful language and actions will not be tolerated.

COURSE SCHEDULE:

Session #	Date		Topics / Class Plan / Text You Need to Bring	Readings/Assignments Due Before Class “(BB)” means the text is available on Blackboard
1	Jan 24	W	Overview of Syllabus	
2	Jan 29	M	Introduction to some key terms: “Levels of Narration,” “Narrator” “Implied Author” and “Unreliability”	Look over the syllabus PDF file (BB)
	* January 30 2018 Extra Credit Event	Tu	Gish Jen Craft Talk “Explaining the East-West Culture Gap” in the Science Library Standish Room at 4:15 pm , followed by a presentation at the Huxley Theatre, NYS Museum Cultural Education Center at 7:30 pm https://www.albany.edu/writers-inst/	
3	Jan 31	W	(Continued) Introduction to some key terms: “Levels of Narration,” “Narrator” “Implied Author” and “Unreliability”	Be prepared to discuss the PDF file Keywords 1 (“Unreliable Narrators”) Be prepared to discuss the PDF file of an excerpt from Salman Rushdie's essay collection <i>Imaginary Homelands</i>
4	Feb 5	M	<i>Midnight's Children</i> by Salman Rushdie. Bring the whole book. Reading Progress Quiz	(1) Post a short reading response of 250-500 words (writing prompt on BB).

5	Feb 7	W	<i>Midnight's Children</i> by Salman Rushdie	Be prepared to discuss the PDF file Keywords 2 ("National Culture & Nationalism")
6	Feb 12	M	<i>Midnight's Children</i> by Salman Rushdie	(2) Post a short reading response of 250-500 words (writing prompt on BB).
7	Feb 14	W	<i>Midnight's Children</i> by Salman Rushdie <i>Reading Progress Exam</i>	Be prepared to discuss the PDF file Keywords 3
8	Feb 19	M	<i>Exit West</i> by Mohsin Hamid <i>Reading Progress Quiz</i>	(3) Post a short reading response of 250-500 words (writing prompt on BB).
9	Feb 21	W	<i>Exit West</i> by Mohsin Hamid	Be prepared to discuss Be prepared to discuss the PDF file Keywords 4
10	Feb 26	M	<i>Exit West</i> by Mohsin Hamid	Choose one of the two novels we've read. Post a draft thesis / key question(s) you'd like to explore regarding an aspect of the form of narration and its effects on the reader. Provide quotes of passages from the novel you plan to analyze (writing prompt on BB).
11	Feb 28	W	<i>Exit West</i> by Mohsin Hamid <i>Reading Progress Exam</i>	
12	Mar 5	M		Midterm Paper Workshop
13	Mar 7	W		Midterm Paper Workshop
	Mar 12	M	<i>Spring Break</i>	
	Mar 14	W	<i>Spring Break</i>	Midterm Paper Due
14	Mar 19	M	<i>Midterm Point</i> <i>Austerlitz</i> by W.G. Sebald <i>Reading Progress Quiz</i>	Be prepared to discuss the Be prepared to discuss the PDF file Keywords 5
15	Mar 21	W	<i>Austerlitz</i> by W.G. Sebald	Be prepared to discuss the Be prepared to discuss the PDF file Keywords 6

16	Mar 26	M	<i>Austerlitz</i> by W.G. Sebald	(4) Post a short reading response of 250-500 words (writing prompt on BB).
17	Mar 28	W	<i>Austerlitz</i> by W.G. Sebald Reading Progress Exam	
18	Apr 2	M	<i>My Name Is Red</i> by Orhan Pamuk Reading Progress Quiz	Be prepared to discuss the Be prepared to discuss the PDF file Keywords 7
19	Apr 4	W	<i>My Name Is Red</i> by Orhan Pamuk	
20	Apr 9	M	<i>My Name Is Red</i> by Orhan Pamuk	(5) Post a short reading response of 250-500 words (writing prompt on BB).
21	Apr 11	W	<i>My Name Is Red</i> by Orhan Pamuk Reading Progress Exam	
22	Apr 16	M	<i>NW</i> by Zadie Smith Reading Progress Quiz	
23	Apr 18	W	<i>NW</i> by Zadie Smith	Be prepared to discuss the PDF of excerpts from an essay "Two Paths for the Novel" by Zadie Smith
	*Apr 19 Extra Credit Event	Th	Salman Rushdie gives craft talk at 4:15 pm in Lecture Center 25 , followed by a presentation at 7:30 pm in Page Hall in the Downtown Campus 135 Western Avenue https://www.albany.edu/writers-inst/	
24	Apr 23	M	<i>NW</i> by Zadie Smith	Choose a novel we've read since mid-term. Post a draft thesis / key question(s) you'd like to explore regarding an aspect of the form of narration and its effects on the reader. Provide quotes of passages from the novel you plan to analyze (writing prompt on BB).
25	Apr 25	W	<i>NW</i> by Zadie Smith Reading Progress Exam	
26	Apr 30	M		Final Paper Workshop

27	May 2	W		Final Paper Workshop
28	May 7	M		Final Paper Workshop
29	May 9	W	Last day of classes	Final Paper Workshop
	May 14	M	Final exam week	
	May 16	W	Final exam week	Final Paper Due
	May 22	Tue	Expected date final grades will be available on MyUAlbany by 12 pm.	

AENG 272 (7157); Media, Tech., and Culture.
Spring 2018 (3 credits); No Pre-requisites
TTH 11:45-1:05, HU 123
hscheck@albany.edu

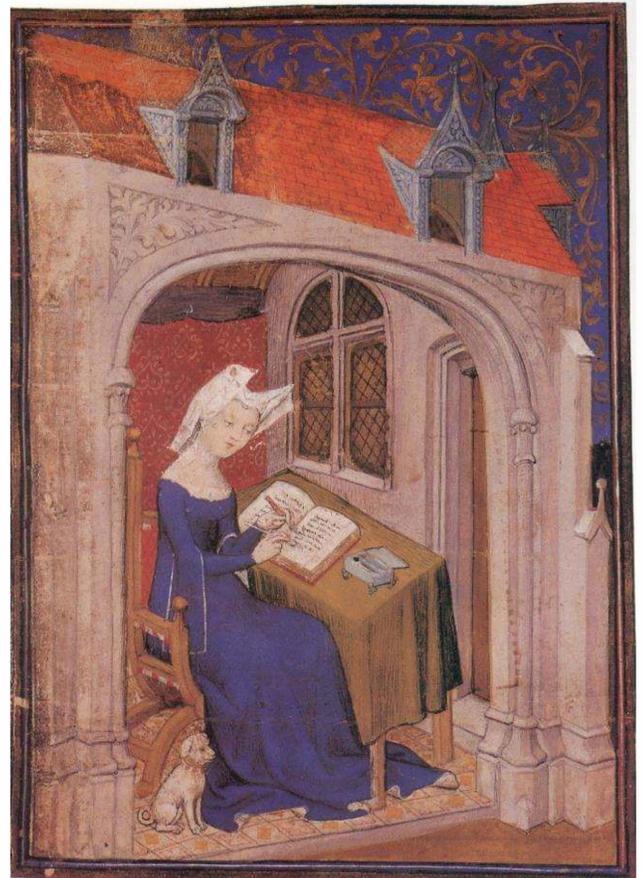
Professor Scheck, HU 322
Office Hours: TTH 1:30-2:30 pm or by appt.

Technologies of the Book

COURSE OVERVIEW AND OBJECTIVES

According to the *Undergraduate Bulletin*, AENG 272 Media, Technology and Culture: Challenges in the 21st Century (3 credits), provides an “[e]xamination of how technology and media shape our experiences in the 21st century, through analysis of a range of texts including film, television and digital media alongside more traditional literary materials.”

In this version of the course we will examine Technologies of the Book. As we become increasingly immersed in the digital age, it may seem absurd to think of the book as a technological advance. And yet, the development of the book form in the European west from scroll to codex to early printed books and pamphlets radically changed the way individuals and groups treated knowledge. Indeed, the changing technologies of the book affected cognition itself and even led to the development of the computer. This course will trace the development of various technologies that correspond to the book in order to consider issues of literacy alongside processes of reading, writing, and book production. These developments will in turn reveal cognitive and aesthetic shifts in the intellectual culture of the ancient, medieval, and early modern West. Cultivating an appreciation for the early history of reading, writing, and books will yield insights into our own shifting reading, writing, and publishing practices as well as our habits and abilities of cognition. Students will gain an appreciation for technologies associated with the form and production of the book through hands-on workshops and a field trip as well as through literary and historical readings. Short papers and projects will bolster readings, lecture, and discussion. End-of-semester projects will give students an opportunity to perform in-depth analysis of one early book (in facsimile) while also looking to the future of the book in the digital age. Looking to the past and future of one of the most influential technologies the world has produced, this course meets the General Education requirement “Challenges in the 21st Century.”



HOW TO SUCCEED IN THIS COURSE

Recognizing that you have many course options, we assume that you registered for this particular course because you are interested in learning more about something we all have come to take for granted—the seemingly mundane book—and the cultures that produced it over the course of millennia and into the next millennia; we expect, therefore, that you are intellectually committed to this course. Assignments are structured carefully to instruct and to challenge in different registers: literary, historical, analytical, interpretive/critical. We hope you will find the readings and assignments interesting, enjoyable, and rewarding, if challenging. If you have any difficulty understanding or following the parameters or logic of an assignment, or any of the reading material, please don't hesitate to ask in class or in private. Course policies are meant to ensure steady

progress in completing assignments and fairness to all. Above all, courtesy and freedom of expression are the key principles of the course and are meant to foster an open exchange of ideas. Come prepared to engage the material and each other. Challenge yourself and the ideas promoted by the various texts, your peers, and, yes, even (especially?) your instructors. If you have any problems meeting these policies and expectations, please speak with Dr. Scheck in private so that we can devise a plan to ensure your success. **TEXTS (AVAILABLE AT THE CAMPUS BOOKSTORE)**

Required

Keith Houston, *The Book: A Cover-to-Cover Exploratoion of the Most Powerful Object of our Time*. NY: Norton, 2017. Also available in Kindle format, for those interested.

Michael Leong, "Who unfolded my origami brain?" Fence Digital, 2016. Available for \$1.99 here: <http://fencedigital.com/projects/>.

Recommended

All English majors should own or have access to (and *use*) the *MLA Handbook*, a good dictionary, and a good reference grammar. The Purdue University Online Writing Lab (OWL) is a useful resource. You will find their coverage of MLA Style format here: <https://owl.english.purdue.edu/owl/resource/747/05/>. Also worth bookmarking are their Writing in Literature section: <https://owl.english.purdue.edu/owl/section/4/17/> and their General Writing section: <https://owl.english.purdue.edu/owl/section/1/>. This is the next best thing to owning the *MLA Handbook* and a reference grammar.

Note: Students must have appropriate text(s) in class. We will dismiss any student not having the necessary texts and will mark that student absent for that day.

Requirements and Grading Breakdown

Course work will be evaluated on an A-E grading scale and will be weighted as follows:

Worksheets/practicums/quizzes	20%
Essay form journal entries	20%
Zine project	20%
Early book project	20%
Workshops and presentations	20%

Students are required to attend a field trip to Siena College Library Department of Special Collections. Students will be responsible for getting to the Library. Any fears/doubts/reservations/issues, please meet with Dr. Scheck as soon as possible to discuss.

ALL ASSIGNMENTS (GRADED OR NOT) MUST BE COMPLETED IN ORDER TO PASS THIS COURSE.

Grade Scale: A(93-100) A- (90-92) B+ (87-89) B (83-86) B-(80-82) C+(77-79) C(73-76) C-(70-72) D+(67-69) D(63-66) D-(60-62) E<60

Practical Matters Save EVERYTHING, especially work relating to your final paper (research, outlining, drafting, revising, etc.). You can never be too careful. Take detailed (and useful) notes on your reading and research as well as in class. Develop a system to organize all of the information you will be accumulating. Keep up! All assignments in this course, from the reading assignments to the drafts for the final paper, build upon one another. To neglect one aspect of the course, therefore, will negatively affect your performance in other aspects of the course. If you are having difficulty balancing your

workload, please see me or your faculty mentor to discuss strategies for relieving the pressure, keeping you on track, or getting you back on track.

Prepare for the worst and it won't happen. Computers are wonderful innovations, but they are not flawless. Hard drives crash, flash drives/CDs can become unreadable, printers can run out of ink or toner, etc., and we all know how easy it is to lose or misplace a flash drive or CD. Some tips: be sure to back up your work frequently and regularly, always save to more than one place (flash drive/S drive/ hard disk, for example), protect your media (don't just throw them in your bag unprotected), do not wait until the last day to complete your paper, especially if you are relying on shared computer equipment, always bring your own paper and memory device for use on campus, keep an extra toner or ink cartridge available. The Help Desk is a wonderful resource, but they cannot work miracles.

Policies

Attendance Policy

Perfect attendance is expected and will be rewarded. Students missing more than 8 classes (the equivalent of 4 weeks of classes!) will not pass the course. It would be difficult to succeed in the course missing more than 4 classes, since so much of the course depends on assignments the student must complete or submit in class. Excused absences are still absences, though in certain, extenuating circumstances I may offer an alternate assignment to make up the missed work and any graded assignments due that day. In such cases, students must notify me as soon as possible and meet with me to discuss the possibility of make-up work directly upon return (not two weeks or two months later). Attendance for all workshops is mandatory.

Lateness

Habitual lateness will not be tolerated. I may excuse a student from a class if s/he shows up more than 15 minutes late. Even a few minutes can be very disruptive, so please be prompt. Students may be excused from the class if lateness becomes excessive and/or disruptive.

Late Papers

Late papers, if accepted, will be heavily penalized: 1/3 of a letter grade for each day late (i.e., from B+ to B, for example). Be sure to budget your time realistically in order to get all papers in on time. Since you'll be drafting in advance and working in stages, timely submissions should not be a problem.

Disability Accommodation

Any student having a disability is entitled to reasonable accommodation once the condition has been documented and the student is registered with the Disability Resource Center. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 130, 442-5490). That office will provide me with verification of your disability, and will recommend appropriate accommodations.

Disruptive Behavior

This course is based on the active and open exchange of ideas, and therefore the classroom environment must be such that all feel comfortable voicing their opinions, sharing their work, challenging (politely) perspectives or statements, critiquing a classmate's work, etc. Rudeness will not be tolerated. Other forms of disruptive behavior include inappropriate comments, dozing, texting, other forms of disengaged behavior or resisting instruction, arriving late, leaving early, leaving during the class session (particularly during collaborative work), even for a short time. Obviously there are times when one may need to leave the classroom to tend to an emergency, or someone may unwittingly blurt out something inappropriate, but those should be rare exceptions.

And just because one person needs to leave the room does not give license to others to follow suit. Disruptive behavior may result in dismissal from the class session and /or referral to the Office of Conflict Resolution and possibly dismissal from the course.

Devices in the Classroom

Use of electronic devices is permitted in class ONLY for the purposes of accessing the relevant course text(s) for the day. Students using e-texts will need to show me at the beginning of class. Inappropriate use of laptops, smart phones, tablets, etc., will result in dismissal from the class for that day, in which case I will also mark you absent (whether the offense occurs at the beginning or end of class).

Technology Failure

It seems to happen routinely; and it seems to happen especially when there is a lot at stake (i.e., a paper due). I regret that I cannot waive penalties in these instances.

Conferences

Students are REQUIRED to meet with me toward the end of the semester. (We will schedule appointments when the time draws near.) Of course students are also encouraged to meet with me earlier in the semester to discuss papers, readings, and overall progress. Please make an appointment if office hours are not convenient.

Academic Integrity

Plagiarism and other forms of academic dishonesty will not be tolerated. Unless otherwise stated, all work is to be conducted and produced individually and all work submitted must be the student's own, unless the assignment specifically calls for collaboration and/or external sources; external sources must be properly credited. Students should familiarize themselves with the University's policies on academic dishonesty (see the Undergraduate Bulletin: https://www.albany.edu/undergraduate_bulletin/regulations.html). Such acts will result in a failing grade for the assignment and, quite possibly, the course. ALL incidents of academic dishonesty will be referred to the Office of Undergraduate Education. To learn more about plagiarism and how to avoid it, view the "Plagiarism 101" informational website and tutorial at <http://library.albany.edu/usered/plagiarism/index.html>.

TENTATIVE COURSE SCHEDULE

JAN 23 Course Introduction

25 Explorations: Defining our terms. After doing some general research using the internet as well as whatever dictionaries and encyclopedias you choose, formulate a **short essay (600-900 words) on the book object (BB Journal)**. That is, what exactly do we mean by “book”? What makes a book a book? What in your experience is the range of possibilities (print and electronic)? Is a book without words still a book? What about a story in words but not contained in a material form? What technologies associated with the book most affect the nature of the book? Do you think the book is going the way of the dinosaur, or is it being transformed usefully by digital technology so that it will remain with us?

JAN 30 Special books: old, odd, favorite. Bring a book or two to share with the group. Try to find the oldest book still on our library shelves, for example, or bring a childhood favorite or an unusual yard sale find. Whatever you think might contribute to our discussion. **Short essay due: Personal Favorites** (600 to 900 words) **(BB Journal)**. What are your reading preferences? What is your relationship to “the book”? Do you have a favorite book (not text, but the actual physical or digital form that contains and presents the text)? Have you ever read a book that prompted an epiphany of some sort or changed your outlook?

FEB 1 The end of the book? Read *The Economist* edition posted in folder on BB and compose a **short essay (600 to 900 words) (BB Journal)**.

6 Zine Workshop--Class collaboration. ‘Zine project overview and guidelines.

8 Morgan Library early writing exploration

13 The Book, intro. and chs. 1-2.

15 The Book, chs. 3-4. Chinese calligraphy workshop.

20 The Book, chs. 5-6. European Calligraphy workshop.

22 The Book, chs. 7-8. European Calligraphy workshop.

27 The Book, chs. 9-10. Papermaking workshop/Special Collections.

MAR 1 The Book, chs. 11-12. Papermaking workshop/Special Collections

6 The Book, chs. 13-14. Antique Books, courtesy of James Steerman

8 The Book, chs. 15 and Colophon. Ben Nadler on Zines.

MAR 13-16 No Class.

- MAR 20 Virtual Book exhibit. **Explore Manuscript and Early Print Book repositories (links and worksheet on BB).**
- 22 Book Transformation Workshop with Megan Stasi
- 27 **Zines due. VERY short presentations (1-2 mins.) Submit Zine with typed overview and highlights (600 words).**
- 29 Marie de France, short works (BB)
- APR 3 Old English riddles and poems (BB); ***The Exeter Book.***
- 5 Christine de Pizan, excerpts (BB).
- 10 **Manuscript Road Trip Practicum. Details TBA.**
- 12 ***The European Age of Print. Early Print Books in England Practicum.*** Be prepared to share.
- 17 **Complete Practicum on Exploring Incunables** (early printed books) (BB). Be prepared to share your findings. **Submit your report, typed, at the end of class.**
- 19 **Complete ArchBook Project Practicum** (BB)
- 24 1) Read Leong, *Origami Brain*; 2) Select Book or Manuscript for final project; 3) **Review essay due (900 words) (BB Journal)**. Consider the terrain we've traversed thus far. What aspect(s) do you find most interesting, and why? Think about the surprises (or disappointments?) our readings and practicums have revealed. Be prepared to share.
- 26 Book/Manuscript Project Workshop. Bring notes on selected Codex to work from.
- MAY 1 Happy May Day! Book/Manuscript project. **Research Progress Reports (3 to 5 minutes). Work sheets due.**
- 3 Book/Manuscript project. **Research Progress Reports (3 to 5 minutes).**
- 8 Last Class. Dreaming the new book. **New technologies exploration essay due (900 words) (BB Journal)**.

Book/MS project due Monday, May 14, by 5 pm. Submit via BB.

Instructor: Dr. Ineke Murakami
Semester: Fall 2017
imurakami@albany.edu
Hours: R, T 2:45-3:45 p.m. and by appointment

Course section: 4801
Meeting: T, R 1:15-2:35
HU 129
Office: HU 328; 518-442-4072

British Literary Traditions I

AENG 291 (3 Credits) No Pre-requisites

Course Description:

This course is a survey of major works in the English literary tradition, from the Anglo-Saxon period to the late Renaissance. As the word “survey”—from the Latin *super* (over) and *videre* (to look at or view)—suggests, this course will involve moving swiftly through a select “overview” of a recognized literary tradition, from *Beowulf* to *Paradise Lost*. While we will try not to entirely overlook some of the writers who tend to slip from such surveys—women and non-elite writers—you should regard this as an introduction to what is, in fact, a much richer, more heterogeneous field than we can possibly cover in the space of one semester. Exploring some of the artistic, historical, and philosophical issues that preoccupied writers in the British Isles for centuries, we will sample diverse genres and characters who have influenced writers and filmmakers from Tolkein to Benioff and Wiess (“Game of Thrones”). Expect to read selections of premodern epic and lyric poetry, drama, and prose.

A note on course types:

- ☞ **Seminars (300-400-level classes)** are usually organized around one particular author, school of writers, or topic in what is often a single temporal period (i.e. the Harlem Renaissance of the American 1920s). As a result, seminars focus *in depth* on a handful of primary texts and some key criticism about these texts. Seminars also adopt theoretical approaches that illuminate particular texts to give students a better understanding of the texts and topic of the course.

- ☞ **Surveys like English 291** offer an opportunity to gain *breadth* of knowledge as a complement to the depth gained in seminars. British Literature I covers many historical periods, and is organized in a rough chronology to give you a sense of the changes in form, literary style, and social and political landscapes in relation to the particular culture in which a text was produced. Surveys contribute to:
 - literary knowledge—a.k.a. the sense of being “well read.”
 - historical knowledge.
 - greater clarity about what you like and don’t like in literature. Surveys are like a quick tour of a large region (in this case, about 900 years of English literature). You take in a few highlights of things to be seen and done. These may urge you to return to the places you liked best for an extended stay (through a seminar).

- ☞ **The large number of texts covered** means that theoretical, critical, and historical readings have been kept to a *minimum*. To save time and keep your homework focused on literature, I add to or broaden the short contextual information in our primary reader, *The Broadview Anthology*. This information reflects the critical consensus of centuries of critical scholarship (i.e., peer-reviewed books, articles, and conversations in pre-modern studies communities).

Objectives:

- ☞ To develop skills of literary interpretation based on close textual analysis
- ☞ To deepen knowledge of literary history
- ☞ To gain a broad familiarity with historical trends in the development of English as a literary language
- ☞ To stimulate thinking about how writers in historically remote cultures used literature to promote, challenge or come to grips with their culture's beliefs, values, and habits
- ☞ To strengthen analytical and argumentative writing
- ☞ To introduce some fundamental literary forms, terms, and concepts

Satisfies the following **Gen. Ed. Reqs.:** Humanities and International Perspectives

Required Texts: (available at UAlbany Bookstore). Use **ISBN numbers to assure that you have the correct editions:**

- ♦ ~~Abrams, M.H. *A Glossary of Literary Terms*, 11th edition, ISBN: 978-1285465067~~
- ♦ *The Broadview Anthology of British Literature*. 2-volume package. BABL One: The Medieval Period 3e (202X) and BABL Two: Renaissance & Early 17C 3e (2909). Package ISBN: 9781488102455
- ♦ **ERes (electronic reserve)** material, including all YouTube clips and web pages assigned on schedule. Available through Blackboard
- ♦ *Norton Topics Online*. See ERes on Blackboard for access to these very short articles
- ♦ Shakespeare, William. *Macbeth*. Stephen Orgel, ed. The Pelican Shakespeare, ISBN: 978-0143128564

Requirements and Evaluation:

1. Preparation and participation	15%
2. Five short papers	45%
3. Midterm exam	20%
4. Final exam	20%

Grade Scale: A(93-100) A- (90-92) B+ (87-89) B (83-86) B-(80-82) C+(77-79) C(73-76) C-(70-72) D+(67-69) D(63-66) D-(60-62) E<60

1. **Preparation and participation** consist of the following:

- Demonstrated reading.** Excellent students may find a text baffling, but they try to work through it by **marking up the text with questions for discussion** or to provide evidence to support in-class comments. **Marking up a text is a standard active reading practice** in English studies (for a quick refresher, see Princeton's active reading strategies at <http://www.princeton.edu/mcgraw/library/for-students/remember-reading/>).
Tip: use Post-It Notes to write in your text if you plan to sell your books back.

You are responsible for **ALL** of the texts assigned, whether we cover them or not in class; they may show up on exams. **ALWAYS BRING YOUR BOOKS AND/OR ANY CURRENT Eres TEXTS IN HARDCOPY TO CLASS! If you are unprepared because you have not read and/or lack your book or other materials, you may be**

dismissed from class and marked “absent” for the day.

- ☑ **Class Discussion and group work.** We learn by asking questions, and working things out through the intellectual labor of discussion (with your classmates as well as with me), and any small assignments, like the “ME Read Aloud.” I strive to make the classroom an environment that facilitates active learning; in return, I expect to see you engaged.

- **Any disruptive behavior** will receive **one verbal warning**. After that, dismissal from class will follow, and it will count as an absence. **No exceptions**. Disruptive behavior includes, but is not limited to: **sleeping or dozing off; using electronic devices; excessive bathroom breaks when not ill; working on things other than work for our class.**

- ☑ **Attending class regularly.** **Class attendance is mandatory.** This is a fast-paced course, so missing even a day will put you behind. **You may miss three classes—no excuses necessary—before your grade drops by one third letter grade (and one third letter grade with each subsequent absence).** If extenuating circumstances arise (illness, etc.) please contact me immediately to discuss make-up work. **You are responsible for keeping track of your own absences.** Lateness is disruptive, therefore, three late arrivals or early departures will be the equivalent of one absence. If you arrive late, see me after class to make sure I mark you present for the class.

- ☑ **Checking UAlbany e-mail on a daily basis.** It is University policy that students check their UAlbany e-mail account daily. I use e-mail regularly to communicate important changes in the schedule, clarify assignments, and occasionally add something to in-class conversations.

- ☑ **Electronic devices.** **Turn them off and keep them off in class.** Take notes ‘old school’: studies show handwritten notes enable you to understand and retain more (see ERes article) If you text, make or receive a call, etc., it is disruptive behavior. I will ask you to leave, and it will count as an absence.

2. **Five short papers.** Full assignments available on Bb “Contents” page under “Assignments.” Paper lengths for all: **One page, single spaced.**

1. The Word Definition Essay
2. The Poetic Conceit Essay
3. The Poetic Stanza Essay
4. The Dramatic Monologue Essay
5. The Epic Speech Essay

Late paper policy: I do *not* accept late papers. If you need an extension on an assignment, please contact me as soon as possible--at least 24 hours *before* the paper is due.

Paper grading criteria: There are three main criteria: 1) how well you choose the word, line, or lines to analyze; 2) the quality and precision of your analysis; 3) the mechanics of paper writing (e.g. articulation of thesis, organization of ideas, grammar and spelling). In general, it makes for better analysis to focus on words, lines, and passages that **open up**

interpretation rather than close it down. Explain how ambiguities, complexities, and contradictions work in the text rather than ignoring or simplifying them.

Turning in Procedure: On or before the due date, please upload your polished paper to the “Safe Assign” folder created for each assignment on Blackboard.

3+4. Two exams. There will be **two in-class exams**—a midterm exam and a longer final exam. The first exam will cover the first half of the course, and the second exam will cover the second half. They will share the same basic structure: **each exam will feature two sections that will ask for identification and explication of passages, and the definition of terms. The final exam will also include a section to write on your choice of short essay questions you will receive *in advance of the exam*.** On both exams, you will be responsible for all assigned readings, even if we do not discuss them in class. This includes “background” material.

Academic Integrity a.k.a. Do not plagiarize. Depending on the severity of the offense, it may result in suspension, expulsion, or a failing grade for the course.

Plagiarism is presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else).

Examples of plagiarism include: failure to acknowledge the source(s) of even a few phrases, sentences, or paragraphs; failure to acknowledge a quotation or paraphrase of paragraph-length sections of a paper; failure to acknowledge the source(s) of a major idea or the source(s) for an ordering principle central to the paper's or project's structure; failure to acknowledge the source (quoted, paraphrased, or summarized) of major sections or passages in the paper or project; the unacknowledged use of several major ideas or extensive reliance on another person's data, evidence, or critical method; submitting as one's own work, work borrowed, stolen, or purchased from someone else.

Other Tips for Success:

- ★ **Plan ahead.** Schedule the dates papers come due so that you have time to draft, revise and polish them. Also, I have tried to make Tuesdays heavier reading days than Thursdays, so please plan accordingly.
- ★ **Your margin notes** can be seeds for papers (and this is a good habit to get into for upper level classes). Stay alert to the odd detail (the Wife of Bath's “gat toothed” smile), to contradictions in the text, or to the alienating concept. These can lead to interesting papers.
- ★ **Take plenty of notes in class.** You can always recycle what you don't use, and experience has shown that those who take excellent notes do the best in this class.
- ★ **Use my office hours** to: get extra help with your reading (Middle English and Early Modern English can be challenging) or get questions answered. I am also easy to reach through email, and am happy to clarify course materials or answer other questions in that way, as well.

British Literary Traditions I

Fall 2017

Schedule (subject to change)

E = ERes text (via Blackboard) sv = short video linked to ERes; BA1 = *Broadview Anthology 1*, Medieval;
BA2 = *Broadview Anthology 2*, Renaissance; NTO = *Norton Topics Online*; Mac = *Macbeth*

Week	Date	In-class Activity	Reading due
1	Aug. 29	<ul style="list-style-type: none"> ▪ Introductions ▪ "Old English?" 	Class syllabus and schedule email: Deutscher, NYT article on language as thinking
	Aug. 31	<u>Early Middle Ages</u> <ul style="list-style-type: none"> ▪ Discuss "The Dream of the Rood" and "The Wife's Lament" ▪ Context and beginning of <i>Beowulf</i> 	BA1: "Intro. to Medieval Period," xxxviii-xxxix; "Dream of the Rood," 49-52; "Wife's Lament," 46-7; <i>Beowulf</i> Prologue + Fitts 1-2, 65-71
2	Sept. 5	<i>Beowulf</i> and its cultures <ul style="list-style-type: none"> ▪ Discuss Conditions of production 	BA1: "Language & Prosody," lxxv-lxxviii, <i>Beowulf</i> , Fitts 3-23, 71-90; E: sv <i>Beowulf</i> , Bagby; <i>Beowulf on Stearorume Website</i>
	Sept. 7	"A great high barrow:" the monuments of men <ul style="list-style-type: none"> ▪ Finish <i>Beowulf</i> 	BA1: <i>Beowulf</i> , Fitts 24-43, 91-111
3	Sept. 12	<u>High Middle Ages</u> <ul style="list-style-type: none"> ▪ Discuss "Lanval," lais, and legends 	BA1: "Marie de France," "Lanval," 210-11, 219-33; and to prep for Thurs. read re: development of ME, Lxxviii-Lxxxi; NTO: → Middle Ages → "King Arthur: Romancing"
	Sept. 14	<ul style="list-style-type: none"> ▪ Discuss General Prologue ▪ Practice reading Chaucer's Middle English aloud 	BA1: "Geoffrey Chaucer," 410-13; " <i>Canterbury Tales</i> , General Prologue, 427-445; E: sv Gen. Prologue Rap;
4	Sept. 19	<u>Late Middle Ages</u> <ul style="list-style-type: none"> ▪ Discuss "Miller's Tale" 	BA1: ; "Miller's Prologue + Tale," 479-491; NTO: "Medieval Estates and Orders," → Texts & Contexts → "Estates Satire"
	Sept. 21	Class suspended - Rosh Hoshanah	
5	Sept. 26	<ul style="list-style-type: none"> ▪ Discuss "The Wife of Bath" ▪ Discuss women in the Middle Ages 	BA1: Chaucer, "The Wife of Bath's Prologue and Tale," 492-513
	Sept. 28	<ul style="list-style-type: none"> ▪ Discuss medieval drama and performance conventions ▪ Discuss Mankind and moral play <p>Word Essay due 9/29 - upload to BB</p>	BA1: Anonymous, <i>Mankind</i> , 753-773 (may read William's modernized version on Eres alongside , but know ME version for exam); "Lollardy," 690; E: sv Terry Jones "Medieval Peasants"
6	Oct. 3	<ul style="list-style-type: none"> ▪ Discuss Middle English lyrics + musicality <p>Come prepared to read four lines of any Middle English lyric ALOUD (you choose)</p>	BA1: Anonymous, "Middle English Lyrics," all except "Now Skrynketh" + "Lenten is," 248-56; E: "Middle English Pronunciation," sv all "Middle English Lyrics" clips
	Oct. 5	<u>Early Modernity</u> Sonnets and sonnet sequences <ul style="list-style-type: none"> ▪ Continental influences, English Petrarchism <p>Conceit Essay due 10/11 - upload to BB</p>	BA2: "English Language in 16th c." xcvi; Petrarch + Wyatt, 130, "They flee," 115; "Elizabethan Sonnet," 127; Sidney from A&S (332f), #7; #39, #45; Shakespeare #18, #20, #116, #129, #130, #138 (675f); Mary Q of S Elizabeth, 445; Spenser #67, #75 (320f); E: "English Petrarchism"

Week	Date	In-class Activity	Reading due
7	Oct. 10	▪ Discuss Montaigne, New World colonization, England in the conquest and slavery debate	BA2: Montaigne, "Of Cannibals," 475-6; "Other Lands, Other Cultures," 470; Eliz. Adventurers" to "Powhatans," 479-81
	Oct. 12	<i>Theatrum mundi</i> , language and the purpose-built theater ▪ A word about the Midterm ▪ Marlowe's mighty line	E: Sidney, "Defence of Poesy" 677-78 "Our tragedies and comedies"; sv Original Pronunciation of Shakespeare; Globe Theatre, Virtual Tour; BA2: Marlowe, <i>Doctor Faustus</i> , Act I, (592f)
MT 8	Oct. 16	▪ Discuss <i>Doctor Faustus</i> ▪ Midterm Exam	BA2: Marlowe, <i>Doctor Faustus</i> , Acts 2-3
	Oct. 17	▪ Discuss <i>Doctor Faustus</i>	BA2: Marlowe, <i>Doctor Faustus</i> , Acts 4-5; NTO: →16th C→"Magician, Heretic, and Playwright"
9	Oct. 19	▪ Discuss <i>The Faerie Queene</i> , forms and purposes	BA2: "Edmund Spenser," <i>The Faerie Queene</i> , Proem, Book 1, canto 1-3 (194F); "Christian Armor" "Erasmus" 317-9
	Oct. 24	▪ Discuss <i>The Faerie Queene</i>	BA2: Spenser, <i>FQ</i> Book 1, canto 4-6, (194f); E: Sidney's "Defense of Poesy," Three Kinds of Poets, 958-961
10	Oct. 26	▪ Discuss <i>The Faerie Queene</i>	BA2: Spenser, <i>FQ</i> , Book I, canto 7-9, (194f)
	Oct. 31	▪ Finish <i>The Faerie Queene</i> Stanza Essay due 11/1 -upload to BB	BA2: Spenser, <i>FQ</i> , Book I, canto 10-12, (194f)
11	Nov. 2	▪ Discuss Knox's argument ▪ Discuss Elizabeth's political use of poems, speeches and Petrarchism	BA2: "Elizabeth I" 398; Elizabeth's poems (end w/Queen Katherine, 402) + Tillbury speech, 411; E: Knox, "The Monstrous Regiment of Women," approx. 4 pgs.
	Nov. 7	17th Century Poetry: Reactions to Petrarchism ▪ Discuss "Metaphysical" lyrics, and Cavalier poetry	BA2: John Donne "The Flea," "The Sunne Rising," "The Canonization," Holy Sonnet #14; Andrew Marvell, "To His Coy Mistress;" George Herbert; "Redemption"; "Easter Wings;" Ben Jonson, "Upon My 1st Son"; Robert Herrick, "Upon Julia's Clothes," "To the Virgins" (look up poets by name 1194f); NTO: "The Early Seventeenth Century, 1603-1660"
12	Nov. 9	▪ Discuss <i>Macbeth</i>	Mac: Acts 1-2; + intro. material "The Theatrical World" ix-xv; E: sv "17th Century, a Virtual Reconstruction"
	Nov. 14	▪ Discuss <i>Macbeth</i>	Mac Acts 3-5; BA2: Scott, Gifford on Witchcraft
13	Nov. 16	Milton, <i>Paradise Lost</i> Monologue Essay due 11/20 - upload to BB	BA2: John Milton, 968; <i>Paradise Lost</i> Book 1-2 990-1019; NTO: Early 17th C→"Paradise Lost in Context"→"Civil Wars of Ideas"
Week	Date	In-class Activity	Reading due

	Nov. 21	▪ Discuss <i>Paradise Lost</i>	BA2: Milton, <i>PL</i> , Book 3-4, 1019-1039
14	Nov. 23	Class suspended -Thanksgiving break	Do some reading for 28th
	Nov. 28	▪ Discuss <i>Paradise Lost</i> , Gender norms and Subversion	E: Milton, <i>PL</i> Books 5 and 6; NTO: →Early 17th c.→read "Gender, Family, Household" and→Texts + contexts→exerpts, Petition of Women; M. Fell, "Women's Speaking Justified"
	Nov. 30	▪ Discuss <i>Paradise Lost</i> , heavenly or carnal love; the <i>felix culpa</i>	BA2: Milton, <i>PL</i> , Book 7 argument + excerpt, 1041, Book 8 argument + exc, 1042-1046, Book 9 1046-1061
	Dec. 5	Out of Eden "with wand'ring steps and slow" ▪ Finish <i>Paradise Lost</i>	BA: Milton, <i>PL</i> , Book 10, 1061-1076, Book 11 arg (1076), Book 12, 1076-1079
	Dec. 7	Last day of class Epic Speech Essay due 12/8 - upload to BB	Review Day - bring notes + questions
	Dec. 13	Final Exam: 10:30-12:30 p.m.	HU 129 (usual room)

Instructor: Dr. Ineke Murakami
Semester: Fall 2020
imurakami@albany.edu
Hours: By appointment

Office: HU 328
Phone: 442-4072

AENG 292-6168 British Literary Traditions II: The Restoration through the Modern Period, 3 Credits

Time/Place Online: Synchronous and Asynchronous Mixed
 Wednesdays/Fridays on Zoom (1:10-2:30pm) and on Blackboard

Semester Spring 2021

Course Description:

This three-credit course will survey a variety of works from these periods using the genre that becomes infamous in the end of the 17th century—namely the novel. Accordingly, this class will follow the development of the realist novel as it depicts a variety of female characters. This approach will allow us to trace how the form of the novel changes and alters over time in the hands of different authors as well as analyzing how the content of the novel changes to depict one subject matter. We will consider such questions as how is women's agency and subjectivity depicted in these novels from different times? How do the challenges women face change or not change in each novel? How is women's sexuality and desires treated in these novels? Does the novel's development as genre mimic or complicate women's struggle to gain autonomy? Authors may include Daniel Defoe, Aphra Behn, Jane Austen, Mary Shelley, Henry James and others. Potential assignments could include short analysis papers, class facilitations, discussion posts and a final project. This class meets all the University requirements for the General Education Humanities credit. No pre-requirements for this class.

Required Texts/Editions Available at Amazon and in the Campus Bookstore

Daniel Defoe: *Roxana: The Fortunate Mistress* (Oxford World's Classics)

- ISBN-13: 978-0199536740
- Also available for FREE at <https://www.gutenberg.org/files/30344/30344-h/30344-h.htm>

Jane Austen: *Northanger Abbey* (Barnes & Noble Classic Series)

- ISBN-13: 978-1593082642
- Also available for FREE at <https://www.gutenberg.org/files/121/121-h/121-h.htm>

Henry James: *Washington Square* (Dover Thrift Edition)

- ISBN-13: 978-0486404318
- Also available for FREE at <https://www.gutenberg.org/files/2870/2870-h/2870-h.htm>

Virginia Woolf: *Mrs. Dalloway*

- ISBN-13: 978-0156628709

Additional Essays will be posted on Blackboard.

Note: Both the syllabus and schedule are subject to change. It is your responsibility to be checking updates on blackboard and via your email.

Course Details

Objectives:

1. To read and engage intentionally with a variety of novels from the 17th, 18th, 19th and 20th centuries in the United Kingdom.
2. To learn about a variety of philosophical, theoretical, and historical movements as the context for these novels.
3. To write thoughtful and clearly articulated arguments based on original ideas using specific evidence from the text to support your own close reading.
4. To exhibit thoughtful analyses of texts through discussion (in person and online) and through writing.
5. To build confidence in reading, thinking, and writing critically/intelligently.

Expectations:

1. Show up to class having done all of the class reading and assignments
2. Actively participate in class (showing that you're listening by nodding, sharing your own ideas etc.)
3. Speak respectfully to your peers and your professor and about any topics or readings
4. Be open to addressing your own inherent preconceived notions about new ideas
5. Consistently and routinely interact with the required number of posts and responses.
 1. This means, that you are logging into Blackboard and checking your university email **consistently** (every other day or so).
 2. I will send weekly updates be via email or Blackboard updates about changes to the syllabus, calendar, assignments etc.
6. Communicate openly and in a timely manner with me when you experience issues
 1. Please don't wait to ask questions or to make me aware if you're struggling. I can help you when I know what's going on, and I want you to succeed.
 2. Ask questions! If you have a question chance are other people in the class do too! When you raise your questions, you help everyone.

Modality:

This class is an online class with both synchronous and asynchronous components.

- The synchronous (real time) component will be our bi-weekly zoom meetings on Wednesdays and Fridays from 1:10-2:30pm.
- The asynchronous components will consist of our blackboard discussions on Monday-Wednesdays at your own discretion.

Attendance and Engagement Policy:

This class is designed to be highly interactive and discussion based. It is **imperative** that you attend the Zoom meetings. Students' grades may be lowered by ½ a letter grade (A to A-) if they are absent in **more than 3 Zoom classes**. If a student misses **5 classes** or more, he/she may receive a failing grade for the (entire) course.

- **Again, in these unprecedented times, if you are having difficulty attending class due to Covid-19 or other restrictions please let me know and we'll work something out.**
- You are responsible for keeping track of your absences.
- Attendance in class is more than logging on to Zoom.

- Texting or using technology for non-class related activities, sleeping, etc. will result in your being marked absent from class for that day.
- Preparation (reviewing readings and materials before class)
- Asking questions (either out loud in zoom or in the chat function)
- Specifically referring to the ideas from readings and discussions
- “*Religious Observance*: New York State Education Law ([Section 224-A](#)) - Campuses are required to excuse, without penalty, individual students absent because of religious beliefs, and to provide equivalent opportunities for make-up examinations, study, or work requirements missed because of such absences. Faculty should work directly with students to accommodate absences. Students should notify the instructor of record in a timely manner.”

For more information regarding attendance and absences please check

<http://www.albany.edu/undergraduateeducation/attendance.php>

http://www.albany.edu/health_center/medicaexcuse.shtml

Reasonable Accommodations and Special Considerations:

Everyone learns differently, and each student comes in with a variety of needs. If you have accommodations that you need in order to be successful in this class, please make an appointment with me during the first week of class. Additionally, the Disability Resource Center is available to help with the accommodations process. It is located in Campus Center 137, their phone number is (518) 442-5490. <http://www.albany.edu/disability/prospective-new.shtml>

Zoom:

On Wednesdays and Fridays from 1:10-2:30pm we will meet virtually on Zoom. Link on Blackboard. This will be a time for us to come together to discuss the readings and deepen our understanding of the issues at hand.

- When you sign on to Zoom you should mute yourself and remain muted unless you are speaking.
- Situate yourself somewhere as quiet and un-distracting as possible
- You should refrain from doing other work than what we’re doing in class.
- Please note due to University policy, lectures must be recorded.
- Also, any messages sent in zoom chat (even in “private” conversations between participants) is recorded in the chat transcript.

Communication Policy:

This class will run best when we are open and honest with each other. Please feel free to visit during my office hours, and email me with any concerns, problems or questions throughout the semester. My goal is to support you as best as possible, so that you may be as successful as possible. I check my email every day. You can expect to hear from me within 24 hours weekdays and within 48 hours on weekends.

Academic Integrity:

I expect that all the work you turn in is your own and has been produced for this class. It goes without saying, **do not plagiarize**. If you have questions, please ask. Plagiarism could result in automatic failure of this course.

Additionally:

It is every student's responsibility to become familiar with the standards of academic integrity at the University. Claims of ignorance, of unintentional error, or of academic or personal pressures are not sufficient reasons for violations of academic integrity.

Plagiarism Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations. (University's *Standards of Academic Integrity Policy*, Fall 2013). http://www.albany.edu/undergraduate_bulletin/regulations.html

Covid-19 Contingency:

Obviously, we are still in the middle of the pandemic. If you or a family member, roommate etc. were to fall ill and you are unable to complete your work for a period of time, we will find a solution to make sure that you can still be successful in this class. If such a case arises please communicate with me as soon as possible.

Reading Reflections:

This is a weekly assignment intended to help you process your thoughts as you read. They are due on Mondays uploaded to Blackboard by 11:59pm. The reading reflection is divided into three sections: thoughts of agreement, thoughts of disagreement and questions. Each section is designed to push you to interact with the text as you read. More details will be given in class.

Weekly Responses:

Each unit you will be put into a group of approximately 3 other classmates. On Mondays, after you upload your Reading Reflection to Blackboard you will copy and paste your questions from that Reading Reflection onto a discussion thread for your group also by Monday at 11:59pm. By Wednesday at class time (1:10pm), you will respond to at least **three** questions from your classmates. Your answers should be approximately 100-150 words. The sole goal is not to try and be right in answering the question, but in furthering the discussion and helping your classmates think through the text. You will also then respond to **one** of the answers to your own question—addressing whether you agree/disagree and whether they helped you think about the question differently. Again, you are not trying to answer the question but deepen the discussion. These responses should be approximately **50 words**.

Unit Papers:

Each unit will conclude with a Unit Response which will be a literary critical analysis of approximately 1 page. The goal of these papers is to create a specific and interesting thesis statement that you then support with quotations from the text and your own ideas. All work should be done in MLA format. More information will be given on these projects in class. All papers are due by 11:59 pm on Blackboard on the day their assigned.

Character Project:

We will conclude the semester by focusing on character analysis. You will create a fake Wikipedia page for one of the characters we have encountered in our reading. A well-developed character would probably work better, but lesser characters will lend your more imaginative creativity. More information to be given in class.

Presentation Based on Project:

As part of our concluding work, you will each create a 5-7 minute presentation using a visual aid (PowerPoint/GoogleSlides) and audio component (you speaking). Your presentation should walk your viewer through the important parts of your Character Project as well as adding NEW information that cannot be gained by just reading your character project. More information to come.

Final Reflection Paper:

This is a short 2-3 page paper that summarizes the important lessons from the semester. You should highlight at least four big takeaways from the readings and/or classes as well as including your impressions of your classmates' presentations.

Grades:

I will follow an A-E grading system, with each letter grade indicating a specific level of understanding and achievement, i.e. *A*–Excellent, *B*–Good, *C*–Fair, *D*–Poor, and *E*–Failure. Numerical representations of letter grades stand as follows: (The grade of *E* is a failing grade and cannot be used to fulfill graduation requirements.)

Weekly Posts & Responses to Classmates	50 pts = 5 pts/week	Grade Scale: <i>A = 93-100</i> <i>A- = 90-92</i> <i>B+= 87-89</i> <i>B= 83-86</i> <i>B-= 80-82</i> <i>C+= 77-79</i> <i>C= 73-76</i> <i>C-= 70-72</i> <i>D+= 67-69</i> <i>D= 63-66</i> <i>D-= 60-62</i> <i>E= Below 60</i>
Reading Reflections	100 pts = 10 pts/week	
Unit 1 Response	100 pts	
Unit 2 Response	100 pts	
Unit 3 Response	100 pts	
Character Project Rough Draft	10 pts	
Character Project Final	100 pts	
Character Project Presentation	50 pts	
Responses to Character Project	20 pts = 5 pts /response	
Final Reflection Paper	50 pts	

Readings and Assignments Calendar

Unit 1: The Restoration (17th Century)

- W—2/3 Introduction Day
- F—2/5 *Roxana*
- Preface-65 (If using the digital version, it's approximately 90 pages per class meeting)
 - "Introduction" *Norton Anthology: The Restoration and the 18th Century* (on Blackboard)
- M—2/8 Reading Reflection #1 due on Blackboard
- Post your three questions from your RR
- W— 2/10 *Roxana* con't...66-95
- Respond to at least 3 questions from classmates in your group
 - Respond to 1 answer to your question(s)
- F—2/12 *Roxana* con't...96-150
- M—2/15 Reading Reflection #2 due on Blackboard
- Post your three questions from your RR
- W—2/17 *Roxana* con't...151-190
- Respond to at least 3 questions from classmates in your group
 - Respond to 1 answer to your question(s)
- F—2/19 *Roxana* con't...191-230
- M—2/22 Reading Reflection #3 due on Blackboard
- Post your three questions from your RR
- W—2/24 *Roxana* con't...231-280
- Respond to at least 3 questions from classmates in your group
 - Respond to 1 answer to your question(s)
- F—2/26 *Roxana* con't...281-330/ **Fantomina??**
- M—3/1 Reading Reflection #4 due on Blackboard
- W—3/3 **NO CLASS**

Unit 2: The Enlightenment (18th Century)

- F—3/5 *Northanger Abbey* 7-54 (Chapters 1-8)
- **Final Draft Unit 1 due on Blackboard at 11:59pm**

- M—3/8 Reading Reflection #5 due on Blackboard
- Post your three questions from your RR
- W—3/10 *Northanger Abbey* con't...55-98 (Chapters 9-13)
- Respond to at least 3 questions from classmates in your group
 - Respond to 1 answer to your question(s)
- F—3/12 *Northanger Abbey* con't...99-152 (Chapters 14-20)
- M—3/15 Reading Reflection #6 due on Blackboard
- Post your three questions from your RR
- W—3/17 *Northanger Abbey* con't...153- 195 (Chapters 21-25)
- Respond to at least 3 questions from classmates in your group
 - Respond to 1 answer to your question(s)
- F—3/19 *Northanger Abbey* con't...196-236 (Chapters 26-End)
- M—3/22 Reading Reflection #7 due on Blackboard

Unit 3 – Victorian Period (19th Century)

- W—3/24 *Washington Square* 1-43 (Chapters 1-9)
- **Final Draft Unit 2 due on Blackboard at 11:59pm**
- F—3/26 *Washington Square* con't... 44-87 (Chapters 10-18)
- “Introduction” *Norton Anthology: The Victorian Age* (on Blackboard)
- M—3/29 Reading Reflection #8 due on Blackboard
- Post your three questions from your RR
- W—3/31 *Washington Square* con't...88-127 (Chapters 19-27)
- Respond to at least 3 questions from classmates in your group
 - Respond to 1 answer to your question(s)
- F—4/2 *Washington Square* con't...128-166 (Chapters 28-End)
- M—4/5 Reading Reflection #9 due on Blackboard

Unit 4 – Modern Period (20th Century)

- W—4/7 *Mrs. Dalloway* 3-48
- **Final Draft Unit 3 due on Blackboard at 11:59pm by Monday 4/18**
- F—4/9 *Mrs. Dalloway* con't...49-100
- “Introduction” *Norton Anthology: The Twentieth Century and Beyond* (on Blackboard)
- M—4/12 Reading Reflection #10 due on Blackboard

- Post your three questions from your RR

W—4/14

Mrs. Dalloway con't...101-150

- Respond to at least 3 questions from classmates in your group
- Respond to 1 answer to your question(s)

F—4/16

Mrs. Dalloway con't...151-194

- **Rough Draft of Character Project Due**

End of Synchronous Meetings

W—4/21

Post Update to Group about Status of Character Project

F—4/23

Final Draft of Character Due on Blackboard by 11:59pm

W—4/28

Post Update to Group about Status of Presentation

F—4/30

Presentation on Character Project Due on Blackboard by 11:59pm

W—5/5

Watch and respond to 2 presentations from your group

F—5/7

Watch and respond to 2 presentations from your group

W—5/12

Final Reflection Papers Due on Blackboard by 11:59pm

- **Last day to turn in work.**

Paul Stasi
English 297/9786 3 units, No Pre-requisites
T Th: 11:45—1:05 PM HU 123

pstasi@albany.edu
Office: HUM 338
OH: T 1:30-3:30; by appt.

Spring 2017: Postcolonial Literary Traditions

Course Description (from the course bulletin): Representative works of the formerly colonized world, with attention to necessary historical and intellectual background information. Works to be chosen from at least three regions beyond Europe.

And more specifically: The phrase “postcolonial literature” has become a kind of catch-all, designating works written by countries that have been colonized, which is to say, most of the earth. But the word “postcolonial” is itself confusing. Does it designate a historical period? If so, does that period encompass all the time since the initial colonial encounter, or only those years after the end of formal political rule? Or is the term, rather, an ontological one, describing the culture(s) produced by colonialism? And if this is the case, how is it possible to construct a single story out of the disparate histories of colonial countries? In this course we will attempt to answer some of these questions by reading texts from India, Africa and the Pacific Rim. Our aim will be to understand both what such texts have in common with each other, but also to attend to the different situations out of which they emerge.

Required Texts: Chinua Achebe, *Things Fall Apart*; Tayeb Salih, *Season of Migration to the North*; Jose Rizal, *Noli Me Tangere*; Salman Rushdie, *Midnight's Children*; Chimamanda Ngozi Adichie, *Americanah*. Books are available at the Campus bookstore.

Course Policies: The grade breakdown is as follows: 10% reading quizzes; 10% participation; 20% midterm #1; 30% midterm #2; 30% final paper. Midterms will be in class and will consist of short answers based on the reading. The final paper is 3-5 pages in length and will be on *Americanah*. The reading quizzes (weekly) will be easy if you do the reading. Participation is discussed in more detail below. Grade Scale: A(93-100) A- (90-92) B+ (87-89) B (83-86) B-(80-82) C +(77-79) C(73-76) C-(70-72) D+(67-69) D(63-66) D-(60-62) E<60.

Participation: Class participation does not, simply, mean coming to class, nor does it mean logging in one superficial comment per day. It means, instead, that you are engaged in the course and making your best attempt to come to terms with the material. This can be demonstrated in class or in office hours. You are allowed 4 excused absences for whatever reason. After that your participation grade will suffer. I will take an automatic 1/3 grade off for each day you miss after the first four (meaning the **highest possible grade** you can get for participation if you miss five classes is an A-, six a B+, etc.) **If you miss ten or more classes you automatically fail the course.** If you attend class regularly but never speak or come to office hours, the best you will get for participation is a B. Do not answer your phone in class. If I catch you text-messaging I will throw you out and mark you absent. I will also mark you late if you come to class after I take attendance (and absent if you come to class partway through). Two lates equals an absence.

General Education: This course fulfills the International Perspectives General Education Requirement. As such, it will enable you to demonstrate:

- a knowledge and understanding of the history, cultures and/or traditions of any region, nation, or society beyond the United States; and how that region, nation, or society relates to other regions of the world
- an understanding of a region or culture from the perspective of its people(s)
- an understanding of the reciprocal interactions between individuals and global systems
- an ability to use the analytic tools of a specific discipline to engage in comparative and/or historical analyses of cultures, nations, and regions
- an understanding of the economic, political, historical, and cultural relationships between different world regions resulting from contact, interaction, and/or influence

Student Learning Objectives:

- students will be able to compare and contrast the experience of colonialism in the Middle East, South Asia and Africa
- students will be able to think both conceptually and historically about the experience of colonialism
- students will learn to reflect on the complex relationship between colonized and colonizing cultures

Electronic Devices: You must have all electronic devices turned off and stowed away during class. Even the most attentive of us can not resist the internet when it is directly in front of us. You must read – and bring – actual books to class, so that we can look at them, cite them and discuss them. You will not get very far in *Midnight's Children* if you try to read it on an iPhone.

Email: I am happy to answer questions through email, but I would ask that you hold to the bare minimum of communicational etiquette. Recall that I am an English professor and try to include grammar and actual English words in your email. Salutations are welcome. And please include your name as it is not always clear who “bc1239534” is.

Academic Integrity: It should go without saying that all work must be your own. Any use of outside sources, including general information taken from the internet, must be appropriately cited. Here is the University’s definition of plagiarism: “Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness.” Should you be caught plagiarizing, you will fail the course and your violation will be reported to the University. Quite simply, there is no purpose to higher education if you wish me to rubber stamp

someone else's work. I spend all my time reading student work and published papers. Do not test me. Every semester I catch someone plagiarizing. Don't let it be you.

Disability Resources: Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations.

Websites:

Additional information about academic integrity:

http://www.albany.edu/undergraduate_bulletin/regulations.html

About general education requirements:

<http://www.albany.edu/generaleducation/implementation-timetable.php>

About the DRC:

<http://www.albany.edu/disability/prospective-new.shtml>

Schedule of Readings:

Week 1: 1.24; 1.26

Day 1: Introduction

Day 2: Chinua Achebe, *Things Fall Apart* (Part One, chapters 1-6; pgs 3-51)

Week 2: 1.31; 2.2

Day 1: *Things Fall Apart* (finish Part One, pg. 125)

Day 2: *Things Fall Apart* (Parts Two and Three)

Week 3: 2.7; 2.9

Day 1: Tayeb Salih, *Season of Migration to the North*, (up to page 73)

Day 2: *Season of Migration*, Part Two

Week 4: 2.14; 2.16

Day 1: *Season of Migration* (finish the novel)

Day 2: Jose Rizal, *Noli Me Tangere*, chapters 1-17

Week 5: 2.21; 2.23

Day 1: *Noli Me Tangere*, chapters 18-28

Day 2: *Noli Me Tangere*, chapters 29-36

Week 6: 2.28; 3.2

Day 1: *Noli Me Tangere*, chapters 37-45

Day 2: *Noli Me Tangere*, chapters 46-56

Week 7: 3.7; 3.9

Day 1: *Noli Me Tangere*, chapters 57-Epilogue

Day 2: **MID TERM #1**

SPRING BREAK

Week 8: 3.21; 3.23

Day 1: Salman Rushdie, *Midnight's Children*, (Book One, through end of "Under the Carpet")

Day 2: *Midnight's Children* (finish Book One)

Week 9: 3.28; 3.30

Day 1: *Midnight's Children* (Book Two, through "My Tenth Birthday")

Day 2: *Midnight's Children* (Book Two, through "Movements Performed by Pepperpots")

Week 10: 4.4; 4.6

Day 1: *Midnight's Children* (finish Book Two, Book Three through "Sam and the Tiger")

Day 2: *Midnight's Children* (finish Book Three)

Week 11: 4.13

Day 1: **MID TERM #2**

Week 12: 4.18; 4.20

Day 1: Chimamanda Ngozi Adichie, *Americanah*, Part 1, Part 2, chapters 1-6 (1-106)

Day 2: *Americanah*, Part 2, chapters 7-14 (107-175)

Week 13: 4.25; 4.17

Day 1: *Americanah*, Part 2, chapters 15-22 (175-278)

Day 2: *Americanah*, Part 3 (280-349)

Week 14: 5.2; 5.4

Day 1: *Americanah*, Part 4 (349-454)

Day 2: *Americanah*, Part 5, Part 6, chapters 42-49 (457-517)

Week 15: 5.9

Day 1: *Americanah*, chapters, Part 6, 50-end (518-588)

FINAL PAPER (on *Americanah*) DUE 5.16 AT 5:00 PM

**ENG305V: Studies in Writing about
Texts (*Courtship and Colonization: The British
Novel*)
3 credit hours
Fall 2017
Section Call # 8181
Instructor: Laura Wilder
Course Policies**

Meeting times: MWF 11:30 a.m.-12:25
p.m.
Meeting place: Humanities 116
Instructor email: lwilder@albany.edu
Instructor's office: Humanities 367
Office hours: M & F 1:30-2:30 p.m.
Office phone: 442-4129

Course Description and Objectives: Intensive study of the forms and strategies of writing in English studies. Students will engage with a variety of literary, critical, and theoretical texts. The course emphasizes students' own analytical writing. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

Each serving the larger objective to develop advanced critical writing and close reading skills relevant to scholarship in English Studies, the goals of this course are to learn how:

- to trace a concern of literary scholarship through multiple perspectives and through a range of relevant primary texts
- to rhetorically analyze literary scholarship and to apply your growing awareness of its conventions and theoretical underpinnings
- to locate an issue that warrants extended research and literary analysis and organize a critical response to this issue
- to develop advanced research skills, including the location and use of primary and secondary sources
- to orient your interpretations in relation to the arguments of other scholars
- to revise as a process of further invention, and, as a member of a collaborative writing community, to detect and describe further revision, research, and editing possibilities in others' writing

In pursuit of these goals, in this particular section of ENG305Z we will read and write in response to three English novels (Jane Austen's Mansfield Park, Charlotte Brontë's Jane Eyre, and Joseph Conrad's Heart of Darkness) and a selection of literary scholarship on them. Because 100 years lie between the publication of Mansfield Park and Heart of Darkness, these novels can be said to represent the nineteenth-century development of this genre, a tradition that only began in the previous century with Daniel Defoe's Robinson Crusoe (1719) and Samuel Richardson's Pamela (1740). In Pamela's thorny road to marriage and Crusoe's shipwreck we can see the establishment of the novel's conventional courtship plot and its complex relationship with the "Age of Empire." While we will certainly legitimately digress from this path over the course of the semester, I propose we examine the problems, issues, and questions that rise at this intersection of the English novel's representation of relentless and elaborate wooing leading to heterosexual wedding and its imperial backdrop. We will thus be engaging questions at the intersection of feminist and postcolonial literary scholarship—questions that were for a long time overlooked by literary scholars who read these three novels for other purposes, and questions that are thus today still lively areas for research, interpretation, and debate.

Required Texts:

Available from the University at Albany Bookstore and Mary Jane Books (214 Quail St.):

Austen, Jane. Mansfield Park. Ed. Claudia L. Johnson. New York: Norton, 1998.

Brontë, Charlotte. Jane Eyre. Ed. Margaret Smith. Oxford: Oxford UP, 2000.

Conrad, Joseph. Heart of Darkness. Ed. Ross C. Murfin. 2nd ed. Boston: Bedford/St. Martin's, 1996.

Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 6th ed. New York: Modern Language Association, 2003.

Additionally, several required journal articles, book chapters, and excerpts are available for this course through our library's electronic reserves (locate through the ERes link at <http://library.albany.edu> or connect directly to our reserves page at <http://eres.ulib.albany.edu.libproxy.albany.edu/eres/coursepage.aspx?cid=2321>).

Assignments and Grades: Grade Scale: A(93-100) A- (90-92) B+ (87-89) B (83-86) B-(80-82) C+(77-79) C(73-76) C-(70-72) D+(67-69) D(63-66) D-(60-62) E<60. Your final semester grade (A-E) will be based on performance on the following assignments, calculated according to the

following percentages:

Paper1(4-5pages)—15%

Paper2(4-5pages)—20%

Research project (15-18 pages)—35%

Further description and grading criteria will be provided for each paper and the research project. To pass the course, you must turn in on time a complete “good faith” draft for each of these assignments. The completion of these drafts is a course requirement, and your peers and I will respond to your drafts. To complete each final draft, you will need to act upon the comments you will receive on your “good faith” draft.

Peer review and workshop contributions—10%

Papers 1 & 2 and various steps towards the completion of the research project will receive feedback from your classmates. The quality and helpfulness of this feedback will be evaluated. You will also be assigned to serve as a formal respondent to a classmate's research project draft. In this role you will initiate and lead discussion of your classmate's draft during our research project workshops at the end of the semester. The quality of this presentation will be evaluated. This assignment, together with our informal class discussions, will fulfill the University's oral discourse requirement.

Discussion forum postings (a.k.a. our collaborative reading journal)—10%

Brief rhetorical analyses of literary scholarship—10%

On many of the days we are scheduled to discuss works of literary scholarship, you will be expected to prepare a 1-2 page analysis of some aspect of the scholarship's rhetoric. You should briefly summarize what you see as the main point or thesis of the scholar's argument and then identify and describe some of the rhetorical strategies you find interesting, such as the scholar's method for handling counterarguments, assumptions about what qualifies as evidence to support claims, presentation of his or her persona or ethos, organization, or style.

If you have questions about a grade you receive in this course, wait at least 24 hours after receiving the grade to contact me (please read carefully all feedback and develop specific questions). However, do not wait until the end of the course to contact me. Any substantial question about a grade must be made within two weeks of receiving the grade. Do not discard any assignments, drafts, or research materials you produce during the semester until you receive a final grade for the course.

Required Format for Your Papers: “Good faith” drafts, final drafts, and rhetorical analyses must be typewritten/word processed. On the first page place the following information in the upper left-hand corner: Your name; my name; ENG305Z, and the date the assignment is handed in. *Center (but do not underline, italicize, or place in quotations) a title you give your paper.* Double space your papers, use a 10 or 12-point serif font (eg. Times New Roman), and use 1 inch margins all the way around the text. *Clip your pages together using a paper clip. With final drafts, attach earlier drafts with instructor and peer comments.*

Attendance: You are expected to be punctual, to attend every class meeting, and to participate in all in-class editing, revising, and discussion sessions. **If you have more than six absences you will fail the course.** Save these “excused” absences to use when you are sick, or when you have an emergency. I will take attendance at the start of every class. If for any unfortunate reason you arrive late, it is your responsibility to see me after class to ask to be marked present. Even then, if you are significantly late (ie. more than half of class), your tardiness may count towards you six absence total.

Late Assignments and Drafts: Papers, drafts, and other assignments must be turned in during class time on the date they are due as listed in our course schedule. **Drafts handed in late may not receive written feedback from the instructor. Late final essays may be penalized by lowering the grade earned one full grade for each day of class after the due date the essay is late.** If you cannot attend class on the date an assignment is due, arrange to have a classmate submit your work for you during scheduled class time, place it in my mailbox in the English department mailroom or under my office door by the end of our scheduled class time, or send your work to me as an attachment to an email by the end of our scheduled class time (if the assignment is a revised essay, return your earlier draft with my comments as soon as possible; your paper will not be graded until I receive your earlier draft).

Scholastic Honesty: Turning in work that is not your own or any other form of scholastic dishonesty will result in a major penalty, including possible failure for the assignment or the course. If it appears that you have committed some form of scholastic dishonesty, such as plagiarism or collusion, I will contact you to discuss the matter at once and bring the matter to the attention of Academic Affairs. The incident will be treated in accordance with the University at Albany policies, and further penalties of confirmed, egregious cases can include suspension or expulsion.

From the University’s Undergraduate Bulletin, Academic Regulations:

Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

Examples of plagiarism include: failure to acknowledge the source(s) of even a few phrases, sentences, or paragraphs; failure to acknowledge a quotation or paraphrase of paragraph-length sections of a paper; failure to acknowledge the source(s) of a major idea or the source(s) for an ordering principle central to the paper's or project's structure; failure to acknowledge the source (quoted, paraphrased, or summarized) of major sections or passages in the paper or project; the

unacknowledged use of several major ideas or extensive reliance on another person's data, evidence, or critical method; submitting as one's own work, work borrowed, stolen, or purchased from someone else.

We will be covering the use of sources and other relevant issues such as acceptable collaboration on writing projects extensively in class. For documentation purposes, it will be important to keep track of resources you consult during your writing process, so get in the habit early on of “bookmarking” or otherwise keeping track of websites you explore when thinking about paper topics and jotting down title and author information for print materials. I may ask you to provide me with photocopies or printouts of research materials you use. If you have any questions about the use you are making of sources for your assignments, see me **before** you hand in your work.

If you are having difficulties with an assignment, or just simply want someone to brainstorm potential paper topics with or discuss possible writing strategies and organizational techniques to help you get started, I strongly encourage you to use the services offered by the University at Albany's **Writing Center** in Humanities 140. Here you will find trained tutors capable of assisting you at any step of the writing process, including research and documentation. Because they are well aware of issues surrounding scholastic honesty, you need not worry that their assistance is collusion (whereas when receiving assistance from a well-meaning friend or family member, you may need to be more vigilant to detect and avoid possible collusion, for which you may be penalized). Contact information and office hours for the writing tutors may be found at: www.albany.edu/writing.

ENG305Z Studies in Writing about Texts
Fall 2005, Laura Wilder, Section Call # 8181
Course Schedule

Key

ERes = The library's electronic reserves. Find our reserves page through the ERes link at <http://library.albany.edu> or connect directly to our reserves page at <http://eres.ulib.albany.edu.libproxy.albany.edu/eres/coursepage.aspx?cid=2321>. The password to access the electronic reserves resources for this course is: **eng305wil**. When we are scheduled to discuss texts from our electronic reserves, you must print the texts and bring them to class.

***DF = At least two substantive online Discussion Forum (located on our WebCT site) postings due anytime this week.** *One posting each week should be a substantive reply to another classmate's posting.* Our discussion forum will act as our **collaborative reading journal**. It is a place to informally try out ideas-in-progress, bring observations to our notice, raise genuine questions, and respond to the observations and ideas of others. It is also a place to return to when brainstorming for our papers, especially our extended research project. Your postings should be in response to any of the primary or secondary texts scheduled for discussion during the week you post. In order to facilitate discussion, be sure to include parenthetical citations of page numbers so that we can re-read quotations and evidence you refer to in-context. Also, please create a subject title that illuminates your posting's central concern.

Week	Day	Discussion Topics and Assignment Due Dates
1	M 8/29	Introductions. Burke's parlor metaphor.
	W 8/31	Discuss Wilder's "'The Rhetoric of Literary Criticism' Revisited: Mistaken Critics, Complex Contexts, and Social Justice" (ERes). Research project assigned.
	F 8/2	Discuss selection from Boone's <u>Tradition Counter Tradition: Love and the Form of Fiction</u> (ERes).
2 *DF	M 9/5	<i>Labor Day. No class.</i>
	W 9/7	Discuss <u>Mansfield Park</u> (pp. 5-157).
	F 9/9	Discuss <u>Mansfield Park</u> (pp. 157-220).
3 *DF	M 9/12	Discuss <u>Mansfield Park</u> (pp. 221-304). Examine Trilling's "Mansfield Park" (Norton <u>Mansfield Park</u> , pp. 423-34).
	W 9/14	Discuss <u>Mansfield Park</u> (pp. 304-321), selection from Kirkham's <u>Jane Austen, Feminism and Fiction</u> (ERes), and selection from Said's "Jane Austen and Empire" (Norton <u>Mansfield Park</u> , pp. 490-93).
	F 9/16	Discuss Johnson's " <u>Mansfield Park: Confusions of Guilt and Revolutions of Mind</u> " (Norton <u>Mansfield Park</u> , pp. 458-76). *Rhetorical analysis of Johnson's argument due.

4 *DF	M 9/19	Discuss Ferguson's " <u>Mansfield Park</u> : Slavery, Colonialism and Gender" (ERes). Paper 1 assigned. *Rhetorical analysis of Ferguson's argument due. <i>Screening of Patricia Rozema's <u>Mansfield Park</u> (1999) at 7:00 p.m. today in LC 14. If you cannot attend this screening, be sure to view this film (DVD on reserve at the library) before Wednesday's class.</i>
	W 9/21	Discuss Patricia Rozema's <u>Mansfield Park</u> (1999), Austen's <u>The History of England</u> (ERes), a selection from Austen's <u>Love & Freindship</u> (ERes), and a selection from Sterne's <u>A Sentimental Journey</u> (ERes).
	F 9/23	Discuss Parrill's "Not the Bluebird of Happiness: Bird Imagery in the Film <u>Mansfield Park</u> " (ERes). *Rhetorical analysis of Parrill's argument due. Quoting and formatting: Bring your <u>MLA Handbook</u> .
5 *DF	M 9/26	Peer review of paper 1. * Paper 1 "good faith" draft due.
	W 9/28	Discuss <u>Jane Eyre</u> (pp. 7-67). Paper 2 assigned.
	F 9/30	Discuss <u>Jane Eyre</u> (pp. 68-128). Paper 1 drafts returned with instructor's comments.
6 *DF	M 10/3	<i>No class.</i>
	W 10/5	<i>No class.</i>
	F 10/7	Discuss <u>Jane Eyre</u> (pp. 128-296). * Paper 1 due.
7 *DF	M 10/10	Discuss <u>Jane Eyre</u> (pp. 298-388).
	W 10/12	Discuss <u>Jane Eyre</u> (pp. 388-452).
	F 10/14	Discuss selection from Spivak's "Three Women's Texts and a Critique of Imperialism" (ERes) and Meyer's "Colonialism and the Figurative Strategy of <u>Jane Eyre</u> " (ERes). *Rhetorical analysis of Meyer's argument due.
8 *DF	M 10/17	Peer review of paper 2. **"Good faith" draft of Paper 2 due.
	W 10/19	Discuss <u>Heart of Darkness</u> (pp. 17-46).
	F 10/21	Discuss <u>Heart of Darkness</u> (pp. 46-71). Paper 2 drafts returned with instructor's comments.
9 *DF	M 10/24	Discuss <u>Heart of Darkness</u> (pp. 71-95).
	W 10/26	Discuss Smith's "'Too Beautiful Altogether': Ideologies of Gender and Empire in <u>Heart of Darkness</u> " (Bedford <u>Heart of Darkness</u> pp. 169-84). *Rhetorical analysis of Smith's argument due.
	F 10/28	Making connections across texts.

10	M 10/31	Identifying an issue to research: A collaborative brainstorming session. *Paper 2 due. *Research project topic proposal due to online discussion forum by 11:00 p.m. today.
	W 11/2	Research instruction. **Meet in Library, Cobb Room**
	F 11/4	<i>No class.</i>
11	M 11/7	Epitomizing, situating, and using secondary sources in your research project and the MLA style of documentation. *Bring 1 secondary, critical source you have read and plan to use in your research project and your <u>MLA Handbook</u> . *Reply to two classmates' research project topic proposals due to online discussion forum by 11:00 p.m. today.
	W 11/9	Deciphering, describing, and using contextual and primary sources in your research project and the MLA style of documentation. *Bring 1 contextual, historical source or primary document you have examined that you plan to use in your research project and your <u>MLA Handbook</u> .
	F 11/11	Hands-on "Problems of Research" workshop. **Meet in Library rooms B14/B15**
12	M 11/14	Organizing your research project draft. Annotated bibliography workshop. *Annotated bibliography for research project due.
	W 11/16	Research project draft plan workshop. *Draft plan for research project due.
	F 11/18	<i>CLASS CANCELLED.</i> Use this time for research, reading, and drafting towards your research project.
13	M 11/21	Research and writing Q & A. Draft plans returned with instructor comments.
	W 11/23	<i>Thanksgiving break. No class.</i>
	F 11/25	<i>Thanksgiving break. No class.</i>
14	M 11/28	Research project draft workshops. **"Good faith" draft of research project due. Bring two copies and post an electronic version to our online discussion forum on WebCT. This is done by posting a short message (i.e. the title of your draft) and attaching your draft file (saved as either .doc or .rtf file) as you would to an email.
	W 11/30	Draft workshops.
	F 12/2	Draft workshops.
15	M 12/5	Draft workshops.
	W 12/7	Editing workshops.
	F 12/9	Burke's parlor revisited. *Research project due.

Required readings available on our course electronic reserves (ERes):

1. Wilder, Laura. "'The Rhetoric of Literary Criticism' Revisited: Mistaken Critics, Complex Contexts, and Social Justice." Written Communication 22.1 (2005): 76-119.
2. Boone, Joseph Allen. Tradition Counter Tradition: Love and the Form of Fiction. Chicago: University of Chicago Press, 1987. 5-20.
3. Kirkham, Margaret. "Mansfield Park." Jane Austen, Feminism and Fiction. Atlantic Highland, NJ: Athlone Press, 1997. 116-20.
4. Ferguson, Moira. "Mansfield Park: Slavery, Colonialism and Gender." Oxford Literary Review 13.1-2 (1991): 118-39.
5. Austen, Jane. Love & Freindship. New York: Frederick A. Stokes Company, 1922. 36-40.
6. ---. The History of England: From the Reign of Henry the 4th to the Death of Charles the 1st. Chapel Hill, N.C.: Algonquin Books of Chapel Hill, 1993.
7. Sterne, Laurence. A Sentimental Journey. Herfordshire: Wordsworth Editions, 1995. 56-59.
8. Parrill, Sue. "Not the Bluebird of Happiness: Bird Imagery in the Film Mansfield Park." Literature Film Quarterly 31.3 (2003): 186-92.
9. Spivak, Gayatri Chakravorty. "Three Women's Texts and a Critique of Imperialism." Critical Inquiry 12.1 (1985): 243-61.
10. Meyer, Susan L. "Colonialism and the Figurative Strategy of Jane Eyre." Victorian Studies 33.2 (1990): 247-68.

Recommended readings available on our course electronic reserves (ERes):

- David, Diedre. "The Governess of Empire: Jane Eyre Takes Care of India and Jamaica." Rule Britannia: Women, Empire, and Victorian Writing. Ithaca: Cornell UP, 1995. 77-117.
- Gilbert, Sandra M., and Susan Gubar. "A Dialogue of Self and Soul: Plain Jane's Progress." The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination. 2nd ed. New Haven: Yale UP, 2000. 336-71.
- Michie, Elsie. "From Simianized Irish to Oriental Despots: Heathcliff, Rochester, and Racial Difference." Novel: A Forum on Fiction 25.2 (1992): 125-40.
- Perry, Ruth. "Jane Austen and British Imperialism." Monstrous Dreams of Reason: Body, Self, and Other in the Enlightenment. Eds. Laura J. Rosenthal and Mita Choudhury. Lewisburg: Bucknell UP, 2002. 231-54.
- Sharpe, Jenny. "The Rise of Women in an Age of Progress: Jane Eyre." Allegories of Empire: The Figure of Woman in the Colonial Text. Minneapolis: U of Minnesota Press, 1993. 27-55.
- Zonana, Joyce. "The Sultan and the Slave: Feminist Orientalism and the Structure of Jane Eyre." Signs: Journal of Women in Culture and Society 18.3 (1993): 592-617.

English 306 (8595)
Literary Publication: History and Practice
Professor Eric Keenaghan
Mondays and Wednesdays, 4:15 – 5:35
Spring 2019

Contact Information

Instructor: Eric Keenaghan, Associate Professor of English
Office: Humanities Building 343 (Third Floor, English Department)
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Course Information

Course Catalog Number and Call Number of Section: AENG 306 (8595)
Location and Meeting Times: Business Building 221, Mondays and Wednesdays 4:15 – 5:35
Grading Scheme for Course: A-E; 3 credits
General Education Competencies Fulfilled: Critical Thinking
Pre-requisites: None
Other: Counts toward the partial fulfillment of the Creative Writing minor

Course Description

Catalogue description: Introduction to the history and practice of modern and contemporary literary publication in periodicals, especially in literary magazines, zines, and/or e-zines. Issues and/or runs of key periodicals will be studied, via digital archives, reprints, subscription, or other modes, alongside readings about such issues as: the literary history of small press publication; differences between literary and commercial publication and markets; literary publication and changing print and digital technologies; literary editing and curation as creative practices; and publishers' and editors' accounts of their publication ventures. Instructors may require brief critical essays about such material. The examined historical and critical ideas must be put into practice by informing students' individual and/or group creative projects in designing, editing, and producing prototypes, in whole or in part, for original literary periodicals. Intended primarily for juniors and seniors. Only one version of 306 may be taken for credit.

Section description: Since the early twentieth century, literary magazines have brought literature to wide audiences and they also have helped develop smaller experimental and countercultural writing scenes. Very often, in addition to literary writing they also include visual arts, political commentary, or journalism. Thus, dialogues between the arts arise in these magazines' pages or they raise readers' consciousness about social justice issues. Consequently, we ought not see literary magazines as just commodities in the publishing marketplace. Magazine editing and publishing also are creative arts in their own right. Our emphasis will fall on magazines that publish poetry, but other literary forms (such as fiction, creative nonfiction, and hybrid forms) often are included in those publications, too. We will read essays about the history of "little magazines" and the mimeo and digital revolutions, critical essays about a few specific literary magazines studied via digital archives, and critical essays about the creative arts of curation and editing. Most of our studies, though, will focus on actual magazines. Complete runs or a few issues of a few formative modernist, cold war, and more contemporary

discontinued magazines will be studied, in addition to a few magazines that featured literary contributions alongside activist journalism. We also will examine contemporary online journals; as well as print journals with limited online access. Our discussions of all the examined titles will include discussions about their respective evolution, mission statements, contents, and design. We also will consider how changing media and markets affect literary magazines' presentation of content—from small-run letterpress and typeset publication, to mimeograph and Xerox newsletters, to cheaper perfect-bound desktop printing, to online publication. Class visits from editors and/or publishers of literary magazines will provide an inside look at what such a publishing endeavor entails.

Course Objectives

- * To provide students a critical introduction to the various formats (such as small-run print, mimeograph, and digital) of the “little magazine” and its historical role in literary culture in the United States, from the early twentieth-century until today.
- * To cultivate an appreciation of, and an introduction to the practice of, the creative and curatorial work involved in different aspects of editing, designing, and publishing a literary magazine.
- * To introduce students to working with digital archives of little magazines.
- * To give students the experience of working in a “hybrid” fashion, by completing both creative and critical assignments related to the shared course material. Such hybrid modes of study will prepare students for advanced undergraduate creative writing workshops, as well as future studies in MFA, MA, and/or PhD Creative Writing programs.
- * Give students the experience of working cooperatively, in small groups, for the critical and creative assignments. Such collaborative work is quite common when editing and publishing a literary magazine, and it entails a different relationship to creative activity than the largely independent work on one's own writing in many workshops.

Textbooks

All required and recommended texts, listed below, are available for purchase or rental at the University Bookstore in the Campus Center. [You may order these titles directly by clicking on the embedded link.](#) In addition, PDFs and weblinks to other readings and digital humanities archives of historical little magazines will be available through Blackboard. Consult the syllabus for the titles of additional readings.

Required texts:

- (1) Ian Morris and Joanne Diaz, eds., *The Little Magazine in Contemporary America* (University of Chicago Press)
- (2) Angharad Lewis, *So You Want To Publish a Magazine?* (Laurence King Publishing)
- (3) eds. Barney Rosset and Donald Allen, *Evergreen Review* vol. 1 no.2: “The San Francisco Scene” (facsimile ed.) (OR Books)
- (4) Subscription to *Poetry* magazine (see below)
- (5) Subscription to *Conjunctions* magazine (see below)

Also required: A physical notebook or designated laptop folder to serve as your reading journal.

Recommended texts:

- (1) Ellen Lupton and Jennifer Cole Phillips, *Graphic Design the New Basics*, 2nd ed. (Princeton Architectural Press)

Required Magazine Subscriptions and NYPL Card

All registered students are required to purchase one-year reduced rate subscriptions to two literary magazines through the [Community of Literary Magazines and Publishers' \(CLMP\) Lit Mag Adoption program](#). Our class's participation in this program entitles us to virtual or in-person class visits from the publisher and/or an editor of each magazine adopted by the class. Those visits will be valuable opportunities to learn more about literary magazine publication today. The embedded hyperlink above will bring you to the CLMP website to sign up for the program. This semester's adopted magazines will be:

- (1) *Poetry Magazine*, edited by Don Share
- (2) *Conjunctions*, edited by Bradford Morrow

Click on the hyperlink above, and subscribe to those two titles.

Additionally, in order to access certain digital archives, all students will be required to apply for a *free* New York Public Library card. All SUNY and CUNY students are eligible for a free NYPL card. Apply online at www.nypl.org.

Course Requirements and Assignments

Attendance and participation

Your active participation in class conversations is vital for a successful course, so participation and attendance factor into your final grade. Active participation includes answering questions, volunteering your insights and readings, and active listening (i.e., listening and note-taking), as well as cooperating in all workshop and working group activities. There are no extra credit assignments, neither to raise the participation grade nor to make up for an absence.

Required reading

Please come to class having completed the required reading. Some readings may be stylistically, conceptually, and even linguistically challenging, so allot sufficient time to finish them. If you are unprepared because you have not read and/or lack assigned reading materials, I may dismiss you and it will count as an absence.

Working groups

Early in the course, everyone will be assigned to a working group, each consisting of up to 5 members who will work together on a presentation assignment about little magazines. Later in the semester, after midterm, new groups, each consisting of 3 or 4 students, will be constituted for the final project. Very often, magazine production is a team effort, and though we are not producing magazines, per se, our class environment will reflect those activities' ethos. Some aspects of the shared assignments, including the final project, entail truly collaborative work. Other aspects will be representative, as when certain group members take the lead in the final oral presentations. When possible, each member will be graded on the merits of her individual work. No one is expected to pull others' weight. If a peer is slacking, please notify me. That individual could be removed from the assigned group and instead required to do an entire group's worth of work on her own.

Presentations and written assignments

In order to pass the course, you must complete *all* required written assignments. You also must attend and contribute to your group's presentations. Missed presentations cannot be made up.

Only in the case of extreme illness on the date of a presentation will this requirement be waived. In such cases, one must do the following: (1) if possible, email your presentation notes to me and a fellow group member before class; (2) when you return, provide me appropriate documentation (such as a doctor's note) and your presentation notes (if not emailed the day of); and (3) submit the required related written assignment by the due date following the presentation.

Descriptions of required assignments, with grade weights

Note: Percentage indicated reflects the portion of the course grade fulfilled by each assignment.

(1) Class attendance and participation (20%) (4 absences before penalty; automatic failure for course after 7 absences): Whether they are larger lecture formats or smaller seminar or workshop formats, all of my courses depend on students' active participation and contributions to class discussions, as well as in breakout groups. So, attendance is required. Because this particular course is community and group oriented, the attendance and participation grade is weighted rather heavily, and no exceptions will be made to the related policies. There are no "excused" absences, except in cases in accordance with the University's medical excuse policy (see below, under Course Policies) with appropriate, dated documentation (with specific dates). Anyone who misses more than 7 classes automatically fails this course because they would not have attended a reasonable number of class sessions (approximately three-quarters of the semester). Between 5 and 7 absences, one would lose 10 points per excessive day from the Attendance and Participation Grade (as in "B" to "C," etc.). Students who present on their Little Magazine Assignments at the English Department's Undergraduate Research and Writing Conference will receive a grade bump (as in "B" to "B+") for the Class Participation and Attendance grade. (On eligibility to present at the conference, see the description of that assignment below. The participation grade rubric is as follows:

A+ = excellent active and text-based participation in discussion, workshop, and breakout groups; excellent presentations (*Note: An "A+" is possible only if the student's base participation and attendance grade is an "A" and she earned extra credit by presenting at the Undergraduate Research and Writing Conference.*)

A- to A = strong active and text-based participation in discussion, workshop, and breakout groups; excellent presentations

B- to B+ = good and active listener, but tends to speak less in general class discussion though may be more verbal in workshop and breakout groups
good to very good presentations

C- to C+ = average to minimal participation in discussion and workshop and/or disciplinary issues in class; perhaps periodically comes to class lacking assigned materials or sometimes underprepared; average presentations

D- to D+ = often withdrawn and not participatory in both workshop and class; often lacking assigned materials and/or frequently underprepared; poor presentations

E = more than 7 absences and/or other disciplinary issues; also means failure for the course

(2) Reading journal (Ungraded, daily) (0%): After you complete the assigned reading, spend 15-20 minutes taking notes in your reading journal. Base your responses on the prompts written for each class, found on the syllabus. This informal writing assignment is a means

for you to explore some insights and to process the material—even if it is only to start to determine what you do or do not understand about the readings—*before* you come to class. Bring your reading journal to class every day. All semester I will regularly call on people to share their ideas from their journals. If conversation stalls or is slow to start, I may call on you or assign a free write to help get your ideas flowing.

- (3) **Little Magazine assignment (Group presentation [5-10 minutes per member], plus individual critical essay of 3-5 pages) (20%, based on essay):** Each group will be responsible for setting up our conversation about one issue of one of the assigned literary magazines. At least one week before the presentation, the group's members should confer to decide on which issue you will present on and to coordinate who will present on which item, described below. Each group member will make a 5-10 minute presentation on one of the following items, so that there is no overlap between anyone's presentations: (1a) a critical summary of one context source assigned for that day, if any; (1b) if there is no context source, supply a critical account of the literary magazine's history, based on some internet research (just be careful of open source resources, like Wikipedia and blogs; try to stick to academic websites or online resources and digital archives like the ones compiled on Blackboard); (2) a critical account of the literary magazine's attributes in terms of design, physical or electronic format, etc.; (3) a critical account of the magazine's mission statement and/or special issue's mission and/or editorial apparatus (like an op. ed. or a letter from the editor); (4) a critical account of one or two of the issue's contributors, based on some online research (again, avoid open source sites); (5) a critical account of how the magazine's mission is or is not exemplified by one or two of the poetic contributions by the author(s) discussed in part 4, in terms of narrative, theme, and/or style. One week (i.e., 7 days) after the presentation, each group member will submit a short critical essay (3-5 pages) about the little magazine and the issue presented on. Using one assigned context essay, and focusing on one of the contributed pieces, develop a critical reading of an assigned issue of the magazine that assesses this publication's literary significance. *Students who receive a B or better on this assignment will have the option of presenting on their essay at the English Department's Undergraduate Research and Writing Conference on April 17th. Conference presenters will receive a grade bump (as in "B" to "B+") in their attendance and participation grade for the course.* Additional specs for this assignment will be provided on Blackboard early in the semester.
- (4) **Subscription assignment (Response essay, 2-3 pages) (10%):** This assignment consists of two parts: (1) *Prior to the classroom visit* of an editor or publisher of one of the literary magazines to which the class is subscribing, write two observations (one paragraph each) about the issue(s) you've received thus far and two questions you would like to ask our guest; and, (2) *After the classroom visit*, write a 2- to 3-page response essay that provides your critical reflections on what you learned from the visit about the creative and curatorial work of publishing a literary magazine today. You have the option of completing this assignment for either of the two magazines assigned through the CLMP Lit Mag Adoption program (i.e., *Poetry* or *Conjunctions*). Bring your preparatory observations and questions to the guest's visit; you will turn them in, along with your brief response essay, the class session following the visit. Additional specs for this assignment will be provided on Blackboard later in the semester.

(5) **Final Project (4 parts, 50% total)**-- Additional specs for all parts of this assignment will be provided on Blackboard later in the semester:

- (a) Mission statement (Creative assignment, collaborative) (10%):** In your working groups, discuss the editorial statements from the first issues of three contemporary magazines (TBD). Produce annotations (one annotation for each magazine, 3-5 sentences per annotation) describing the strengths and weakness of each editorial statement. Then collaborate to write a brief mission statement (2-3 pages) describing the purpose/mission of a hypothetical literary magazine. What would you title the magazine? What specific types of works you would like to publish? What would your magazine's place and function be in the larger world of literary publishing?
- (b) Template (Creative assignment, collaborative) (20%):** Using your draft mission statement as a starting point, construct a plan for a 'zine that contains work that fits with your vision/mission. Think of your 'zine as a mini-anthology or curated exhibit. Gather already published material—poems, short prose texts, etc.—from what we have read in literary magazines this semester, from what you discover through books and anthologies at the UAlbany Library, from what you find through digital archives like the NYPL's Independent Voices, or from your own personal library. After gathering material, each person in the group should scan at least five texts to share with the rest (via Google Docs). During an in-class meeting, you will, as co-editors, discuss with your group what works to include, which ones to cut, and the order of the chosen materials. How does the specific pieces you have curated reflect your 'zine's vision? Revise or add to your mission statement to account for the contents of your 'zine. Provide a brief account of how you would design and produce the 'zine: Would it be a digital format or a paper one? How might a graphic designer execute your vision for the graphic content, presentation, and design? Finally, confer about a cover and execute a design for the first issue. Produce one template of 'zine to submit for a group grade, including: cover, table of contents, revised mission statement, poetry/contents (in desired order). Scan the components of your 'zine and upload them to Blackboard as a single PDF document.
- (c) Presentation (Group, 15-20 minutes, ungraded) (0%):** During our last two class meetings, each group will present on the template and revised mission statement for its 'zine. The template will be projected for the class and discussed.
- (d) Self-Reflection (Individual, 4-5 pages, nonfiction essay) (20%):** During finals week, everyone will submit a creative nonfiction essay reflecting on the evolution of her own curatorial poetics and how she would define those poetics now. Using one literary magazine that we studied earlier in the semester as one point of her reference, and her experience of producing a 'zine as another, the essay should be a stylized yet critical discussion of the author's sense of what literary magazines have been in the past, are now, and could be in the future. A treatment of specific elements of at least two magazines studied during the semester is required.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

COURSE POLICIES

UNIVERSITY POLICIES

Policy on academic integrity

All written assignments must be your own original work. If you submit any plagiarized work (no matter how small the assignment), you will automatically fail this course, and I will report the case to the Dean of Undergraduate Studies and to your department or program chair. (Note that if you withdraw from the course after receiving notice of having failed for plagiarism, the Dean's Office will file a *second* Violation of Academic Report against you.) Two or more reports on file can lead to academic probation, suspension, even expulsion. Plagiarism is more than the wholesale copying of an entire document. The University's definition of plagiarism is as follows: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness." Also note that violations of academic integrity also include "self-plagiarizing," or submitting the same (or similar) work for multiple courses. Claims of supposed ignorance about if a practice constitutes plagiarism, as well as claims that the proven plagiarism was "unintentional," are not adequate defenses. If you are uncertain if a practice constitutes plagiarism, ask me or another faculty member before you turn in work. Visit the following webpage for the University's statement about, and policies regarding, violations of academic integrity: https://www.albany.edu/undergraduate_bulletin/regulations.html

Reasonable accommodation

When appropriate to the assignment and the situation, students registered with the Disability Resource Center may be eligible for extensions, alternative modes of examination, or adaptive equipment. Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide me with verification of your disability, and will recommend appropriate accommodations. Please present your forms from the Disability Resources Center to me at the start of the semester, and we will discuss when alternative arrangements will be necessary for our course. For details, refer to the Disability Resources Center webpage: <http://www.albany.edu/disability/>

OTHER CLASS POLICIES:

Attendance policy

Please adhere to the allotted number of excused absences indicated above, in the description regarding the course attendance and participation grade criteria. Keep track of your own absences, just as you would keep track of the sick days you might use at a job. I will not provide you with a report, even though I do keep my own records. Additional absences, beyond the allotted number, will be excused *only* if they include *your own* hospitalization, religious

observance, or civic duty (i.e., jury or military duty). All valid excuses must be documented by the Undergraduate Dean's Office or, in the case of hospitalizations, by Student Health Services (SHS). Except in the case of a hospitalization, a medical note from SHS does not allow you more absences than the allotment. For the University's Medical Excuse Policy, consult the following link: http://www.albany.edu/health_center/medicalexexcuse.shtml

Disruptive behavior

College classrooms are learning environments. Any disruptive behavior will receive only one verbal warning. After that, dismissal from class will follow, and it will count as an absence. No exceptions. Disruptive behavior includes, but is not limited to: sleeping or dozing off; chatting with neighbors; passing notes; ringing phones; using laptops, smart phones, tablets, etc. inappropriately (web surfing, texting, IM-ing, social networks, etc.); refusing to answer direct questions. Threatening or hostile behavior directed against me or other students will result in: (a) immediate notification of University Police and Judicial Affairs; (b) automatic failure of the class; and (c) possible probation, suspension, or expulsion from UAlbany.

Electronic devices in class

- * Only laptops and tablets are permitted to take notes or to read the online materials being discussed.
- * Smart phones are not permitted in class, either to read materials or to take notes. Silence them and put them away upon entering the classroom, as you would when boarding a plane or a theater. Do not put your phones on your lap or on your desk. Do not check your phone.
- * Inappropriate use of electronic devices counts as disruptive behavior, and can lead to dismissal.

Office hours and email

- * When possible, if you have questions or concerns come see me during office hours. The advice and feedback I can give in person is more substantial than over email. If you have another class during regular office hours, check to see if I can arrange another time to meet you.
- * An email is not a text. All emails should be addressed with a salutation and signed. In academic emails, always put your name and course number in the subject line. During the week, it may take me up to 24 hours to respond. I do not check or respond to email on the weekends (Friday 5 pm–Monday 9 am).
- * I do not address attendance or disciplinary issues via email exchanges, though I might send you a warning via email. If you wish to discuss the matter further, come to my office hours.
- * I do not review drafts via email, but I happily will discuss them during office hours.

On all written assignments

- * All written assignments must feature your own original ideas and critical prose. Summary, rehashing of class notes, and analyses based on historical generalizations or inaccuracies will earn a "C," at best.
- * Any amount of plagiarism in an assignment leads to automatic failure for the course.
- * All written assignments must be completed in order to pass the course.
- * Late assignments will be docked one full grade ("B" to "C," etc.) per day late. This includes each day of the weekend. I do not accept any papers one week (7 days) after the due date.
- * If you require a short extension on an assignment, request it in person or by email at least 24 hours before the due date. Reasonable requests will be granted.

- * For assignments submitted via Blackboard, the name of your file should be formatted as: your last name, assignment (class number, semester). Example: *Smith, Final Paper (ENG 306, Spring 2019)*.
- * All assignments should be typed or word-processed in an academic 12-point font (such as Times New Roman), with numbered pages.
- * Include a bibliography for all primary and secondary sources referenced or cited at the end of your paper, not as a separate file.
- * Every writing assignment should demonstrate basic writing skills, including grammar, sentence mechanics, and the organization and development of a focused critical argument.
- * There are no rewrites and no extra credit. Plan, pre-write, and do your strongest work the first time around. Come speak to me during office hours about problems or issues with the assignment *before* the due date.

Inclement weather and class cancelations

In the event that the University cancels one or more class meetings due to inclement weather, I will email everyone and post an announcement to Blackboard about an alternative schedule for the day's assignments. In the rare instance that inclement weather makes my own commute unsafe but the University has not canceled classes, I will notify you by email and post a Blackboard announcement, as soon as I am able. If necessary for making up any crucial canceled lectures, I may adjust the syllabus by replacing workshops or writing days with lectures.

Calendar of Readings and Assignments

On the course calendar, each day's assignments are divided into categories:

“Methodology” = Essays or guides that give instruction for taking a critical approach to particular kinds of texts, such as an issue or run of a literary magazine, digital archives, or poetry

“Context” = Essays or book chapters that either are literary history (i.e., a critical essay written about a past or present literary issue), a historical document (nonfiction written during and about the literary period studied), or an introduction to the ins and outs of magazine production.

“Literary magazine” = Literary magazine treated as a primary text. Read the issue(s) designated for a particular class session. How you read a given issue will vary: Follow the cues given on the syllabus, when any are supplied. Sometimes you could read a magazine issue cover-to-cover. Sometimes you might only read selections from it. Sometimes you could consider it more as a physical or virtual textual object than a collection of texts. We will be looking at electronic magazines, hardcopy print magazines in original and facsimile editions, and digital archives that store and reproduce images of defunct magazines.

“Reading journal” = Specific tasks and homework assignments to be prepared before class meetings. After you complete the reading spend 15 or 20 minutes before class writing on the prompt on the syllabus.

“Writing assignment” = Due dates for graded writing assignments submitted. Note that the essay attached to the Little Magazine Assignment is indicated for each group on the date of that group's presentation.

“Recommended” = Recommended for further study, but not required.

Key for readings:

“BB” = PDF or URL of the assigned reading on Blackboard

“LMCA” = Chapter from textbook *The Little Magazine in Contemporary America*

“SYWPM” = Chapter from textbook *So You Want to Publish a Magazine?*

“MJP” = Literary magazine accessed through the Modernist Journal Project (digital archive; link to archive gateway on BB)

“RS” = Literary magazine accessed through Reality Study (website, link on BB)

“IV” = Literary or activist magazine accessed through Independent Voices digital archive (accessed through the New York Public Library; link to archive gateway on BB)

“Library” = Magazine accessed through a database on UAlbany Library's webpage

UNIT ONE: WHAT ARE LITERARY MAGAZINES, AND HOW SHOULD WE READ THEM?

Week One: An Introduction to Literary Magazines

Wednesday January 23

Introduction to the course: Overview of requirements and objectives. How to navigate Blackboard and the syllabus. Show and tell of some favorite print, electronic, and digitally archived issues of poetry magazines from modernism, the New American Poetry and the mimeo revolution, LGBTQ activist magazines of the 1970s and 1980s, and contemporary literary magazines. Discussion of reading magazines as literary objects.

**Week Two: On Defining Literary Magazines as a Curatorial Art Form...
But Whom Do They Serve?**

Subscribe to [Poetry](#) and [Conjunctions](#) through CLMP's Adopt a Lit Mag Program by Friday.

Monday January 28

Context (literary history): Hans Ulrich Obrist, "Curating, Exhibitions, and the *Gesamtkunstwerk*" (BB); Jeffrey Lependorf, "Introduction" (LMCA); Stephanie Burt, "The Persistence of Litmags" (BB)

Recommended context (literary history): Travis Kurowski, "Some Notes on the History of the Literary Magazine" (BB); *Columbia Journal* editors, "What Is a Literary Magazine: A Panel Discussion (parts 1 and 2)" (BB)

Literary magazine (in-class projection and discussion): *Yūgen*, ed. LeRoi Jones (BB/RS)—no. 1, 1958; no. 2, 1958; and no. 7, 1961—*These issues will be available on BB at class time. Do not worry about reading them before class.*

Reading journal: Bring to class print or electronic copy of a periodical that you read regularly. It can be a newspaper, a literary or arts magazine, a popular magazine, or a blog. In your reading journal speculate about why it might or might not qualify as a "literary magazine," based on how the readings for today define and discuss literary magazines.

Wednesday January 30

Context (literary history): Robert Boyers, "The Little Magazine in Its Place: Literary Culture and Anarchy" (BB); Jane Friedman, "The Future of the Gatekeepers" (LCMA); and Rebecca Wolfe, "Publishing is Personal" (LCMA)

Context (magazine production): Angharad Lewis, Chap. 1 "So You Want to Publish a Magazine?" (pp. 10-15) (SYWPM)

Reading journal: The three readings for today offer different understandings of what the curatorial and editorial function and purpose is for literary magazines. Briefly summarize each, and take some notes about how when considered separately or together they help you understand your possible relationship to literary magazines as an academic researcher, as a consumer who reads literature for pleasure, and/or as a creative writer who might be a future submitter and contributor to literary magazines.

**Week Three: How To Read an Issue of a Literary Magazine
and the Poetry It Contains**

Monday February 4

Little Magazine assignment groups will be made today. The first presentation is next week.

Methodology: Modernist Journals Project (editors), "How To Read a Magazine" (BB)

Context (magazine production): Angharad Lewis, Chap. 4 "The Anatomy of a Magazine" (pp. 52-69) (SYWPM)

Literary magazine: Examine the latest issue of the online magazine *EOAGH*, ed. Trace Peterson (BB). Devote two hours to reading it, paying special attention to the poetry and its relationship to other material (such as essays, fiction, and book reviews) in the issue.

Reading journal: How would you go about studying this issue as a textual object, in a fashion akin to studying a single-authored text (like a novel, a play, or a poem), even though it has several contributors and one or more editors? How do the parts relate to the whole?

Wednesday February 6

Methodology: Eric Keenaghan, “How To Read a Poem” (handout) (BB)

Literary magazines: Choose two or three poems you particularly liked from the issue of *EOAGH* discussed last time, and carefully and closely reread those poems once or twice more.

Reading journal: What makes each of the texts you chose a poem? Why do you like it? How would you approach the poem when you are just reading it for pleasure? How might you approach it differently when reading it critically? If you identify as a poet or another kind of creative writer, how might you read this poem in yet another way? Are there similarities between those different approaches? How does your appreciation of these poems *as poems* help you appreciate the magazine in a new way? Alternately, how did understanding the magazine as a literary object help you appreciate the poem differently?

UNIT TWO: LITERARY MAGAZINES IN THE PAST

Week Four: *Poetry*, Then—The Beginnings of the First of the Little Magazines, and Its Relationship to the First Avant-Garde of American Poetry

Monday February 11

Context (literary history): Helen Carr, “*Poetry: A Magazine of Verse* (1912-36), ‘Biggest of Little Magazines” (BB)

Literary Magazine: *Poetry: A Magazine of Verse*, ed. Harriet Monroe (MJP)—Skim the entire issues indicated below, and read the items indicated most closely:

- *vol. 1, no. 1, Oct. 1912 (Ezra Pound, “To Whistler”; Harriet Monroe, “The Motive of the Magazine)
- * vol. 1, no. 2, Nov. 1912 (Monroe, “The Open Door”)

Reading journal: Based on these first two issues, how would you characterize the kind of poetry Harriet Monroe published in her magazine? If gauging by her mission statements, did Monroe’s vision for *Poetry* change between its first and second issues? Do the poetic contributions change in terms of their style, lyric voice, or themes? Does the other nonliterary content, such as advertisements, change? How about the magazine’s design and layout?

Wednesday February 13

Little Magazine Presentation by Group #1 (essay due Wed. Feb. 20)

Context (literary history): Bartholomew Brinkman, “Making Modern *Poetry*: Format, Genre, and the Invention of Imagism(e)” (BB)

Context (historical document): Ezra Pound, “Small Magazines” (BB)

Literary Magazine: *Poetry: A Magazine of Verse*, ed. Harriet Monroe (MJP)—Closely read the items indicated for each issue and then browse other contributions if you have time:

- * vol. 1, no. 4, Jan. 1913 (H.D., all poems; Pound, “Status Rerum”)
- * vol. 1, no. 6, March 1913 (F.S. Flint, “Imagisme”; Pound, “A Few Don’ts by an Imagiste”)
- * vol. 2, no. 1, April 1913 (Pound, all poems; Monroe, “The New Beauty”)

Reading journal: How does the conversation about Imagism and appearance of Imagist poems in the pages of *Poetry* affect your understanding of Monroe’s magazine and its mission?

Do you believe Monroe's mission changed as Pound exerted more influence, or does his influence and his avant-garde group's poetry help her refine her mission?

Week Five: Modernist Magazines and Seriality—*Others* and *The Little Review*

Monday February 18

Context (literary history): Suzanne W. Churchill and Ethan Jaffe, "The New Poetry: *The Glebe*; *Others*; and *Poetry Review of America*"

Context (historical document/curatorial poetics): Alfred Kreymborg, "Others" (BB)

Literary magazine: *Others*, ed. Alfred Kreymborg (MJP)—Skim the entire issues indicated below, and then closely read the specified contents:

- * vol. 1, no. 1, July 1915 (Mina Loy, "Love Songs"; Kreymborg, "Variations")
- * vol. 3, no. 4, Dec. 1916 (Skim issue and reread 2 poems of your choice)
- * vol. 5, no. 6, July 1919 (guest ed. William Carlos Williams) (WCW, "Gloria!"; poems by Marianne Moore, Wallace Stevens, and Lola Ridge)

Reading journal: What strikes you as distinct about the style of *Others*, in comparison to the early years of *Poetry*? How does the content of the assigned issues of *Others* suggest that the run of the magazine coheres as a serial?

Wednesday February 20

Little Magazine Presentation by Group #2 (essay due Wed. March 6)

Context (literary history): Matthew Hannah, "*Photoplay*, Literary Celebrity, and *The Little Review*" (BB)

Context (historical document/curatorial poetics): Margaret Anderson, excerpts from *My Thirty Years' War* (BB)

Literary magazine: *The Little Review*, ed. Margaret Anderson (MJP)—Concentrate on the items listed below for each specified issue:

- * vol. 3, no. 5, Aug. 1916 (Anderson, "A Real Magazine")
- * vol. 3, no. 6, Sept. 1916 (Anderson, untitled note p.1 and following pages; letters in "The Reader Critic")
- * vol. 7, no. 2, July-Aug. 1920 (Else von Freytag-Loringhoven, poems; the letters and mini-essays in the "Discussion" section; letters in "The Reader Critic")
- * vol. 7, no. 3, Sept.-Oct. 1920 (jh, "Art and the Law"; Anderson, "An Obvious Statement"; Freytag-Loringhoven, poems; letters in "The Reader Critic")

Recommended context (literary history): Abby Ann Arthur Johnson, "The Personal Magazine: Margaret C. Anderson and *The Little Review*, 1914-1929" (BB)

Reading journal: How does the presence of the voices of *The Little Review*'s co-editors, Margaret Anderson and Jane Heap (aka jh), give this magazine a distinct identity? How is that identity reinforced by other content (poems, etc.) or apparatuses (reviews, symposia, letters to the editor, etc.)? How does that identity differ from *Poetry*'s or *Others*'?

**Week Six: Countercultural Literary Magazines and the New American Poetry:
The Beats in *Evergreen Review* and *The Black Mountain Review***

Monday February 25

Little Magazine Presentation by Group #3 (essay due Mon. March 11)

Context (literary history): from Steven Clay, “A Little History of the Mimeograph Revolution” (BB); R.J. Ellis, “‘Little...Only With Some Qualification’: The Beats and Beat ‘Little Magazines’” (BB)

Literary magazine: *Evergreen Review*, ed. Barney Rosset and Donald Allen—vol. 1, no. 2, 1957 (facsimile ed.): Kenneth Rexroth, “San Francisco Letter,” and Beat writer Allen Ginsberg, “Howl”; and read any three poems by other Beat writers (Lawrence Ferlinghetti, Michael McClure, Gary Snyder, Philip Whalen) and any three poems by non-Beat writers (Brother Antoninus, Robert Duncan, Josephine Miles, Jack Spicer, James Broughton)

Recommended context (literary history): Loren Glass, “From Consensus to Conflict: Little Magazines in the 1950s” (BB); Charles Allen, “The Little Magazine in America: 1945-1970” (library studies from 1972) (BB); Michael Anania, “Of Living Belfry and Rampant: On American Literary Magazines Since 1950” (BB)

Recommended context (historical document): Donald Allen, Preface to *The New American Poetry* (BB)

Reading journal: On the surface, do the poems by the Beat-affiliated writers differ from those by the writers not affiliated with that group? How does the special issue’s presentation of one city’s arts “scene” still give the poems cohesion?

Wednesday February 27

Context: Tim Woods, “Black Mountain and Associates: *Origin* and *The Black Mountain Review*” (BB)

Context (historical document/poetics): Robert Creeley, “*The Black Mountain Review*” (BB)

Literary magazine: *The Black Mountain Review*, ed. Robert Creeley (BB)—Note that the complete issues have not been reproduced. Read only the following items:

- * nos. 1 through 4, 1954—Read any five poems by Black Mountain writers (Charles Olson, Robert Creeley, Denise Levertov, Robert Duncan, Larry Eigner)
- * no. 7, Autumn 1957 (the final issue)—Read all poems by Beat writers (Allen Ginsberg, Philip Whalen, Michael McClure, Gary Snyder); poems by Black Mountain writers (Joel Oppenheimer, Denise Levertov); and the review “Allen Ginsberg’s *Howl*” by Black Mountain writer Michael Rumaker

Reading journal: Today, we will continue our discussion of the special issue of *Evergreen Review*, connecting our observations to another avant-garde group and its magazine, the Black Mountain School. How does Woods describe the project and poetics of the Black Mountain School? How do the Beats seem to fit into that project, or not, when they are included in *The Black Mountain Review*’s final issue? Might that change readers’ sense of the Beats from how they were presented a few months earlier in *Evergreen Review*?

**Week Seven: When the Mimeo Revolution Met the Political Revolutions:
The Curious Case of John Wieners, a Beat and Black Mountain and Gay Liberation Poet**
Monday March 4

Little Magazine Presentation by Group #4 (essay due after break, Mon. March 25)

Context (literary history): James Dunn, Introduction to “The Mesmerizing Apparition of the Oracle of Joy Street” (MA thesis on John Wieners) (BB)

Poetry: John Wieners, *The Hotel Wentley Poems* (chapbook, 1958) (BB)

Literary magazine: *Measure*, ed. John Wieners (IV)—Skim all three issues, published between 1957 and 1962. Closely reread the contributions by one or two poets of your choice.

Recommended context (historical document/curatorial poetics): John Wieners, Misc. letters and diary entries about editing *Measure* (BB)

Recommended literary magazine: *The Floating Bear*, ed. Diane di Prima (RS)—no. 10, 1961 (Special issue devoted to poems by Wieners.); no. 33, 1967 (guest ed. John Wieners)

Reading journal: Based on the contributions, design, layout, and editorial focus of each issue, how would you describe Wieners’ project with *Measure* and how it reflects his own verse’s poetics and aesthetic?

Wednesday March 6

**** Note that much of the visual and verbal material assigned for this week is sexually explicit.****

Context (literary history): Eric Keenaghan, excerpts from “John Wieners, Good Gay Poet” (in-progress book chapter) (BB)

Activist magazine: from *WIN* (ed. War Resisters League), vol. 5, no. 20, Nov. 1969 (BB)—Excerpts from antiwar magazine, published five months after Stonewall. Read Wieners, “A Poem for Trapped Things”; and David McReynolds, “Notes for a More Coherent Article”

Activist magazine: *Gay Sunshine* (ed. Winston Leyland), no. 20, Jan.-Feb. 1974 (BB)—Read Wieners’ poems and consider how they relate to one of the issue’s political contents and to a poem by another writer from the same issue

Activist magazine: *Fag Rag* (ed. Boston Gay Liberation Front) (BB)—Skim the issues indicated below, and pay special attention to the items specified for each:

* no. 5, Summer 1973—Charlie Shively, “The Wild Tulip Shall Outlast the Prison Wall”; poems by Wieners

* no. 18, Fall-Winter 1976—Wieners’ poems and the issue’s collages

Recommended context (historical document/poetics essay): John Wieners, “The Lanterns Along the Wall” (BB)

Recommended activist magazine: from *Gay Sunshine*, no.17, March-April 1973 (BB)—Interview with and poems by Wieners

Recommended activist magazine: *Fag Rag*, no. 26, Fall 1979 (BB)—announcement of Wieners as “Our New President” and collages; no. 44, 1987 (final issue) (BB)—Charlie Shively, “Sequins and Switchblades” (essay on Wieners)

Reading journal: How does your relationship to Wieners’ poetry change when you read it in light of the activist context in antiwar magazines and gay liberation magazines to which he was a contributor or a co-editor? How does his poetry compare to that of some other verse appearing in those magazines and/or to how editors or contributors wrote about the “revolutionary” role of gay poetry?

**Week Eight: *Callaloo*, a Significant Magazine of
Black Art, Culture, and Criticism at the Intersection of Art and Academia**

Monday March 11

Little Magazine Presentation by Group #5 (essay due Mon. April 1)

Context (literary history): Ian Morris and Joanne Diaz, “Preface” (LMCA); and Charles Henry Rowell, “*Callaloo*: A Journal of Necessity” (LCMA)

Literary magazine: *Callaloo*, ed. Charles H. Rowell (Library)—The early years: You can access separate elements of the back issues of this magazine through JSTOR (a database available through the UAlbany Library). Skim the issues indicated below, and concentrate on the items specified for each:

- * vol. 1, no. 1, Dec. 1976 (Tom Dent, “Preface”; poems by Lorenzo Thomas, Alice Walker)
- * vol. 1, no. 2, Feb. 1978 (Charles H. Rowell, “Editor’s Note”; poems by Harryette Mullen; photographs by Robert Pass)
- * vol. 1, no. 5, Feb. 1979—“Women Poets: A Special Issue” (poems by Jayne Cortez, Harryette Mullen, Alice Walker, June Jordan, and Sonia Sanchez)

Reading journal: How do your experience and perception of a literary magazine change when you can access only its individual units via a database or archive? Does that affect your sense of the mission and voice of an important, socially engaged project like *Callaloo*?

Wednesday March 13

Literary magazine: *Callaloo*, ed. Charles H. Rowell (Library)—The later years: You can access separate elements of the back issues through Project Muse (a database available through the UAlbany Library). Skim the issue indicated below, concentrating on the items listed:

- * vol. 40, no. 1, Winter 2017 (Howard Dodson, “*Callaloo* Futures”; Robert Reid-Pharr, “Double Consciousness in Black and White”; poems by Rigoberto González, Yusef Komunyakaa, Sharon Olds, Carl Phillips, Janice Harrington, Nathaniel Mackey)

Reading journal: How did *Callaloo* seem to evolve over its forty-year history? How would you characterize your experience, as a reader, of the interplay between the magazine’s critical and creative contributions?

Week Nine: Spring Break

UNIT THREE: CONTEMPORARY LITERARY MAGAZINES

Week Ten: Surveying *Poetry* Now and *Conjunctions*

Monday March 25

Context (literary history): Don Share, “*Poetry* Magazine: On Making It New” (LMCA)

Literary magazine: Start reviewing the subscription issue(s) of *Poetry* that you have received to date. Spend at least one hour surveying at least one issue. Then, spend an hour exploring the website for the Poetry Foundation (BB), the publisher of *Poetry* Magazine (BB). Look at the various apparatuses, such as the banner categories (“Poets,” “Poems,” “Prose”) and the news updates and commentary (“Harriet the Blog”). Take a glance at the archive of back issues.

Reading journal: What strikes you about the differences in the style, themes, and other literary elements of the poetic contributions of *Poetry* magazine between 1912 and today? How have the nonliterary content and the design changed? How does the Poetry Foundation website augment readers’ experience of the magazine and the literary form it features?

Wednesday March 27

Groups for the final ’Zine assignment will be formed today, and we will discuss the assignment in the last 30-40 minutes of class.

Context (literary history): Michael Bergstein, “A Roving Universe with a Constant Idea” (BB); Joanna Scott, “The Leaps and Bounds of *Conjunctions*” (BB)

Literary magazine: *Conjunctions*, ed. Bradford Morrow—Start reviewing your subscription issue(s) of *Conjunctions*, and closely reread three to five contributions. Then, spend an hour exploring the magazine’s website (BB). Look at the various apparatuses related to the print magazine, and the ancillary publications of exclusively online poems (click on “Online” at top of page) and sound files and videos of readings (click on “Multimedia”).

Reading journal: Take notes about the relationship between one or two of the poems you closely reread from the subscription issue and that issue’s theme.

Week Eleven: Virtual Visits from Editors and Publishers of Two Major Contemporary Magazines

Note that this week’s classes will be in a different classroom, one with virtual conference capabilities. Stay tuned for details.

Monday April 1

Guest publisher class visit today: Don Share, publisher of *Poetry* Magazine

Literary magazine: Continue to review the subscription issue(s) of *Poetry* that you have received. If you have received more than one issue, concentrate on a different issue from what you reviewed for our last class. Reread two or three poems you find interesting.

Reading journal: Based on what you have read in your subscription issues, what would you like to ask the editor about the magazine’s current mission, curatorial and aesthetic and even political goals, layout and timeliness, over one hundred years after its inception?

Wednesday April 3

Guest publisher class visit today: [Nicole Nyhan](#), managing editor of *Conjunctions*

Literary magazine: Continue reviewing *Conjunctions*. Spend 2-3 hours reading the magazine. Concentrate on a few poems, and closely reread them.

Reading journal: Based on what you have read in your subscription issue(s), what would you like to ask the editor about the magazine's mission, the curatorial nature of its thematic issues, or the relationship between its online publications and its print publications? What would you like to ask her about her specific role as managing editor?

Week Twelve: Digital Magazines and the Redefinition of Poetry

Monday April 8

Class visit by guest editors today: [Yolande Schutter](#) and [Ben Nadler](#), co-editors of *Barzakh*

Context (literary history): Rebecca Morgan Frank, "Summoning the Bard: The Twenty-First Century Literary Magazine on the Web" (LMCA); and Ander Monson, "This Being 2015" (LMCA)

Literary magazine: *Barzakh*, ed. various (UAlbany graduate student literary magazine) (BB): Review the first issue and the two most recent issues. Pay special attention to poetry. Examine the issues for two hours.

Recommended literary magazine: *DIAGRAM*, ed. Ander Monson—An interesting online literary magazine that uses found visual images to structure one's reading experience

Reading journal: Different student editors have assumed control of *Barzakh*'s design and contents each year. How do you see that as affecting the identity, voice, and design of the issues you examined?

Wednesday April 10

Most of class will be devoted to an editorial meeting with your working group to brainstorm ideas for your own 'zine.

Writing assignment: Subscription Assignment (parts 1 and 2) due in class.

UNIT FOUR: PLANNING A 'ZINE

Week Thirteen: Envisioning Your 'Zine, Part 1

Monday April 15

Class visit by a guest publisher today: [Carissa Halston](#), publisher and editor-in-chief of *apt* and Aforementioned Productions. The last 20-30 minutes of class will be devoted to an editorial meeting with your working group to continue to brainstorm ideas for your 'zine.

Context (magazine production): Angharad Lewis, Chap. 2 "Choose Your Own Adventure" and Chap. 5 "Ink and Pixels" (pp. 22-37, pp.76-83) (SYWPM); Craig Dworkin, Simon Morris, and Nick Thurston, *Do or DIY* (BB)

Little magazine: *apt*, ed. Carissa Halston (BB)—Spend an hour or two looking at the journal's website. Explore the mission (under "About," on the menu bar), and browse past online issues (under "Archives") #1, #24, and the current issue (homepage). Find the link to Aforementioned Productions, and take a look at the print volumes.

Reading journal: (1) Take notes on a few elements that you consider interesting about *apt* and

Aforementioned's mission and publication model, including how the publishers designate the relationship between electronic and print publication. (2) Considering how the readings by Lewis and Dworkin, et al., discuss the personal investments of starting a magazine or 'zine, write down 1 or 2 specific questions you have for our guest about her relationship to literary publishing, her press and magazine, or her own creative writing.

Wednesday April 17

Undergraduate Research and Writing Conference

In lieu of a class meeting, we will be convening at the conference during our usual class time. Attendance is required. Everyone who is free for the lunch and plenary session (exact time TBA) is strongly urged to attend, to get some free food and to hear the talk and fiction reading by contemporary novelist and UAlbany professor Lynne Tillman.

Week Fourteen: Envisioning Your 'Zine, Part 2

Monday April 22

Today's class will be devoted to an editorial meeting for your final project.

Reading journal: Bring to class a draft outline of the points that you want your mission statement to cover, and notes for the items below:

Editorial meeting: Objectives to agree on by end of today's class:

- (1) The first principle of your mission;
- (2) Literary forms and genres to include in your inaugural issue;
- (3) Whether other art content will be included (visual images, hypertext, multimedia, found images, etc.);
- (4) Form of publication for your 'zine (print, electronic, or mixed platform);
- (5) A working title for your 'zine.

Wednesday April 24

Today's class will be split into 2 parts: an orientating discussion about division of labor and the work of curation (30 minutes); and an editorial meeting that includes online curation (50 minutes).

Bring to class: A draft paragraph that sums up your mission, plus copies of 2 content items (poetry, other literary texts, and/or images) that you want to be included in your 'zine.

Editorial meeting: Objectives to meet by the end of today's class:

- (1) Produce notes about what points to include from everyone's homework in your draft mission statement;
- (2) Outline a set of curation strategies for finding material for your inaugural issue, and a plan for the division of labor in your group (*Note:* One person should be the point-person for drafting the brief mission statement by Friday.)
- (3) Elect one person to be the issue designer, who will be responsible for executing the cover/homepage design and for assembling the template of the 'zine to be uploaded to Blackboard;
- (4) Discuss the cover design in terms of aesthetic, kinds of visuals or images to use (if any), placement of title, design for the title.

By Friday, circulate a draft version of your mission statement amongst all group members by email or via Google Docs. (The latter is best for revising a shared document, but it requires

everyone to have a free Google account.) Over the weekend, each person must suggest one or two revisions to the template. They can be substantive (adapting the 'zine's vision) or they can be minor (wordsmithing the mission statement's language). The point person who drafted the mission statement must add those changes to the document before class on Monday.

Week Fifteen: Curating Your 'Zine, Part 2

Monday April 29

Writing assignment: 'Zine Mission Statement. Emailed to me by each group during class.

Bring to class: Each group member must bring in 4-5 items to discuss for inclusion in your 'zine's inaugural issue. Prepare notes for each item (2-3 sentences per content item) about why you believe it is ideal for inclusion. The designer needs only contribute one or two content items, and must bring to class the in-progress cover/homepage design.

Editorial meeting: Objectives for today's class:

- (1) Finish and submit the final revisions of the 'zine mission statement (30 minutes);
- (2) Discuss the in-progress cover/homepage design (15 minutes);
- (3) Discuss and vote on inclusion or exclusion of half of the group members' curated materials, selected based on the mission statement (remainder of class).

Wednesday May 1

Context (magazine production): Angharad Lewis, Chap. 9 "Launch and Beyond" (pp. 140-145) (SYWPM)

Bring to class: The designer must bring to class the completed cover/homepage design.

Editorial meeting: Objectives for today's class:

- (1) Discuss the completed cover/homepage design and signal if any minor changes ought to be made (15 minutes);
- (2) Discuss and vote on the other half of the group members' materials, selected on the basis of the mission statement (30 minutes);
- (3) Draft a working table of contents, establishing the preliminary order of the selected materials (remainder of class)

Each group should leave class today with a complete portfolio of materials, with a preliminary order, that the entire group will review and decide on by Friday. Then, scan the contents you are contributing, if necessary, and share all electronic files of them over Google docs. The designer is responsible for assembling the scans of the cover/homepage design, table of contents, mission statement, and contents in one PDF file and uploading them to Blackboard. On a Mac, you can merge different PDF files through the Preview app, by inserting them into an open PDF and reordering the pages in the lefthand icon bar. Export the finished product as a single PDF file, with a new title; then, upload the file to Blackboard by 12:00 noon Monday. If you are developing an electronic 'zine, then you may produce a mock-up of your template on a nonpublic website or blog through a free service such as Wordpress. If you do so, upload the URL to your site to Blackboard by class on Monday. Since the designer is doing so much of the heavy lifting this weekend, other group members should serve as representatives for the collective who will present on the templates next week. Prepare *organized* notes for 10 minutes of discussion about your 'zine's mission, editorial and curatorial process, and issue content. The

presentation can be divided up between two or three speakers. Prepare notes for talking points; don't extemporize.

Week Sixteen: Your 'Zine, the Finished Template

Monday May 6

Writing assignment: 'Zine Template and 'Zine Presentations. The finished product is due today for all groups; the template must be **uploaded to Blackboard by 12:00 noon today**. The first half of the groups will present on their 'zines. I strongly recommend that everyone start working on the 'Zine Self-Reflection essay today.

Wednesday May 8

Writing assignment: 'Zine Presentations. The second half of the groups will present on their 'zine templates.

In-class course evaluations today for the English Department. Please also fill out the University's MyUAlbany evaluations for our course and all your other courses by the end of Reading Day (tomorrow).

Finals Week

'Zine Self-Reflection Essay (4-5 pages) due by Friday May 10 at 12:00 noon. You may submit your essays sooner, if you wish. Submit through Blackboard. Save your essay as a PDF file, titled with your last name and the course number (AENG 306). During finals week, I will email brief comments as well as your grades for this individual essay, the 'zine template produced and presented on by your group, and the course.

**English 310 (1681): Introduction to English
Studies 3 credits
Professor Eric Keenaghan
Monday and Wednesday, 6:00 pm – 7:20 pm
Fall 2021**

Contact Information

Instructor: Eric Keenaghan, Associate Professor of English

Preferred pronouns: he/him/his

Office: Humanities Building 343 (Third Floor, English Department)

Zoom Office Hours (walk-in, links on Blackboard): Monday 1:00pm-2:00pm; Wednesday 11:00am-12:00noon

Zoom Office Hours (by appt. only): Tuesday, 2:00-5:00pm. Request appt. 24+ hours in advance.

Office Phone: (518) 442-4083 (*Note:* Voicemail only; email preferred.)

Email: ekenaghan@albany.edu

Teaching Assistant: Timothy Laberge, Doctoral student in the Department of English

Preferred pronouns: he/him/his

Zoom Office Hours (walk-in): Mondays 11:00am-12:00noon

Email: tlaberge@albany.edu

Course Information

Course Catalog Number: AENG 210

Call Number of Section: 1681

Location and Meeting Times: Remote course; Mondays and Wednesdays, 6:00 – 7:20 pm

Grading Scheme for This Course: A-E; 3 credits

General Education Competencies Fulfilled: “Critical Thinking” and “Information Literacy”

Pre-requisites: Restricted to intended and declared English majors and minors

A “C” or better in AENG 210 fulfills a core requirement for the English major.

Table of Contents

Contact information and course information.....	Page 1
Course description	Page 2
Learning objectives for the course.....	Page 2
Textbook list	Page 3
Course requirements and assignments	
How to succeed in our class.....	Page 3
Attendance and participation.....	Page 5
Required reading.....	Page 5
Written assignments.....	Page 5
Letter grades and numerical equivalents.....	Page 5
Descriptions of assignments.....	Page 6
Course policies	
University policies.....	Page 9
Other class policies (incl. Zoom policies)	Page 10
Disclaimer about sensitive issues and explicit material.....	Page 13
At-a-glance calendar	Page 14
Full calendar of meetings and assignments.....	Page 16

Course Description

We live in a time of crisis—political crises, cultural crises, economic crises, and, not least of all, health crises. There has never been a time—at least during my lifetime—when it was more crucial to think, write, and speak about what we see and our visions for change. Literary texts present opportunities for making those critical excursions.

Our course will give us a chance to self-reflexively practice critical thinking and critical writing and critical writing...and to understand how all three work together. We'll examine how English Studies began almost a century ago in this country as a means of *escaping* the world's problems and how that premise has changed and evolved. We'll use critical theory texts, which often come out of philosophy, as tools to aid us in our thinking about literature and its relationship to the world, as both a reflection of reality and an imaginative engagement that could prove transformative of readers' attitudes. Short theory texts will provide us with concepts that we can use to deepen our readings of literary texts and thus our thinking about the world we live in. And we'll try to consider how literary texts also speak back to those theorists and philosophers by either challenging or extending their premises and arguments and thus shedding light on blind spots we otherwise might have missed. The literature we will be reading ranges from poetry to fiction, from stories written in the last few months to those published over a century ago. Thematically speaking, all literary selections are timely and will help us address not only our roles as literal readers but also as metaphorical ones. Most of the texts we will read touch on matters that afflict us today—racism, national exceptionalism, xenophobia, sexism, and homophobia. In order to be critical of our world, we need to be astute and careful readers of our social environments. So, our literary studies will give us opportunities to imagine the world differently and to find a critical language to talk about such possibility. That is the first step toward action and social transformation.

The English Department's Learning Objectives for English 210

Through a combination of literary and theoretical texts, this course aims to help students:

- * become self-reflexive about what we read, how we read, and why we read
- * develop a vocabulary for textual study and the skills of close reading practices
- * engage directly with and learn to read theoretical texts
- * understand the relationship between criticism and theory
- * analyze literary texts with the aid of an explicit theoretical lens
- * become aware of the discipline of English Studies at large, and the way English Studies is represented within the department at UAlbany

The Instructor's Learning Objectives for This Course

- (1) All of the above, with a special emphasis on *why* we read and write about literature *now*, at this particularly crisis-ridden point in American and global history.
- (2) Thinking and openly engaging with our motives for our work may help generate a stronger sense of community in the classroom and the foundation for critical citizenry outside it.

NOTE: Students will contribute to a collectively generated list of *your own* learning objectives for our course. Those objectives will be posted on the main page of our course's Blackboard site.

Textbook List

Books are available through the UAlbany Bookstore (in the Campus Center). Inexpensive used copies can be found at online retailers, too. ISBNs for preferred editions are provided below, but any published version (including e-books) are acceptable. Hyperlinks to other online readings and multimedia resources are embedded in the calendar of meetings and assignments below. PDFs of some required and recommended readings are downloadable from the learning modules on our class's Blackboard site. Please obtain the texts on time.

Required texts (Purchase through the UAlbany Campus Bookstore or elsewhere online):

- (1) Akwaeke Emezi, *Pet* (Make Me a World; ISBN: 9780525647072)
- (2) James Baldwin, *Going to Meet the Man* (Vintage; ISBN: 9780679761792)
- (3) Valeria Luiselli, *The Lost Children Archive* (Vintage; ISBN: 9780525436461)
- (4) Claudia Rankine, *Citizen: An American Lyric* (Graywolf; ISBN: 9781555976903)

Required open access textbooks (Access chapters free online or order a hardcopy or e-book)

- (1) Jeffrey Nealon and Susan Searls Giroux, *The Theory Toolbox* (2nd edition) (Rowman & Littlefield; ISBN: 9780742570504). Access for free via [UA Library database](#) > select "eBook Collection (EBSCOhost)" database > search for "*Theory Toolbox*" > select assigned chapter
- (2) Ian Buchanan, *A Dictionary of Critical Theory* (2nd edition) (Oxford UP, ISBN: 978019879479). Access for free via [Minerva's entry for the book](#) > select "Oxford Reference Library" from View Online/Full Text Availability > search for assigned terms

Also required: A physical notebook or computer folder to serve as your private reading journal.

Course Requirements and Assignments

How to succeed in our class

Our course is offered in a remote format, combining synchronous and asynchronous elements. To succeed in this course, follow these easy, streamlined steps:

- (1) Asynchronous and synchronous formats: Most weeks will be asynchronous on Monday (with a video lecture by me and Blackboard discussion posts by you) and synchronous on Wednesday (via Zoom sessions). On Mondays, tutorial groups will meet with me during regular class time, on a revolving basis. There will be a few exceptions to this pattern, at the start and end of the semester and at midterm. So every weekend, consult the at-a-glance calendar (below and on Blackboard) to see the coming week's format and to see if your tutorial group is meeting with me. The following guidelines outline what you should do most weeks.
- (2) Reading: Always do the required reading, and don't save it for the last minute. Pace the reading as best you can, especially the assigned literary readings which can be longer than the readings for the theory days. A three-credit course averages 9 hours of work per week, including homework, Zoom class sessions, and asynchronous work time. If you spend about an hour a day reading for our class on the days we don't meet, you're on target.
- (3) Reading journal: Keep a reading journal. Note your observations about the assigned readings, write questions, respond to the study questions I supply for every class.

You can draw from your journal for the Blackboard discussion posts and during our Zoom conversations. Reading journals are private and ungraded.

- (4) Video lecture or lecture script (most weeks): By Friday afternoon, I will post a video or written lecture. Each will be about 20 or 30 minutes, and they will set up the material for the week by providing context for the assigned material. *These lectures do not substitute for your doing the reading: Watch or read the week's lecture after you've finished the required reading.* Start the lecture no later than 3:00 on Monday (i.e., the start of our scheduled class time), so that you have time to write a Blackboard discussion post that responds to the reading, my lecture, and your classmates' posts.
- (5) Blackboard discussion posts (most weeks): Once you have finished the reading and watched or read my lecture, make a post on Blackboard for that day's asynchronous discussion. Each post should be approximately 250 to 300 words; it should be well-written, grounded in the assigned text, and respond to the prompt or fulfill the post requirements outlined below (under "Descriptions of assignments"), while accounting for your classmates' observations from earlier posts in that day's discussion thread. **Most weeks, you must post by 7:20 pm on Monday (unless you are meeting with me in your tutorial group).** Feel free to post earlier and then return to the thread during our usual class time to see how the conversation has developed. If you feel inspired to respond to a classmate's later post, you can make a second (or third) contribution to the asynchronous discussion.
- (6) Tutorial sessions (two, scheduled during the semester): During most of our asynchronous sessions, I will be meeting over Zoom with students in small workgroups. Each group will have between three and seven students (depending on the class's size), to conduct a personalized tutorial on the assigned material. **Watch or read my lecture (start it by 6:00), and then join the session from 6:30-7:15.** Tutorial groups will meet with me on a revolving schedule, and each group will have two sessions with me. On the days your group meets with me, you do not need to make a discussion post. If you show up to the meeting and participate actively, you'll get the full post points for the day. If you cannot make the meeting, email me in advance to arrange to join an upcoming tutorial to make it up. If you do not make up your meeting, you will get zero points for the one(s) you missed. I will assign everyone to a tutorial workgroup during Week Two.
- (7) Zoom sessions (most weeks): On most Wednesdays, we will further develop the asynchronous discussion from Monday. In these sessions, you can build on your own and your classmates' earlier observations, this time by drawing on and referencing Wednesday's related assigned reading. **Zoom classes run the regular scheduled class time most Wednesdays, from 6:00-7:20 pm.** Login on time. Latecomers will not be admitted and will be counted as absent.
- (8) Office hours: If you have questions about the material or any assignments throughout the semester, or if you just need a friendly and sympathetic person to talk to, feel free to take advantage of my Zoom office hours or the teaching assistant's.
- (9) Formal written assignments: Complete the formal written assignments on time. All must be submitted as a PDF, Word, or Pages file via Blackboard. Do not submit

links to docs on Google Drive, OneDrive, or a similar file-sharing system. Do not submit work via email. Late work policies are detailed below, under “Other class policies.”

Attendance and participation

Your active participation in both asynchronous and synchronous class conversations is vital for a successful course, so participation and attendance factor significantly into your course grade.

During our synchronous Zoom sessions, active participation includes answering questions, volunteering insights and readings, and active listening (i.e., listening and note-taking). You also are expected to contribute to all asynchronous workshops and group activities.

Required reading

Please come to class having completed the required reading. Some readings may be stylistically, conceptually, and even linguistically challenging, so allot sufficient time to finish them. If you are unprepared because you have not read and/or have not brought the assigned reading materials, I may dismiss you and it will count as an absence.

Written assignments

To pass this course you must complete *all* required formal writing assignments, as well as the majority of the assessed weekly discussion board posts due for our asynchronous sessions. The graded formal assignments are: a Midterm Essay on theory and reading (4-5 pages); a Proposal for the final essay (2-3 paragraphs); and a Final Essay that puts a theory essay into a critical dialogue with an assigned literary text (6-8 pages).

Letter grades and numerical equivalents

You will have access to your grades through the “My Grades” function on Blackboard. The grades recorded there reflect both the grades for formal writing assignments and a running tabulation of the points earned for attendance/participation and Blackboard discussion posts. On all formal assignments, letter grades correspond with the percentages in the numerical ranges below. The bold numerical value is used for calculating the numerical weight of each assignment grade. Course letter grade assignments at the end of the semester correspond to the numerical value range in which each student’s sum total of weighted assignment grades falls.

A+	96- 100	C+	77-79
A	93- 95	C	73-76 (75)
A-	91- 92	C-	70 -72
B+/A-	90	D+	67 -69
B+	87 -89	D	63-66 (65)
B	83-86 (85)	D-	60 -62
B-	81- 82	E	59 or less (points specified on assignments)
C+/B-	80		

Descriptions of assignments, with grade weights

Note: Percentage indicated reflects the portion of the course grade fulfilled by each assignment.

(1) **Reading journal—Ungraded, daily (0%):** After you complete the assigned reading, spend 15 to 20 minutes taking notes in your reading journal. You can your responses on the reading journal prompts provided in the appropriate Blackboard module by the end of the previous week. This informal writing provides a chance to process the material *before* making a Blackboard post or joining our Zoom discussion. If our Zoom conversation ever stalls or is slow to start, I may call on students to share from their journals.

(2) **Attendance and participation—Zoom sessions (20%):** The synchronous dimensions of our course will occur primarily through weekly Zoom sessions, which will approximate the in-person class experience. There are 13 scheduled Zoom sessions after Week One, most happening on Wednesdays. **Starting in Week Two, you will automatically earn 10 points per Zoom session you attend.** This grade will be based on a baseline of 100 points, so you have 3 allotted absences or 3 opportunities for extra credit, depending on how you look at it. Points will be determined as follows (see Zoom policies below for fuller explanations):

- * 10 points (full points awarded): Login on time, keep video on (unless prior permission from me), active contributions to discussion or active listening
- * 0 points (no points awarded, fail for the day): Absent, tried to login >5 minutes late, left class before I dismissed everyone, or dismissed from class. (See “Zoom policies” for more information on these penalties, below.)

So, it’s easy to earn an “A” for participation: Just do the reading, login on time, keep your video on, pay close attention to our conversation, and active listen or make contributions by sharing your observations or asking questions. Your participation points will be recorded weekly on “My Grades” in Blackboard, in the cumulative “Zoom Sessions” column. *NOTE:* Extra credit is possible. If you attend more than ten Zoom sessions from Week Two on, you will boost your participation grade and thus your course grade, too. *ALSO NOTE:* Any student who experiences COVID-related circumstances adversely affecting their ability to attend (such as illness or mandated quarantine) should contact me to strategize about adjusting this portion of their course grade. *LAST NOTE:* If you miss any Zoom session, a video of the class will appear on Blackboard within 24 hours.

(3) **Discussion posts—Blackboard, once weekly (250-300 words) (20%):** The asynchronous dimension of our course will occur through virtual conversations on Blackboard. There are 11 scheduled asynchronous reading and discussion days. **Starting in Week Two, you can earn up to 10 points per post on the discussion board.** These posts are brief response to the day’s assigned reading, to my video lecture or lecture script (available at the end of the previous week), and to one another. This portion of your course grade will be based on a baseline of 100 points, and **you must make at least eight posts, which can earn up to ten points each.** (The other twenty points will be earned through your scheduled tutorial sessions, ten points for each session.) So, you automatically will have 1 skip day from making a post or 1 extra credit post, depending on how you look at it. Guidelines for your posts:

- (a) Your post must be well-written, thoughtful, and grounded in the assigned theory essay. These posts are not as informal as texts or a private reading journal, but they are not as formal as a major paper.

- (b) Your post should be approximately 250 to 300 words, or the equivalent of three strong, fully developed paragraphs. Write it after you have done the assigned reading *and* viewed/read my lecture for the day. (My brief lecture will give everyone some context for the theory and theorist, but it will not give you a summary of the essay's argument! That is what *you* will be working out, individually and as a class.)
- (c) The first and second paragraphs of your post should be what I call a "critical summary" of the assigned theory essay. (If there are two theory texts assigned for that day, choose one.) Your summary should be focused through a primary concept used by the theorist. Establish the problem or issue addressed by the theorist. Then, write a summary of how the theorist thinks through and addresses that problem or issue, using the concept you've drawn from the essay as the focus of your account. Be sure to draw from the theory essay to define the concept.
- (d) The third paragraph is where you have greater freedom to *process* the theory essay. You can ask questions, call the theorist's premise into question, or think through how this essay puts our experience as readers and interpreters of texts, as well as writers, into a new perspective. If you are not the first person posting, this paragraph is where you should put your understanding of or questions about the theory essay into conversation with your classmates' previous posts. You might consider how your understanding of the essay differs from a classmate's. Does any difference of interpretation have to do with the concept you used to focus your summary? Does it have to do with your individual experience and background as a reader? If you want, you can raise questions or put the theory essay into conversation with Nealon and Giroux's address of the concept you selected or a similar concept in *The Theory Toolbox*. You can't do *all* these things in this one paragraph—but you might make a couple of related moves that are critical, self-reflective, and in dialogue with your classmates.
- (e) *Do not plagiarize previous posts' critical summaries, either in whole or in part.* I recommend drafting your own original summary in your reading journal before you even look at the discussion board.
- (f) Strong asynchronous discussions entail responding to others, not just starting a new thread on the discussion board (the equivalent of making a random, unrelated comment during class). If you are not making the first post, read the earlier ones and view or read my lecture before making your post.
- (g) Directly name your classmate/s and refer to their ideas in your post, and/or directly reference my lecture.
- (h) Always refer to the theory essay's details, preferably by quoting it and discussing the specifics of its language. Do not generalize.
- (i) **Make your discussion board post anytime between Friday evening (after my lecture for the next week is available) and by 7:20pm of the asynchronous Monday session (i.e., by the end of our regularly scheduled class time).**

- (j) Feel free to make more than one post for a given week. Only your first will earn points, though.

NOTE: If you have a scheduled tutorial with me and attend it, you are *exempt* from making a discussion board post for that day. Tutorials are detailed in the next assignment description, below.

On Monday, before class, I will pop into the discussion to steer the conversation as it unfolds. I will point out strong summaries or points of summary, and I will correct any misreadings. (Summaries of any argument *do* fall on a spectrum between “correct” and “incorrect”...so it is possible to fully or partially misunderstand an essay. No worries and no embarrassments, though: that’s why we study and discuss them together!) Within 24 hours of the end of Monday’s class, I will post and email an account of takeaways from the asynchronous discussion that will help steer our upcoming synchronous conversation. I won’t give my own critical summary of the theory essay: We can use the start of the following synchronous session to reprise the stronger interpretations from the thread as a working basis for the critical dialogue we will develop between the theory and literature.

If you miss the post deadline because you fall ill or have run into technical issues while trying to post, and you have already used your “skip day” for a post, contact me about making an arrangement for making up the post. (*NOTE:* Jobs or other coursework are not valid excuses for missing a post, and so will not warrant a makeup opportunity.)

Points for each post will be determined as follows:

- * 10 points (excellent quality): Thoughtful, well-written response with a strong, largely or fully correct critical summary, and a good self-reflection on the theory that also dialogues with a classmate’s post and/or my lecture. Also quotes from and unpacks the assigned theory text. 250-300 words.
- * 8 points (very good quality): Good, substantive post. Generally well-written and thoughtful. 250-300 words. Perhaps needs more textual support and/or needs to be connected explicitly to a previous post in order to continue and evolve the class’s asynchronous conversation. Perhaps needs significant strengthening or greater focus in its summary of the theory essay’s main argument.
- * 6 points (average quality): Opinion-based, ungrounded in the reading, significant misunderstanding of the theory essay, and/or less than 200 words. Perhaps needs to be a more substantive contribution to the conversation and/or demonstrate completion of the reading assignment.
- * 0 points (“E”): No post made for the week and/or skipped tutorial session.

By the week’s end, your discussion or critical self-reflection post’s points will be added to the “Discussion Post” column in “My Grades” on Blackboard.

- (4) **Tutorial sessions—Zoom, twice scheduled in assigned workgroups (0%, counted as part of discussion posts):** Everyone must attend two tutorial sessions. These small groups—between three and seven students, depending on the size of our class—will be assigned during Week Two. Each group will meet with me twice over the semester, on a rotating basis on Mondays during our regularly scheduled class time. Do the reading, journal about it and draft a critical summary of the theory essay, watch or read my lecture by 6:00 pm, and then login to Zoom via the link in the day’s Blackboard learning module by 6:30 to discuss your ideas about the reading and my lecture. On the weeks you are scheduled

to meet with me, you are exempt from writing a discussion post, but writing a reading journal entry is essential to ensure you are fully prepared. *For each meeting you attend and participate in, you will earn the full ten points for that week's discussion board post.* If you become ill or experience a conflict with a religious observation and so cannot attend a scheduled tutorial, email me in advance to make arrangements for a makeup session with another group. Missed tutorials cannot be made up during office hours. If you do not make up a missed session, you will earn zero points for it. NOTE: A tutorial cannot be counted as “a skip day” for a discussion post. Only a written post can be skipped. ALSO NOTE: If you miss a scheduled tutorial because you took a shift at a job or did not do the reading, you cannot make up the session. (But you can attend more of the regular Zoom classes for extra credit.)

- (5) **Midterm essay (4-5 pages) (20%)**: For this essay, you will be asked to write a critical self-reflection on how one issue or problem raised by an assigned theory text has caused you to think differently about your work as a critic and writer and your relationship to the field of English Studies. For this essay, you will be required to develop a strong, accurate, and focused critical summary of the essay you have chosen to write about. To do so, you may expand on and strengthen the critical summary of one of your Blackboard discussion posts or your journal preparations for a tutorial. A prompt, specs, and a grading rubric for this assignment will be available two weeks before the due date. The session before the assignment is due will be a synchronous workshop about a partial draft, conducted via Zoom and email or chat.
- (6) **Proposal for final essay (2-3 paragraphs) (10%)**: Your proposal for the final essay will outline your working thesis for a critical dialogue between an assigned theory text and an assigned literary text. What two texts will you put into conversation with one another? (NOTE: You cannot write about the same theory essay you chose for the Midterm.) Why do you think that these two texts beg to be put into conversation with one another? How do you see the theory shedding new light on the literature, or vice-versa? What theme or motif or trope would you use to focus your close reading of the literary text? What concept would you use to focus your critical summary of the theory essay? How do that literary focus and that theoretic focus work together to help direct our attention to a single issue or problem that will be the through-line for your essay's overall critical story? Specs and a grading rubric will be supplied two weeks before the proposal's due date.
- (6) **Final essay (30%)**: The fully realized, polished critical dialogue between the theory essay and literary text you have selected. A synchronous workshop about your problem statement, thesis statement, and draft pages will be held on our last day of class. Specs and a grading rubric will be supplied two weeks before the proposal is due.

COURSE POLICIES

UNIVERSITY POLICIES

Policy on academic integrity

All written assignments must be your own original work. If you submit any plagiarized work (no matter how small the assignment, including discussion posts on Blackboard), you will automatically fail this course and I will report the case to the Dean of Undergraduate Studies and

to the English Department's Director of Undergraduate Studies and its Chair. (If you withdraw from the course after receiving notice of having failed for plagiarism, the Undergraduate Dean's Office will file a *second* Violation of Academic Report.) Two or more reports on file can lead to academic probation, suspension, even expulsion. Plagiarism is more than the wholesale copying of an entire document. The University's definition of plagiarism is as follows: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness." Note that violations of academic integrity also include "self-plagiarizing," i.e. submitting the same (or similar) work for multiple courses. Claims of supposed ignorance about whether a practice constitutes plagiarism, or that the proven plagiarism was "unintentional," are not adequate defenses. If you are uncertain if a practice constitutes plagiarism, ask me or another faculty member before you turn in work. Click on the embedded link for [the University's statement about, and policies regarding, standards of academic integrity](#).

Reasonable accommodation

When appropriate to the assignment and the situation, students registered with the Disability Resource Center may be eligible for extensions, alternative modes of examination, or adaptive equipment. Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide me with verification of your disability and will recommend appropriate accommodations. Please share your documentation from the Disability Resources Center with me at the start of the semester, and we will discuss if and when alternative arrangements will be necessary for our course. For details, refer to [the Disability Resource Center webpage](#).

OTHER CLASS POLICIES

Attendance policy

Keep track of your own absences, as you would the sick days used at a job. Absences will be excused if they include your own hospitalization, religious observance, or civic duty (i.e., jury or military duty). If COVID-19 related circumstances arise that adversely affect your ability to attend class or submit work on time (including a positive diagnosis with mandated quarantine, etc.), please contact me to set up a Zoom conference to discuss strategies for ensuring your successful completion of the course. In cases of emergency, contact me when you are able. Also consult the following embedded links for [the University's Medical Excuse Policy](#) and for [New York State's policy on absences due to religious observation](#).

Disruptive behavior

College classrooms, even remote ones, are learning environments. Any disruptive behavior will receive only one verbal warning. After that, dismissal from class will follow, and it will count as an absence. In Zoom environments, disruptive behavior can include but is not limited to: sleeping or dozing off; using laptops, smart phones, tablets, etc. inappropriately (web surfing, texting, IM-ing, social networks, etc.) instead of attending to the group conversation; and refusing to answer direct questions. Threatening or hostile behavior directed against me or other students will result in: (a) immediate notification of University Police and Judicial Affairs; (b) automatic failure of the course; and (c) possible further disciplinary action by the University.

Office hours and email

- * When possible, if you have questions or concerns drop in during my regular Zoom office hours. The link for each set of regular office hours is on Blackboard. The advice and feedback that I can give directly are more substantial than over email.
- * If you have another class or go to your job during my regular office hours, email me to see if I can arrange another time to meet you during my “appointment only” office hours. Indicate your availabilities during that window of time in your email request. Make your request at least 24 hours in advance. Understand that I may not always be available.
- * An email is not a text. All emails should be addressed with a salutation and signed. In academic emails, always put your name and course number in the subject line. During the week, it may take me up to 24 hours to respond. I do not check or respond to email on the weekends (Friday 5 pm–Monday 9 am).
- * I do not address attendance or disciplinary issues via email exchanges, though I might send you a warning via email. If you wish to discuss the matter further, come to my office hours.
- * I do not review drafts via email, but I happily will discuss them during office hours.

On all formal written assignments

- * All written assignments must feature your own original ideas and prose. Summary, rehashed class notes, and historical generalizations or inaccuracies will earn a “C,” at best.
- * Any amount of plagiarism in any assignment—whether a formal paper or a Blackboard discussion post—will result in automatic failure for the course.
- * All formal written assignments must be completed in order to pass the course.
- * *Late formal assignments will be docked one full grade (“B” to “C,” etc.) per 24-hour period late.* This includes each day of the weekend. I do not accept any papers one week after the due date.
- * If you require a short extension on a formal assignment, request it by email at least 24 hours before the due date. Reasonable requests can be accommodated.

- * All formal assignments should be typed or word-processed in an academic 12-point font (such as Times New Roman), with numbered pages.
- * Save your work as a PDF, Word, or Pages file, and submit it through Blackboard.
- * *Links to docs on file-sharing systems such as Google Drive or OneDrive will not be accepted.*
- * *Work submitted as email attachments will not be accepted, unless I specify otherwise.*
- * For formal assignments, title your file in the following way: your last name, assignment (course number, semester). Example: *Smith, Final Paper (AENG 358, Fall 2020)*.
- * Include at the end of your paper, not as a separate file, a bibliography for all primary and secondary sources referenced or cited.
- * Every writing assignment should demonstrate basic writing skills, including grammar, sentence mechanics, and the organization and development of a focused critical argument.
- * There are no rewrites and no extra credit once you submit a formal assignment. Plan, pre-write, and do your strongest work the first time around. *Before* the due date, speak to me during office hours about any issues or questions that may arise.

On Blackboard discussion posts

- * Blackboard discussion posts must reflect your own original ideas and language. Any plagiarism will result in automatic failure for the course.
- * Although they do not receive letter grades, these posts *are* academic writing and they *are evaluated*. So, they should be coherent, well-written (in complete sentences), and grounded in the reading assignment. You should quote and discuss details and language from the primary text. If a post is poorly written and unthoughtful, or if it is just an unsubstantial comment (“I agree with what’s been said...,” etc., without adding anything) or ungrounded opinion (like an online product review), the post will be penalized. For the criteria for points earned, see “Description of assignments” (above).

Other contingencies: COVID-19, illness, and campus-related crises

During the ongoing pandemic, no one can predict the course of future events in our own lives or the world at large. Our key words will be *flexibility, open communication, caring, and understanding*. If you become ill or need to become a caregiver for someone who falls ill, please reach out to me as soon as possible. First, though, follow all University and New York State protocols for contacting your primary health care provider, getting tested, self-quarantining, and alerting the appropriate campus and state authorities so they may conduct contact tracing. We will work together to engineer a future course of action, individually tailored to your case. Should I or a member of my household fall ill, you will be notified by the English Department and another instructor will substitute for me. Should the University declare an emergency that affects you directly, due to housing or resources, please notify me as soon as possible.

Disclaimer about sensitive issues and explicit material

Some of the assigned material addresses issues that some people may find culturally or experientially sensitive. Some assigned materials may contain sexually explicit representations and/or use explicit language. Enrollment in this course signals your acceptance, *ipso facto*, of these conditions and your willingness to engage such difficult issues and materials in an open and respectful manner.

At-a-Glance Calendar

This is a quick reference guide only. For full reading and writing assignments, as well as hyperlinks to some online readings, consult the full course calendar. *NOTE*: “BB” indicates Blackboard.

Week	Topic	Date/Mode	Date/Mode	Important Notes
1	Introduction: Why read? Why write? Why major in English Studies?	Mon. Aug. 24 Zoom Session (6:00-7:20pm) <i>Before class:</i> <i>Review syllabus and complete “Your Next Steps” on BB</i>	Wed. Aug. 26 Zoom Session (6:00-7:20pm)	* By 5pm Fri. Aug. 28, the first lecture, for next Monday, will be uploaded to next week’s BB learning module. Most weeks, my subsequent lectures also will be available by 5pm on Fridays.
2	The New Criticism, close reading, and Literary Studies’ beginnings <i>THE USUAL PATTERN OF CLASS MODES BEGINS THIS WEEK</i>	Mon. Aug. 31 Asynchronous <i>Due by 7:20pm:</i> <i>BB discussion post</i>	Wed. Sept. 2 Zoom Session (6:00-7:20pm)	* BB discussion posts start this week (8 weeks’ posts required) * Zoom attendance starts this week (10 sessions required) * By 5pm Fri. Sept. 4, tutorial group assignments will appear on BB
3	Poststructuralism and the death of the author (again)	Mon. Sept. 7 Asynchronous <i>Due by 7:20pm:</i> <i>BB discussion post</i> TUTORIAL #1	Wed. Sept. 9 Zoom Session (6:00-7:20pm)	*Tutorial sessions start this week. Attend both of your scheduled sessions—each adds 10 points to your discussion post grade
4	Putting close reading to the test: Trial #1, a Classic American Fiction	Mon. Sept. 14 Asynchronous <i>Due by 7:20pm:</i> <i>BB discussion post</i>	Wed. Sept. 16 Zoom Session (6:00-7:20pm)	
5	The author’s alive! On agency and the politics of writing	Mon. Sept. 21 Asynchronous <i>Due by 7:20pm:</i> <i>BB discussion post</i> TUTORIAL #2	Wed. Sept. 23 Zoom Session (6:00-7:20pm)	
6	... And the reader’s alive, too! The phenomenology and the politics of reading, as embodied experience	Mon. Sept. 28 Asynchronous <i>Due by 7:20pm:</i> <i>BB discussion post</i> TUTORIAL #3	Wed. Sept. 30 Zoom Session (6:00-7:20pm)	* Midterm essay specs available by Monday Sept. 28.
7	Putting close reading to the test: Trial #2, a Recent Young Adult Speculative Fiction	Mon. Oct. 5 Asynchronous <i>Due by 7:20pm:</i> <i>BB discussion post</i>	Wed. Oct. 7 Zoom Session (6:00-7:20pm)	* No lecture will post this Friday and no reading for next week. Instead, workshop instructions will post to BB by Friday at 5pm. Start drafting your midterm essay.

Week	Topic	Date/Mode	Date/Mode	Important Notes
8	Midterm Week <i>NOTE THAT WE DIVERGE FROM THE USUAL SCHEDULE OF CLASS MODES THIS WEEK</i>	Mon. Oct. 12 Zoom Session (6:00-7:20pm) Midterm essay workshop <i>Due by 6:00pm: Email draft pages to assigned peers and submit via BB</i>	Wed. Oct. 14 <i>No Class: Midterm Essay due by 7:20pm</i>	* The lecture for next week will post by 5pm on Friday, as usual.
9	Ideology and literature: Institutions and subjectivation	Mon. Oct. 19 Asynchronous <i>Due by 7:20pm: BB discussion post</i> TUTORIAL #1	Wed. Oct. 21 Zoom Session (6:00-7:20pm)	
10	Desire and literature: Language, collectivities, and resistance	Mon. Oct. 26 Asynchronous <i>Due by 7:20pm: BB discussion post</i> TUTORIAL #2	Wed. Oct. 28 Zoom Session (6:00-7:20pm)	
11	Biopower and literature: Or, when living for the state is power's bottom line	Mon. Nov. 2 Asynchronous <i>Due by 7:20pm: BB discussion post</i> TUTORIAL #3	Wed. Nov. 4 Zoom Session (6:00-7:20pm)	* Election Week: Vote! * Specs for the final essay available by Mon. I will answer questions at the start of Wed.'s Zoom session.
12	Necropolitics and literature: Or, when the death and debility of the disenfranchised is power's bottom line	Mon. Nov. 9 Asynchronous <i>Due by 7:20pm: BB discussion post</i>	Wed. Nov. 11 Zoom Session (6:00-7:20pm)	
13	Ethics 2.0: Reading, responsibility, vulnerability, and care	Mon. Nov. 16 Asynchronous <i>Due by 7:20pm: BB discussion post</i>	Wed. Nov. 18 Zoom Session (6:00-7:20pm)	* This is our last week of material. Over the weekend, start drafting the final essay. * <i>Due by Fri. Nov. 20 at 5:00pm: Proposal for final essay</i>
14	Writing a critical dialogue: Starting the final essay	Mon. Nov. 23 Zoom Session (6:00-7:20pm) <i>Workshop of draft pages</i>	XXX	* Please fill out your online course evaluations before the holiday weekend begins.
15	Finals Week	XXX	XXX	<i>Final essay due by 12:00 noon on Thurs. Dec. 3</i>

Full Calendar of Meetings and Assignments

Key of abbreviations and notations for reading assignments

The format for each remote session—either “Asynchronous” (Blackboard discussion post) or synchronous “Zoom Session”—is specified after the date for each class.

“Tutorial” = The day’s scheduled tutorial group. A link to access the session is in the day’s Blackboard folder.

“Handout” = Handout about developing a skill set for our discipline

“Context” = Chapter about concepts (usually from Nealon and Giroux’s *Theory Toolbox*)

“Poetics” = Essay by the literary author about the value of literature to them (secondary text)

“Literature” = Literary text: Short story, poetry, novella, or novel (primary text)

“Theory” = Essay or chapter in critical theory or philosophy (secondary text)

“Concept” = Concept or theory definition (look up in Buchanan’s *Dictionary of Critical Theory*)

BB = PDF on Blackboard in the week’s learning module

TTB = Chapter from *The Theory Toolbox*, by Jeffrey Nealon and Susan Searls Giroux. Follow the instructions in the Textbook list (page 3) to get this free, open access textbook.

DCT = Concept or theory definition from *The Dictionary of Critical Theory*, by Ian Buchanan. Follow the instructions in the Textbook list (page 3) to get this free, open access text.

How to navigate the assignment calendar and tackle the reading

(1) When preparing for each class session, read, watch, and/or listen to the required materials listed below the session’s date.

(2) Online materials are directly accessible via the hyperlinks (in blue) on the calendar. All other assigned materials are either available as PDFs on Blackboard or in the indicated textbook.

(3) Read all of the theory essays and literature slowly. For literary texts read over multiple weeks, pace yourselves. Do not save those readings for the night or morning before class! Take notes. Annotate your books or take notes in a separate notebook.

(4) For asynchronous days, I suggest reading the “Context” essay first, which will give you some solid footing for approaching and digesting the theory. Then, move on to the “Theory” essay. Afterward, look up keywords and concepts in Buchanan’s *Dictionary of Critical Theory*.

(5) For each theory essay, identify a concept you would use as a focus to describe this essay’s point. Write in your reading journal about three questions: *What* is the main problem the theorist is addressing? *How* does she define a key concept to think through that problem? And *why* does she argue that concept is important for a new understanding of the problem?

(6) For each piece of literature, journal about two fundamental questions: *What?* and *How?* What is the story of this literary text, or what is it about and who is the narrator telling that story and to whom are they telling it? (Even a poem tells a story!) And how has the author written this text? How would you describe the language, image, or themes she uses? How would you describe her formal techniques—such as perspective (or, focalization), long lines or short lines (for poetry), etc. If you can, you might start addressing the critical third question: *Why?* Why is it important

or interesting that the author uses those modalities or devices (*How?*) to address that issue or tell that story *What?*) The *Why?* is the thesis question, and what we will aspire to address in our conversations. For our class, when we try to answer the *Why?* question, we'll also be thinking about how the literature is important because it gives us a different way to think about the issue and/or concept addressed by the theory essay assigned for the week.

(7) The Monday lecture will post by 5pm the previous Friday. Watch the lecture after you have completed the assigned reading and before you make your Blackboard discussion post.

(8) The tutorial group assigned on any given asynchronous Monday will meet with me via Zoom, starting at 6:30pm EST. The session will run about 45 minutes. You do not need to post on Blackboard if your tutorial group is meeting with me that evening (and if you attend, of course).

(9) All synchronous Zoom sessions will run during our usual class time, from 6:00-7:20pm EST.

UNIT I: REFLECTING CRITICALLY ON OUR DISCIPLINE

Week One – Introduction: Why Read? Why Write? Why Major in English Studies?

Monday August 24—ZOOM SESSION

Today's class will entail self-introductions, your questions about the course design and how to navigate and access the open access textbooks, and a discussion of your learning objectives.

Due before class: Review syllabus and complete “Your Next Steps” (BB, “Course Information”)

Wednesday August 26—ZOOM SESSION

Today's class will begin with a discussion about strategies for reading theory.

Handout: Professor Keenaghan, “How to Read Theory like a Theorist” (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, “Why Theory?” (Chapter 1, *TTB*)

Theory: Henry Giroux, “Critical Pedagogy in Dark Times” (BB)

Literature: Tommy Orange, “[The Team](#)”

Concept: critical theory (*DCT*)

Week Two – The New Criticism, Close Reading, and Literary Studies' Beginnings

Monday August 31—ASYNCHRONOUS

Lecture: Available by Friday Aug. 28 at 5pm (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, “Author/ity” (Chapter 2, *TTB*)

Theory: T.S. Eliot, “[Tradition and the Individual Talent](#)”; John Crowe Ransom, “[Criticism, Inc.](#)”

Concepts: New Criticism; intentional fallacy (*DCT*)

Due by 7:20pm: Blackboard discussion post.

Wednesday September 2—ZOOM SESSION

Today's class will begin with a discussion about strategies for doing close readings of literature.

Handout: Professor Keenaghan, “On Close Reading” (BB)

Poetics: John Keats, [Letter to George and Tom Keats on Negative Capability](#) (just the letter, not the notes); John Wieners, [“The Lanterns Along the Wall”](#) (pp.106-108)
Literature: John Keats, [“Ode to a Nightingale”](#); John Wieners, [“A Poem for Trapped Things”](#)

Week Three – How Poststructuralism Killed Off the Author (Again)

Monday September 7—ASYNCHRONOUS / Tutorial group #1

Lecture: Available by Friday Sept. 4 at 5pm (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, “Reading” (Chapter 3, *TTB*)

Theory: Roland Barthes, “The Death of the Author” (BB)

Concepts: poststructuralism; death of the author; Roland Barthes (*DCT*)

Tutorial: **Group #1. Starts at 6:30 pm, via Zoom.**

Due by 7:20pm: Blackboard discussion post. (Tutorial group #1 exempt.)

Wednesday September 9—ZOOM SESSION

Handout: Professor Keenaghan, “An Approach to Generating a Critical Dialogue between Literature and Theory”

Literature: Jorge Luis Borges, [“Tlön, Uqbar, Orbis Tertius”](#) and [“Pierre Menard, Author of the Quixote”](#)

Week Four — Putting Close Reading to the Text: Trial #1, a Classic American Fiction

Monday September 14—ASYNCHRONOUS

Lecture: Available by Friday Sept. 11 at 5pm (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, “History” (Chapter 7, *TTB*)

Literature: Herman Melville, [“Benito Cereno”](#): pp. 109-189 (top). (Download a free PDF of the full volume of Melville’s *The Piazza Tales*, which includes the novella.)

Due by 7:20pm: Blackboard discussion post.

Wednesday September 16—ZOOM SESSION

Literature: Herman Melville, “Benito Cereno”: Finish the novella.

Source: Amasa Delano, excerpts from *Narrative of Voyages and Travels* (BB). Skim a few pages of Melville’s historical source material for “Benito Cereno.”

Week Five — The Author’s Alive! On Agency and the Politics of Writing

Monday September 21—ASYNCHRONOUS / Tutorial group #2

Lecture: Available by Friday Sept. 18 at 5pm (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, “Agency” (Chapter 13, *TTB*)

Theory: Jean-Paul Sartre, [“Why Write?”](#)

Concepts: agency; Jean-Paul Sartre; existentialism (*DCT*)

Tutorial: **Group #2. Starts at 6:30pm, via Zoom.**

Due by 7:20pm: Blackboard discussion post. (Tutorial group #2 exempt.)

Wednesday September 23—ZOOM SESSION

Poetics: James Baldwin, “The Uses of the Blues” (BB)

Literature: James Baldwin, *Going to Meet the Man*: “The Rockpile,” “Previous Condition,” “Sonny’s Blues,” and “Going to Meet the Man” [NOTE: Read “Sonny’s Blues” and at least one other story of your choosing from those listed above.]

**Week Six – And the Reader’s Alive, Too!
The Phenomenology and the Politics of Reading, as Embodied Experience**

Monday September 28—ASYNCHRONOUS / Tutorial group #3

Midterm essay specs and workgroup assignments will be on BB by the start of today’s class.

Lecture: Available by Friday Sept. 25 at 5pm (BB)

Theory: Peter Mendelsund, excerpts from *What We See When We Read* (BB)

Concepts: affect; body; metafiction (DCT)

Literature: Italo Calvino, [Chapter 1 and “If on a winter’s night a traveler”](#) (pp. 3-24) from *If on a Winter’s Night a Traveler* (NOTE: Read only the pages indicated.)

Tutorial: **Group #3. Starts at 6:30pm, via Zoom.**

Due by 7:20pm: **Blackboard discussion post. (Tutorial group #3 exempt.)**

Wednesday September 30—ZOOM SESSION

Theory: Eve Kosofsky Sedgwick, “Paranoid Reading and Reparative Reading, or, You’re So Paranoid, You Probably Think This Essay Is about You” (BB); Natasha Lennard, “Ghost Stories” (BB)

Concepts: phenomenology; Eve Kosofsky Sedgwick; ontology; anarchism (DCT)

Literature: Madeline Gins, [“The Introduction of the Waft or the Paraphrased Sensibility”](#) from *Word Rain*

At the start of today’s class, we’ll discuss the specs for the midterm essay. Review before class.

**Week Seven – Putting Close Reading to the Test:
Trial #2, a Recent Young Adult Speculative Fiction**

Monday October 5—ASYNCHRONOUS

Lecture: Available by Friday Oct. 2 at 5pm (BB)

Poetics: Akwaeke Emezi, [“This Letter Isn’t for You”](#)

Literature: Akwaeke Emezi, *Pet*: Chapters 1 through 7

Due by 7:20pm: **Blackboard discussion post.**

Wednesday October 7—ZOOM SESSION

Literature: Akwaeke Emezi, *Pet*: Finish the novel.

Class will conclude with a discussion of next Monday’s synchronous workshop.

Week Eight – Midterm Week

Monday October 12—ZOOM SESSION

Workshop: Full instructions for workshop available by Friday Oct. 9 at 5pm (BB)

Due: Email your draft pages to the rest of your workgroup *and* upload them to BB by 6:00pm.
Then, login to Zoom for the synchronous workshop during our usual class time.

Wednesday October 14—NO CLASS: MIDTERM DUE

Due by 7:20 pm: Midterm essay. Submit via BB. *Note*: Late work will be penalized.

UNIT II: Reading with and for Power

Week Nine – Ideology and Literature: Institutions and Subjectivation

Monday October 19—ASYNCHRONOUS / Tutorial group #1

As we begin reading Luiselli's long novel the next several weeks, it is really important to pace yourselves. Don't save it all for the night before!

Lecture: Available by Friday Oct. 16 at 5pm (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, "Subjectivity" and "Ideology" (Chapters 4 and 6, *TTB*)

Theory: Louis Althusser, excerpts from "Ideology and Ideological State Apparatuses" (BB)

Concepts: Marxism; Louis Althusser; subject; ideology; Ideological State Apparatus; Repressive State Apparatus; interpellation (*DCT*)

Tutorial: Group #1. Starts at 6:30pm, via Zoom.

Due by 7:20pm: Blackboard discussion post. (Tutorial group #1 exempt.)

Wednesday October 21—ZOOM SESSION

Poetics: Valeria Luiselli, "[Booked: The Language of Deportation](#)" (interview)

Literature: Valeria Luiselli, *Lost Children Archive*: "Part I: Family Soundscape" ["Relocations" through "Box III"] (pp. 1-110)

Week Ten – Desire and Literature: Language, Collectivities, and Resistance

Monday October 26—ASYNCHRONOUS / Tutorial group #2

Lecture: Available by Friday Oct. 23 at 5pm (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, "Postmodernism" from "Posts" (pp. 139-145) (from Chapter 9, *TTB*)

Theory: Gilles Deleuze, "On the Superiority of Anglo-American Literature" (BB)

Concepts: desire; Gilles Deleuze; assemblage; deterritorialization; war machine (*DCT*)

Tutorial: Group #2. Starts at 6:30pm, via Zoom.

Due by 7:20pm: Blackboard discussion post. (Tutorial group #2 exempt.)

Wednesday October 28—ZOOM SESSION

Literature: Valeria Luiselli, *Lost Children Archive*: “Part I: Family Soundscape” (finish) (pp. 111-185)

**Week Eleven – Biopower and Literature:
Or, When Living for the State Is Power’s Bottom Line**

Monday November 2—ASYNCHRONOUS / Tutorial group #3

Before class today, specs for the final project, including the proposal, will be available on Blackboard (in Week 15 learning module).

Lecture: Available by Friday Oct. 30 at 5pm (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, “Life” (Chapter 11, *TTB*)

Theory: Michel Foucault, “Right of Death and Power over Life” (BB)

Concepts: power; biopower; Michel Foucault (*DCT*)

Tutorial: Group #3. Starts at 6:30pm, via Zoom.

Due by 7:20pm: Blackboard discussion post. (Group #3 exempt.)

Wednesday November 4—ZOOM SESSION

At the start of class, I will answer your questions about the final essay. Today we will discuss the election and how the social and scholarly issues we’ve addressed all semester relate to American life now. We may not get to the Luiselli novel but try to do the reading assignment below so we can finish the book next week.

Literature: Valeria Luiselli, *Lost Children Archive*: “Part II: Reenactment” (pp. 186-293)

**Week Twelve – Necropolitics and Literature:
Or, When the Death and Debility of the Disenfranchised Is Power’s Bottom Line**

Monday November 9—ASYNCHRONOUS

Lecture: Available by Friday Nov. 6 at 5pm (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, “Postcolonialism” (from “Posts,” pp.154-164) (from Chapter 9, *TTB*)

Theory: Achille Mbembe, “Necropolitics” (BB)

Concepts: race; postcolonial studies; globalization (*DCT*)

Due by 7:20pm: Blackboard discussion post.

Wednesday November 11—ZOOM SESSION

Today we’ll be talking about last week’s and this week’s assignments from Luiselli’s novel, in relationship to the related essays by Foucault and Mbembe.

Literature: Valeria Luiselli, *Lost Children Archive*: “Part III: Apacheria” and “Part IV: Lost Children Archive” (pp. 295-end)

Week Thirteen – Ethics 2.0: Reading, Responsibility, Vulnerability, and Care

Monday November 16—ASYNCHRONOUS

Lecture: Available by Friday Nov. 13 at 5pm (BB)

Context: Jeffrey Nealon and Susan Searls Giroux, “Differences” (Chapter 10, *TTB*)

Theory: Judith Butler, “Beside Oneself: On the Limits of Sexual Autonomy” (BB)

Concepts: mourning and melancholia; Judith Butler; identity politics; queer theory; feminist theory (*DCT*)

Due by 7:20pm: Blackboard discussion post.

Wednesday November 18—ZOOM SESSION

Literature: Claudia Rankine, *Citizen: An American Lyric*—Parts I, III, VI, VII, and coda

Poetics: Claudia Rankine, [Interview for BOMB with Lauren Berlant](#) (*Read after the assigned chapters from Citizen, but only if you have time.*)

Due Friday Nov. 20 by 5:00pm: Proposal for final essay. Submit via BB, via Week 13 module.

Week Fourteen – Writing a Critical Dialogue: Starting the Final Essay

Monday November 23—ZOOM SESSION

Last day of class. Before the start of class, I will send everyone brief comments and a grade for their proposal. Over the weekend, read the handout indicated below and then start developing the prewriting materials for your final essay. Bring those materials to our session, and come prepared to talk about how the ideas for your paper have evolved since you started working on the prewriting and received my comments on your proposal.

Handout: Professor Keenaghan, “A Guide for Developing Prewriting for Your Final Essay” (BB)

Due before the end of classes on Tuesday Nov. 24: Complete the course evaluations.

Week Fifteen – Finals Week

***** Final essays are due by 12:00 noon on Thursday December 3. *****

Submit via Blackboard, via the learning module for Week 15. Earlier submissions are welcome. Late submissions will be penalized. Unless prior arrangements are made with me, failure to submit the final project could result in failure for the course.

English 315: Intro to Literary Theory

No Pre-requisites

Introduction to Literary Theory

(8882)

A ENG 315 Introduction to Literary Theory (3 credit hours)

Survey of the major theorists that have been influential in the field of English Studies.

Mon/Wed 2:45-4:05

HU 132

Professor Mary Valentis, HU 337

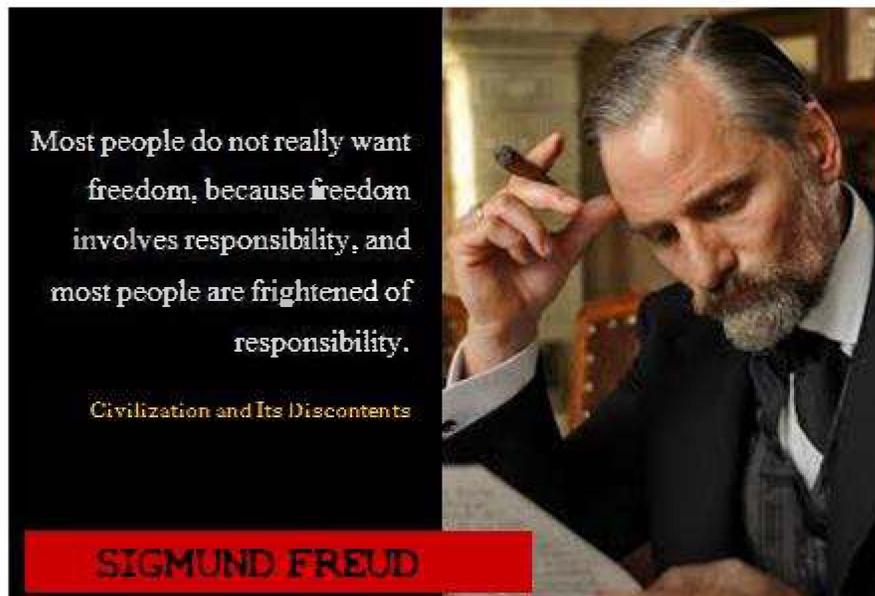
Office Hours: MW 1:30-2:30 and by appointment

mbvbooks@aol.com

Voicemail: 442-4082

This course surveys central theories and debates in 20th Century and contemporary literary theory against the backdrops of cultural, societal, and historical contexts. Beginning with psychoanalysis and ranging up to eco-criticism, visual culture, and media theory, readings and analyses will focus on particular literary/film, visual, and theoretical works, following the shifts among post-structuralism, cultural theory, feminism, and gender studies. Texts include *Literary Theory, An Introduction*, and *Literary Theory: An Anthology*, Blackwell Publishing, and Freud's monograph *Civilization and Its Discontents*.

FILMS: A Dangerous Method, Melancholia, The Reader, and Irrational Man



Course Description/Learning Outcomes: This course will introduce some of the significant 20th century theorists and theoretical concepts influential in the field of literary study. You will also learn how to approach a theoretical text so that you may delve into other periods and

theoretical areas on your own as you progress through the rest of your English major. Upon completion of this course, you will be steeped in how to read and tackle a complex literary theory text; how to write about or theorize a cinematic or literary text without relying on jargon; and how to identify various schools of criticism and theoretical approaches. Freud's *Civilization and Its Discontents* will serve as the starting point for our discussions about issues in contemporary culture and his theories about aggression and sexuality.

Grades: Grades (A-E) will be based on three 3-5 page papers and several shorter writing assignments. The first paper will count 20%, the next two 30% and the remaining 20% will be for participation (see below). Grade Scale: A(93-100) A- (90-92) B+ (87-89) B (83-86) B-(80-82) C+(77-79) C(73-76) C-(70-72) D+(67-69) D(63-66) D-(60-62) E<60

Participation: Class participation does not simply mean coming to class, nor does it mean logging in one superficial comment per day. It means, instead, that you are fully engaged in the course and are making your best attempt to come to terms with the material. This can be demonstrated in class or in office hours. You are allowed 3 excused absences for whatever reason. After that your participation grade will suffer. I will take an automatic 1/3 grade off for each day you miss after the first four (meaning the **highest possible grade** you can get for participation if you miss five classes is an A-, six a B+, etc.) **If you miss ten or more classes you automatically fail the course.** Please do not answer your phone in class or leave class because someone calls or texts. I will also mark you late if you come to class after I take attendance (and absent if you come to class partway through). Two lates equals an absence.

Academic Integrity

Plagiarism and other forms of academic dishonesty will not be tolerated. Unless otherwise stated, all work is to be conducted and produced individually and all work submitted must be the student's own, unless the assignment specifically calls for collaboration and/or external sources; external sources must be properly credited. Students should familiarize themselves with the University's policies on academic dishonesty (see the Undergraduate Bulletin:

https://www.albany.edu/undergraduate_bulletin/regulations.html). Such acts will result in a failing grade for the assignment and, quite possibly, the course. ALL incidents of academic dishonesty will be referred to the Office of Undergraduate Education. To learn more about plagiarism and how to avoid it, view the "Plagiarism 101" informational website and tutorial at <http://library.albany.edu/usered/plagiarism/index.html>.

Tentative Schedule:

8/26 Introduction, hand out syllabi, assignment

8/31 Civilization and Its Discontents

9/2 Civilization and Its Discontents

9/9 Psychoanalysis Read Terry Eagleton chapter Psychoanalysis

9/16 Psychoanalysis Read Eagleton chapter Psychoanalysis

9/21 Read Intro. To Psychoanalysis in Anthology, On Narcissism, The Uncanny

9/28 A Dangerous Method in class viewing, take notes

9/30 A Dangerous Method finish viewing and discussion FIRST 3-5 PAGE PAPER DUE

10/5 Post Structuralism Read Eagleton Chapter on Post-structuralism, Chapter 4

10/7 Post Structuralism Read Post-Structuralism, Deconstruction, Postmodernism in Anthology

10/12 Deconstruction Read in Anthology: Nietzsche on Truth and Lying and The Will to Power Derrida Difference

10/14 Helene Cixous The Newly Born Woman in Anthology

10/19 Viewing of The Reader

10/21 Viewing of the Reader and Discussion

10/26 SECOND 3-5 PAGE PAPER due Jacques Lacan discussion

10/28 Read the Introduction to Cultural Studies in Anthology

11/2 Read Baudrillard in Anthology Simulacra and Simulation, Read Benjamin, Art in An Age of Mechanical Reproduction

11/4 Read Television Culture in Anthology

11/9 Read Krims: Rap Music and the Poetics of Identity

11/11 In Class Viewing Irrational Man

11/16 In Class Viewing Irrational Man and Discussion

11/18 Read Introduction on Gender Studies

11/23-30 Thanksgiving Break

12/30 Read The History of Sexuality, Performative Acts and Gender Construction
12/2 Read A Small Boy and Others: Sexual Disorientation in James, Anger, and
Lynch

12/7 Read Female Masculinity

12/9 THIRD 3-5 PAGE PAPER DUE

English 334 Spring 2016 (3 Credits)
19th Century British Literature
Topic: Romanticism, Imagination and Revolution

M/W 2:45-4:05 HU 129

Professor Kir Kuiken

Office: HU 320 Office Hours: M/ W 4:15-5:15 and by appointment

Email: kkuiken@albany.edu Phone: 2-2648

Course Website on Blackboard

Catalogue Description:

Examination of the texts in the British literary tradition, read in their relations to literary movements and broader cultural issues and movements, possibly in conjunction with non-canonical texts of the time period. Topics to be discussed may include: the literature of the earlier 19th and late 18th centuries in relation to a continuing culture of Romanticism; the literature of the mid and later 19th century in relation to cultures of Modernism; and the literature of Empire. No Prerequisite.

Class Description:

In this seminar we will examine the rise of the cultural movement known as Romanticism by focusing on responses (primarily British) to the French Revolution. Following its initial outbreak, impelled by the cultural transformations promised by the revolution, British Romantic writers articulated and engaged with ideas concerning the rights of both men and women, the roles of government and religion, the role and nature of the imagination, and the social circumstances of poverty, war and slavery. After the period known as "the Terror", many British writers turned to the imagination as a way to continue the revolution's project of emancipation by other means. We will examine the historical and political significance of this turn, focusing not just on the prose and poetry of canonical writers such as Wordsworth and Shelley, but also on non-canonical writers such as Barbauld and More. We will begin our discussion by looking at the "revolution debates" (about the meaning and significance of the revolution) that began in England as it entered a counter-revolutionary war with France. Moving from these prose texts, we will then explore major artistic and poetic responses to the revolution, and will consider how Romantic writers conceived the 'task of the poet' in relation to historical and political events. Assignments will include a mid-term paper, a term paper and several short analysis papers.

Texts/ Course Materials: Romanticism: An Anthology. (ed. Duncan Wu). Blackwell Publishing.

Godwin, William. Caleb Williams. Oxford Press.

Doyle, William. The French Revolution: A Very Short Introduction. Oxford Pub.

Selected Readings on Blackboard website.

Evaluation:

- **One - 5-7 pp. Paper (25%)**
- **One - 9-10 pp. Paper (35%)**
- **Class Participation (see below) (15%)**
- **Analysis Papers (25%)**

Grading Scale/ Criteria: All assignments, including participation, will be graded on an A-E scale:

A: 4.0 A-:3.7 B+: 3.3 B:3.0. B- :2.7. C+:2.3 C: 2.0 C-: 1.7. D+:1.3 D: 1.0. F:0.0

Student Learning Objectives:

- Ability to demonstrate familiarity with major themes and characteristics of the Romantic period. Demonstrate familiarity with the major writers of the Romantic period.
- Ability to read, understand and explicate major works of poetry and prose from the Romantic period. Write analytic essays showing insight into the major works of the Romantic period.
- Recognize the historical and intellectual background informing the works studied.

Mid- Term and Term papers: The instructor will provide topics for the essay, or, in consultation with him, you may write on a topic that he explicitly approves. You must seek approval for an alternative topic by e-mailing a paper proposal (of approximately 200 words)

Class Participation: Since this class is a collaborative effort, and not just a lecture course, in-class participation is essential and constitutes 15% of your grade. This means that you must have read the material, and be prepared to discuss it in class. You will be graded partly on the consistency and insightfulness of your oral responses, and partly on your participation in in-class exercises and assignments. You will also be asked to complete drafts for papers, and other tasks that will be part of your participation grade.

Course Format: The class will combine lecture, discussion and workshop sessions. You are expected to come to each class having closely read the assigned texts, and should be prepared to discuss them in detail. It is recommended that you take detailed notes BOTH in class and while you are reading the assignments.

Analysis Papers: This class deals with some difficult poetic and theoretical texts and questions. In order to stay on top of things, and to be prepared to discuss the texts, you will be asked to generate several 1 1/2 pages (double-spaced) typed analysis papers throughout the semester. These papers should deal with a key feature of a text (ONE text) that we have discussed in the previous week (i.e. since the last response paper), and attempt to analyze what is significant about that feature— either in terms of how it relates to our discussions in class, or how you might anticipate it relating to other issues we have discussed. You should demonstrate both that you understand something about the text, and that you have your own original comment or question ABOUT the text.

Attendance: Attendance at all classes is mandatory. In case of emergencies, I allow student three unexcused absences per semester. If you have to miss a class, I simply apply one of these absences. After you use up your three excused absences, you will lose 1/3 of a letter grade from your final course grade for each subsequent absence. Cell Phones are to be turned off during class. Students who violate normal standards of classroom behavior by socializing or by reading or working on other materials will be asked to leave. Students browsing the web, or texting will be asked to leave, and will lose 1/3 of a letter grade from their participation grade for each incident. Students are expected to write their own essays, and should not rely extensively on friends, tutors or other sources of assistance. Students requiring extra help are advised to contact the instructor (particularly during office hours).

Withdrawing from the Course: Students who stop attending class must officially withdraw from the course. This must be done by the official withdrawal deadline, which is available at the Registrar's Office. Failure to withdraw properly will result in a grade being assigned.

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 130, 518-442-5490, DRC@albany.edu). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations.

Statement on Academic Honesty: Students are expected to understand and follow the university's guidelines on academic honesty, as defined in the Undergraduate Bulletin: Plagiarism and cheating will result in automatic failure. Students should understand plagiarism to include: "presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences of violating University regulations."

Schedule of Required Readings: Page Numbers refer to Romanticism: An Anthology unless otherwise indicated. This schedule is subject to change- all changes will be announced and discussed in class.

Jan 20- Introduction to the Class/ French Revolution From The French Revolution: a Very Short Introduction "How it Happened" (37-64).

Jan 25- Godwin, From Political Justice. (155-160) Price, "A Discourse on the Love of

Our Country” (2-6), Burke, From Reflections on the Revolution in France (11-17)
“Declaration of the Rights of Man,” (p.12-15 of a Very Short Introduction), Paine, From
The Rights of Man (24-29), Wollenstonecraft, From The Rights of Man and The Rights
of Woman (281-290).

Jan 27- Barbauld, “Epistle to Wilberforce…” (41-44), “The Rights of Woman” (44-
45),

More, “Slavery: a Poem,” (69-76), More, From Cheap Repository “The Story of Sinful
Sally, Told by Herself,” (76-81) and “Village Politics” (Blackboard)

Feb 1- Schiller, From Letters on the Aesthetic Education of Man (Letters 1-8, pp.86-107,
Blackboard).

Feb 3- Wordsworth, “Preface to Lyrical Ballads, 1802” (533-538). Tintern Abbey (415-
420)

Feb 8- Wordsworth, “The Tables Turned” (410-411), “The Idiot Boy” (396-397).

ANALYSIS PAPER #1 Due

Feb 10- Wordsworth, From The Thirteen Book Prelude (561-578)

Feb 15- Coleridge, From Biographia Literaria (711-714). “Frost at Midnight,” “France-
An Ode,” and “Fears in Solitude,” (645-659).

Feb 17- Coleridge, “Kubla Kahn,” (639-644), “The Rime of the Ancient Mariner,” (714-
731).

Feb 22- Blake, “All Religions are One” (174-180), “There is No Natural Religion” (181),
Songs of Innocence and Songs of Experience (186-212) **ANALYSIS PAPER #2 Due**

Feb 24- Blake, Songs of Innocence and Songs of Experience continued (186-212) Blake,
“The Marriage of Heaven and Hell,” (212-224), “Visions of the Daughter of Albion,”
(224-230).

Feb 29- Byron, “Prometheus,” (912-914), “Ode to Napoleon Buonaparte,” (Blackboard)

Mar 2- Keats, “Hyperion, A Fragment,” (Blackboard).

Mar 7- Keats, “The Fall of Hyperion, A Dream,” (1490-1502) **FINAL VERSION OF 5-
7 PP. PAPER DUE**

Mar 9- Keats, “Ode to Psyche,” “Ode on a Grecian Urn,” “Ode to a Nightingale,” “
Ode
on Melancholy,” “Ode on Indolence” (1462-1472)

Mar 14-16- NO CLASSES SPRING BREAK

Mar 21- P. Shelley, Defense of Poetry (1233-1248), “Ozymandias,” (1108). **ANALYSIS
PAPER #3 Due**

Mar 23- P. Shelley, “Prometheus Unbound” (1138-1198)

Mar 28- P. Shelley, “Prometheus Unbound” cont’ d (1138-1198)

Mar 30- P. Shelley, “Ode to Liberty” (Blackboard), “Preface to the Cenci” (Blackboard),
“The Mask of Anarchy,” (1120-1131)

Apr 4- P. Shelley, “Ode to the West wind,” (1131-1134), “Mont Blanc,” (1104-1108).

Apr 6- Robinson, “The Progress of Liberty,” “To the Poet Coleridge,” (Blackboard).
Hemans, Arabella Stuart (1299-1307), “The Indian City” (1329-1334) **ANALYSIS**

PAPER #4 Due

Apr 11- W. Godwin, Caleb Williams

Apr 13- W. Godwin, Caleb Williams

Apr 18- W. Godwin, Caleb Williams

Apr 20- W. Godwin, Caleb Williams

Apr 25- W. Godwin, Caleb Williams

Apr 27- Abrams, “Apocalypse by Imagination” (Blackboard). Foucault, “What is Enlightenment?” (Blackboard).

May 2- Hallward, “Haitian Inspiration: On the Bicentenary of Haiti’ s Independence,” (Blackboard). Buck-Morss, “Avenging Angels” (Blackboard). Wordsworth, “To Toussaint L’ Ouverture,” (547).

May 4- REVIEW.

May 11- Final Essay DUE BY 4:00 PM.

Spring 2017

Paul Stasi

**English 335 (9471)
Literature in English after 1900**

Class Meetings:	TTh 2:45-4:15 3 Credits	Office Hours:	TTh 11:45-1:15, and by appointment HU 353
Telephone:	442-4048(Office)	E-Mail:	pstasi@albany.edu

Brief Description (from the course bulletin): Examination of British Literature in the 20th century. Topics to be discussed may include, among others: the development of literary genres and themes; modernism and post-modernism; colonial and post-colonial literature. No pre-requisites. Cannot be taken by students who have received credit for A ENG 371 or 428.

This section: In this course we will read major novels by Henry James, Joseph Conrad, James Joyce, Ford Maddox Ford, Virginia Woolf and short stories by Katharine Mansfield. Our focus will be on the development of what is typically called modernism—a literature of formal innovation and stylistic complexity—out of the structures of realist fiction. We will also pay some attention to the historical and cultural context out of which this new literary movement arose.

Learning Objectives

Students can expect to finish the course with:

- * a greater knowledge of an important period of literary history
- * a familiarity with some of the key texts of literary modernism,
- * a grasp of modernism's aesthetic forms, as well as its social, political, and cultural contexts.

Although this is not a writing class, attention will be given to the strategies and techniques of critical expression, both written and spoken. The goal is to become more confident in engaging difficult materials and challenging intellectual discussions.

Requirements (Consult **Course Policies** for further information); **All** of the following requirements must be met to receive credit for the course.

Written Assignments. A formal reading journal will be kept and submitted throughout the semester. It will be submitted on a regular schedule every two weeks. There will be regular reading quizzes.

Final Exam: There will be a final exam during regular exam period covering material from the entire course.

Oral Assignments. Students will regularly present material from their journals and will be asked to present responses to classmates' work.

Class Participation. You are expected to take an active role in group and class discussions. In order to meet this requirement you must, first, complete all reading assignments before the class meeting at which they will be discussed, and, second, attend all classes. You may miss no more than two classes without penalty—*whatever the reason* for the absence. Grades will be lowered after the second absence, and those missing five classes or more may be failed for the semester.

Grading. 50% of the course grade will be based upon the reading journal; 30% for the final exam; 10% for oral assignments and 10% for class participation (including reading quizzes)

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E < 60.

Required Texts

(These editions are *strongly* recommended. They are critical editions that include supplementary material that will be incorporated into class meetings. If you do have these texts, you will have to make arrangements with classmates for access to this supplementary material. Texts are available at Mary Jane Bookstore, or through various on-line services. They may also be ordered through B&N in the Campus Center. Electronic texts are available for some of these titles. Since you are required to bring books to class, you should buy e-texts only if you have a portable e-reader. Note: please buy all books as soon as possible. Unpurchased texts are returned to the publishers fairly early in the semester, at which point you may have trouble getting them in a timely fashion.)

Henry James, *The Ambassadors*
Norton Critical Edition

Joseph Conrad, *Lord Jim*
Norton Critical Edition

Ford Madox Ford, *The Good Soldier*
Norton Critical Edition

E. M. Forster, *Howards End*
Norton Critical Edition

Katherine Mansfield, *Selected Stories*
Norton Critical Edition

James Joyce, *Portrait of the Artist*
Norton Critical Edition

Virginia Woolf, *Mrs. Dalloway*
Harcourt

Tentative Calendar (These dates may change: Always check BLS for updated assignments.)

Jan	19 Introduction
	24 James
	26 James
	31 James
Feb	2 James
	7 James
	9 Conrad
	14 Conrad
	16 Conrad
	21 Conrad
	23 Forster
	28 Forster
Mar	1 Forster

6 Ford
8 Ford

13 No Class
15 No Class

20 Ford
23 Ford

27 Mansfield
29 Mansfield

Apr 3 Mansfield
5 Mansfield

10 Joyce
12 Joyce

17 Joyce
19 Joyce

24 Woolf
26 Woolf

May 1 Woolf
3 Woolf

8

16 Final Exam (8:00 a.m.-10:a.m.) Final Journal Project Due

Course Policies

Please read the following course policy statement carefully. You will be held to these standards throughout the term. If there is something not covered here that you have a question about, please bring it to my attention.

Attendance

Attendance at all class meetings is required, that is, *there are no excused absences*. Grade penalties will be imposed after the second missed class. I will, however, take extenuating circumstances into account. If you cannot avoid missing a class, please provide written documentation of the reasons for your absence, for example, a note from a physician or a copy of a summons to appear in court. If you do miss a class, it is your responsibility to learn the assignment(s) and changes made for future classes. *Current assignments are available on BLS: do not rely on the syllabus calendar because the schedule will change throughout the semester.*

Please note: if you find yourself in a situation that will result in a significant number of absences (or in missing several assignments), please discuss the situation with me as soon as possible. Numerous absences and missed assignments (even for unavoidable reasons) will adversely affect your grade. If you contact me early enough, a strategy and a schedule for successfully completing the course can usually be worked out. Failure to make such arrangements in advance jeopardizes successful completion of the course.

Textbooks

It is recommended that you purchase the editions ordered for the course. The different pagination in alternative editions will make it difficult for you to find the relevant passages in the book.

If you opt to purchase or rely upon electronic editions, please note that you may be disadvantaged during exams that allow use of class texts. You will not be able to consult electronic texts during exams. The use of any electronic devices during exams is not allowed.

This is a text-centered course: *always bring copies of the texts to class.*

Written Assignments

All written work must be submitted by the specified time. Late work will be penalized; the later the submission, the greater the penalty. Plan ahead for the contingencies (such as malfunctioning computer equipment) that might result in a late paper. It is your responsibility to see that work is handed in punctually.

All written work with the exception of in-class exams will be submitted electronically on BLS. *It must be submitted as a Word document.* Use the on-line Help Desk or the ITS staff for any problems that you encounter. Using the resources of the University libraries and computer labs is the best means of insuring that you will not encounter difficulties in sending readable files in a timely fashion.

Under certain circumstances, an extension (without penalty) may be granted. In order to receive an extension of a due date, you must contact the instructor *at least twenty-four hours* before the work is to be submitted (preferably earlier), and you must receive approval directly from me (leaving a phone or e-mail message is not sufficient). Do not wait until the last minute to request an extension, since I cannot always be reached on short notice.

All assignments, whether written or oral, are mandatory; none is optional. In order to receive credit for the course, you must complete *all* class assignments.

Reading Assignments

All reading assignments must be done before the class during which the work will be discussed. It is certain that the course calendar will change from the schedule provided on the syllabus, which is intended only to give you an idea of the sequence of readings and the approximate time spent on each author. Reading schedules will be announced the class before we begin an assignment; changes in schedule, however, may occur at any time. It is the student's responsibility to be aware of these changes and to arrive at class having read the material for that day. If you miss a class or plan to miss a class, be sure to check the calendar on BLS.

Academic Dishonesty

Academic dishonesty refers to any form of plagiarism, cheating, multiple submission, forgery, and so on. If you submit or enable others to submit work that is not your own or theirs—either in part or in its entirety—you are guilty of cheating. I encourage you to use the resources available to you to inform your reading and thinking but not to use it as a substitute for reading and thinking. Consulting other readers and critics can show initiative and reflect in more sophisticated writing. You must be sure, however, that all material that informs your writing is acknowledged and cited. Each time you refer to an idea or argument that originated with someone else and every time you paraphrase, summarize, or cite a passage that appears somewhere else, you must accurately document the source and the extent of your use of it. If you are unsure as to how university policies apply to a particular assignment, ask me before you turn it in.

Familiarize yourself with University policies and guidelines pertaining to cheating:

http://www.albany.edu/undergraduate_bulletin/regulations.html

The library also provides a guide:

<http://library.albany.edu/usered/plagiarism/index.html>

Any incident of plagiarism will result in failure for the course, and may result in dismissal from the University. University policy requires that all incidents of academic dishonesty be reported to the Dean of Undergraduate Studies.

Please Note: Policies on academic dishonesty apply to attendance. Students must sign their own names on attendance sheets; no one may sign for another student. Do not sign the attendance sheet if you have missed or will miss a significant portion of the class. It is your responsibility to sign the sheet on the day of class. Late signatures will not be allowed.

Incompletes

Incompletes are strongly discouraged, and an "I" grade will be assigned only in extreme circumstances. No incompletes will be given unless arrangements have been made prior to the end of classes. In order to receive an "I," students must submit in writing a plan for completing the work and a schedule indicating the date by which the work will be finished. If work is missing at the end of the semester, unless you have made arrangements for an "I" in advance, you will receive an "E" for the course.

Classroom Conduct

The times for class meetings are clearly indicated in the class schedules and on the syllabus. I will do my best to begin and end classes punctually. I expect you to arrive in class on time. Leaving class during discussions and lectures is extremely distracting, and you should do so only when absolutely necessary. I

expect you to remain in class for the duration of the class period. If you have any condition that makes it difficult for you to remain seated for eighty minutes, please notify me of that fact.

Please turn off cell phones before entering the classroom. Use of phones is not allowed; those who do so will be asked to leave the class and assigned an absence for that day. If you are using an electronic device for taking notes, please notify me of that fact and refrain from using such devices for any other purpose. Computers may be used only for the purpose of taking notes on class materials. In addition to the discourtesy of such behavior, it diverts my attention and that of fellow students from the tasks at hand.

Resist the temptation to web-surf or to text-message during class. Students visiting non-course related web sites during class time will be asked to leave the class and will be assigned an absence for that day. Computers are to be used only during specified times and only for class activities.

In general, please refrain from all disruptive behaviors—from private conversations, to exchanging notes, to reading materials unrelated to our class. If you are engaged in activities not directly related to class, regardless of how quiet or unobtrusive they might seem to you, I will be distracted by them.

Office Hours

Office hours are listed on the syllabus. I will notify you if for some reason I am unable to keep them and I will announce alternative hours for that day or week. If you cannot see me during those times or if those hours are taken up by other students, I am glad to make other arrangements to see you. I encourage you to discuss ideas and concerns with me. Think of office hours as a chance both to continue class discussion and to raise issues related to the class itself.

Letters of Recommendation

It is a pleasure to write letters of recommendation for deserving students. If you are considering asking me for one, you must be able to provide: copies of written work submitted during the semester (electronic files are fine), your resume, a copy of your application essay(s), if applying to graduate school, or a brief statement describing your career objectives, if applying for jobs.

I do not need this information if you are applying for UAlbany programs such as internships or study abroad.

Course Policies: Short Form

1. Don't miss class; complete all assignments (submitted as Word documents).
2. Always bring texts to class.
3. Use electronic devices for class purposes only.
4. Don't cheat.

The Formal Reading Journal

A reading journal is intended to be a record of your engagement with the materials of the course. It reflects your *understanding* of the material, as well as your *explorations* of it. In the first regard (understanding), it might help you to think of shaping your journal in the direction of a critical notebook--one in which the random notes that you might jot down while reading or discussing a work are put into a more complete and detailed form. But please note: it is not acceptable simply to summarize material discussed in class. That is repetition not engagement: the latter requires you to extend or to question; that is, you must demonstrate both intellectual curiosity and analytical thinking. Toward the second objective (exploration), it might help you to remember that you need not think of all of the entries as containing "the last word" on a particular subject. In fact, journals are often most successful when they pose questions for speculation, without your feeling the pressure to come up with the "the right answer."

A *formal* reading journal is more than a diary or a series of personal notes and casual observations, though it may include both. Random observations should be examined and analyzed. Choose topics to discuss both for personal and intellectual interest. I will occasionally assign a topic for you to write about in your journal. These are not optional entries, and you should take particular care with them. In all entries, write in a style that is your own but that is also calculated to succeed with other readers. I imagine the writing to be exploratory--investigating a subject in relation to yourself--but also crafted--reflecting the care with language that novelists themselves often take. At semester's end your journal should be a personal intellectual record and an extended essay (in the form of a series of critical commentaries) on the writers and works that we have read.

Here are some general guidelines and suggestions that might help you to get started:

- There are times when you might want to write a single entry per submission, but in general I think it would be helpful to make three or more entries per week. Try to make these entries at different points during your reading process. A regular schedule might be helpful, for example, the evening before and/or after a class; every Sunday evening; etc. Don't delay writing until you've finished a book. Although formal, your journal is the record of a process, and it should reflect your experience of reading and the development of your thinking. Do not hesitate to return to a previous entry and to elaborate upon it—or to reject it entirely. If the latter, ask yourself what accounts for the change of opinion: did the author manipulate you in some way? Why?
- Journal entries will probably vary greatly in length, from a few sentences to perhaps even a few pages.
- The writing may at times be informal, but it has to be communicative. Unlike a class notebook, which only you read and need to understand, the journal will be read at least by me and perhaps will be read to others.
- Use the journal entries to establish two kinds of dialogue: *internal* (don't just write something and forget about it. When appropriate, return to previous entries to clarify, correct, develop, etc.) and *external* (if possible, respond to my comment upon your journals or to the views of other students or critics). I encourage you to revisit previous entries for a second take on a particular subject, to continue class discussions in written form, and to comment upon my remarks made either in class or on your journals.
- The journal is meant to be a record of your intellectual engagement with the course materials--and it will be evaluated according to that criterion. The more effort spent in reading, thinking, and questioning, the better the journal will be.
- Vary the kinds of entries that you write. Sometimes be impressionistic, noting points of interest and perhaps speculating about them. Sometimes be analytical, delving into a question and exploring it in a more comprehensive and systematic way. Look at different aspects of texts, from aesthetic to social to personal. In all cases, link your observations to specific aspects of the text, and quote when appropriate. Don't rely too much on general impressions; rather, find out where they come from and what they speak to.

- "I like" and "I don't like" will always be a basic part of our reactions to novels; while they are often our first reactions, they should not be our last. While it is not possible to escape judgments of personal taste, try to move beyond them to understandings derived from the critical perspectives that are of greatest interest to you.

Guidelines and Requirements

Journals are due every other week. Each bi-weekly submission is due on Friday at midnight. Late journals will be penalized. You will receive written commentary on every submission, and the journal will be graded three times during the semester (after every two submissions).

I expect a minimum of 2500 words per submission.

University at Albany, SUNY
College of Arts and Science

AENG 337-0001: Nineteenth Century American Literature
Humanities 124, Tuesday & Thursday 11.45am – 1.05pm
Spring 2018 (Call #8774)

Instructor: Erica Fretwell, Assistant Professor of English
Email: efretwell@albany.edu
Office: Humanities 340
Phone Number: 518-442-4054
Office Hours: Tuesdays, 2 – 3.30pm and by appointment
Course Credit Hours: 3 credits
Course Prerequisites/Corequisites: None

Course Description

Examination of American literature of the 19th century. Topics to be discussed may include, among others: the development of literary genres and themes; romanticism, realism, regionalism, and naturalism; literature in relation to historical and political contexts. Cannot be taken by students who have received credit for AENG 433 or 434.

Student Learning Objectives

Upon completion of this course, students will be able to:

1. Understand and describe characteristic features of the literary modes of 19th century America
2. Perform close analysis of literary texts
3. Name the key social issues of 19th-century America
4. Gain proficiency in written and oral expression

Course Materials are available at the SUNY textbook store. They can also be purchased from any in-person or online bookseller.

Brown, William Wells. *Clotel* (1853)
Faulkner, William. *Absalom, Absalom!* (1936)
Foster, Hannah. *The Coquette* (1797)
Jacobs, Harriet. *Incidents in the Life of a Slave Girl* (1859)
Jewett, Sarah Orne. *Country of the Pointed Firs* (1896)
Prime-Stevenson, Edward. *Imre* (1906)
Child, Lydia Maria. "The Quadroons" (1842)
Foucault, Michel. *History of Sexuality Vol. 1* (1978)
James, Henry. *The Beast in the Jungle* (1903)

Course Requirements and Grading

All coursework must be submitted on time. Late assignments automatically receive a "0." The grading scheme is A, B, C, D, E. Below are factors that will contribute to the grade for the class, and a description of how each component of the final grade will be evaluated.

Reading Journal + Quiz 15% (total)

There will be a quiz on this syllabus to ensure your knowledge of course goals and policies. The grade you earn will be tabulated into your overall grade for the reading journal. Details forthcoming.

In-class Midterm Exam 15%

Take-home Final Exam 15%

Participation & Preparedness 20%

Your active participation in class discussion is crucial to our success as a learning community. As you read, take notes and mark key passages. Review these notes before class so that you are ready to ask questions, to advance discussion, and to build on others' comments. Everyone must be ready and willing to take intellectual risks and experiment with new ideas. I will use your reading journals as springboards for discussion, so be prepared to elaborate on ideas and questions you record there.

Papers 35% (total)

You will use your close readings skills to write two analytical essays, each devoted to a single text. Paper 1 is 10%; Papers 2 is 25%. Instructions forthcoming.

Course Average	Final Grade
93 – 100	A
90 – 92	A -
88 – 89	B +
83 – 87	B
80 – 82	B -
78 – 79	C+
73 – 77	C
70 – 72	C -
68 – 69	D+
63 – 67	D
60 – 62	D -
< 60	E

UNIVERSITY POLICIES

Academic Integrity

“Every student has the responsibility to become familiar with the standards of academic integrity at the University. Faculty members must specify in their syllabi information about academic integrity, and may refer students to this policy for more information. Nonetheless, student claims of ignorance, unintentional error, or personal or academic pressures cannot be excuses for violation of academic integrity. Students are responsible for familiarizing themselves with the standards and behaving accordingly, and UAlbany faculty are responsible for teaching, modeling and upholding them. Anything less undermines the worth and value of our intellectual work, and the reputation and credibility of the University at Albany degree.” (University’s Standards of Academic Integrity Policy, Fall 2013)

I expect that all of the work you do will be your own. **Plagiarism will result in a 0 for that particular assignment.** Please see me if you have any questions about plagiarism. The following are a few examples of plagiarism:

- Copying, quoting, or paraphrasing from any source without documentation
- Purchasing a pre-written paper or letting someone else write a paper for you
- Submitting someone else's work as your own, with or without permission

For information on the penalties of failing to meet the University's basic standards of integrity, visit <http://www.albany.edu/studentconduct/appendix-c.php>.

Reasonable Accommodations

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 130, 518-442-5490, DRC@albany.edu). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations.

Attendance Policy.

You are allowed **2** unexcused absences. After that, you must have an official letter to document illness or emergency. (For cases of documented emergency, see the University's Medical Excuse Policy: http://www.albany.edu/health_center/medicalexexcuse.shtml.) For every unexcused absence, your **final grade will drop by 1 letter grade.**

COURSE SCHEDULE

SESSION # /DATE	TOPIC	READINGS/ASSIGNMENT
1. R, 1/22	INTRODUCTION	N/A – Handout syllabus
2. T, 1/27	QUEER DESIRES	Foucault, <i>History of Sexuality</i> , Part 1
3. R, 1/29	QUEER DESIRES	Henry James, <i>Beast in the Jungle</i> / Syllabus Quiz
4. T, 2/03	QUEER DESIRES	Sarah Orne Jewett, <i>The Country of the Pointed Firs</i> , Ch. 1 – 10
5. R, 2/05	QUEER DESIRES	<i>Country</i> , Ch. 11 – 20
6. T, 2/10	QUEER DESIRES	Edward Prime-Stevenson, <i>Imre</i> , Ch. 1
7. R, 2/12	QUEER DESIRES	<i>Imre</i> , Ch. 2 & 3
8. T, 2/17	Writing Workshop	How To Develop a Claim
9. R, 2/19	FEMALE DESIRES	Hannah Foster, <i>The Coquette</i> , Letters 1 – 29
10. T, 2/24	FEMALE DESIRES	<i>Coquette</i> , Letters 30 – 53
11. R, 2/26	FEMALE DESIRES	<i>Coquette</i> , Letters 54 – 74 / Paper 1

12. T, 3/03	FEMALE DESIRES	Harriet Jacobs, <i>Incidents</i> , Preface – Ch. 8
13. R, 3/05	FEMALE DESIRES	<i>Incidents</i> , Ch. 9 – 17
14. T, 3/10	FEMALE DESIRES	<i>Incidents</i> , Ch. 18 – 29
15. R, 3/12	FEMALE DESIRES	<i>Incidents</i> , Ch. 30 – Appendix
16. T, 3/24	EXAMINATION	Midterm
17. R, 3/26	INTERRACIAL DESIRES	William Faulkner, <i>Absalom! Absalom!</i> , Ch. 1 & 2
18. T, 3/31	INTERRACIAL DESIRES	Lydia Maria Child, “The Quadroons”
19. R, 4/02	INTERRACIAL DESIRES	<i>Absalom!</i> , Ch. 3
20. T, 4/07	INTERRACIAL DESIRES	William Wells Brown, <i>Clotel</i> , Ch. 1 – 10
21. R, 4/09	INTERRACIAL DESIRES	<i>Clotel</i> , Ch. 11 – 21
22. T, 4/14	INTERRACIAL DESIRES	<i>Clotel</i> , Ch. 22 – 29
23. R, 4/16	Writing Workshop	Argument and Evidence
24. T, 4/21	INTERRACIAL DESIRES	<i>Absalom!</i> , Ch. 4 – 6 / Paper 2 Due
25. R, 4/23	INTERRACIAL DESIRES	<i>Absalom!</i> , Ch. 7
26. T, 4/28	INTERRACIAL DESIRES	<i>Absalom!</i> , Ch. 8 & 9
27. T, 4/30	WORKSHOP	Semester Review

FRIDAY, 5/08 @12.30PM: TAKE-HOME EXAM DUE

american Literature after 1900: mapping discourses from the age of innocence to trauma culture

T-TH 11:45-1:05 HU 129

Professor Mary B. Valentis

Humanities 337

Office Hours: TTH 2:00-3:30 and by app't

Voicemail: 518-442-4082

Email: mbvbooks@aol.com

AENG338 American Literature after 1900

Call# 10099 Three credits, no pre-requisites.

American Literature from 1920 to the Present is, in one sense, a line of flight through Modernism and its "Shock of the New" to Postmodernism and its self-conscious, performative expressions to The Present, a condition some have called After Culture or the era of the Post Human. This course studies these and other lines of flight, their cultural and theoretical contexts mainly through fiction but also in theory, poetry, art, film, music, architecture, media, and technology studies. Looking back, this period could be called The American Century and its aftermath, a time that spans the robber barons through the Silicon Valley scions, a sweep of history from World War One through World War Two, Korea, Vietnam, the Kennedy assassination up through The Iraq War, 911, Bushes 41 and 43, Barack Obama, bernie sanders, and donald trump.

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, and trauma and media 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 reading will be framed by Edith Wharton's *Age of Innocence*, a novel that encapsulates the class structures and codes of early century New York City in an intriguing love triangle, and concludes with octavia Butler's science fiction novel set in 2020, a narrative about 21st century dystopic life and how to escape it. In between, we will read such classic American texts as Faulkner's *The Sound and the Fury*, Fitzgerald's *Tender Is the Night*, Nabokov's *Lolita*, Williams streetcar names desire, Films, videos, and critical essays will supplement our readings.

Classes will consist of lecture and discussion interspersed with student presentations on figures in American literary and popular culture, videos, and films. Students are responsible to prepare readings in advance of class in order to participate in class

discussion. Please turn off cell phones, iphones and pads, and other Technological distractions and to try and limit bathroom breaks to before and after class.

Learning Outcomes: Upon completion of this course, students will have closely read Psychologically and rhetorically complex classic novels, developed proficiency in analyzing both visual and material american literature and culture, and will be able to contextualize texts in their cultural and historical contexts.

Grading will be based on a take-home midterm, consisting of three essay questions each at least three typed pages 35%, an analytical paper 8-10 pages culled from texts studied after the midterm 50%, and in class discussion, the grade to be based on participation and engagement with the professor and other students 15%. In class presentations can be arranged and will only enhance your grade. Paper topics should be cleared with the instructor in advance. Of course plagiarism in any form will not be tolerated and will result in either failure or reduced grades. However, if you have any questions about how to cite sources, how to paraphrase, how to cite internet sites and film sources, please do not hesitate to ask.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E <60.

Students are allowed 3 unexcused absences. After three, your grade will be compromised. In cases of Medical or personal emergencies, please do not hesitate to contact me via email. Using devices except for requested research in class is prohibited. **Academic Integrity:** Plagiarism and other forms of academic dishonesty will not be tolerated. Unless otherwise stated, all work is to be conducted and produced individually and all work submitted must be the student's own, unless the assignment specifically calls for collaboration and/or external sources; external sources must be properly credited. Students should familiarize themselves with the University's policies on academic dishonesty (see the Undergraduate Bulletin: https://www.albany.edu/undergraduate_bulletin/regulations.html). Such acts will result in a failing grade for the assignment and, quite possibly, the course. ALL incidents of academic dishonesty will be referred to the Office of Undergraduate Education. To learn more about plagiarism and how to avoid it, view the "Plagiarism 101" informational website and tutorial at <http://library.albany.edu/usered/plagiarism/index.html>.

Required Texts: Edith Wharton: The Age of Innocence
William Faulkner: The Sound and the fury (Norton Critical Edition)
F. Scott Fitzgerald: Tender Is the Night
Tennessee Williams: A Streetcar named desire
Vladimir Nabokov: Lolita
Octavia Butler: The parable of the Sower

Tentative Schedule:

8/28, Introduction
8/30 age of innocence
9/4 age of innocence
9/6 age of innocence
9/11 Portrait of A lady
9/13 Portrait of A Lady
9/18 Portrait of A lady
9/20 Sound and the fury
9/25 Sound and the Fury
9/27 Sound and the Fury
10/2 Sound and the Fury
10/4 Tender is the Night
10/9 Tender is the Night
10/11 Tender is the Night
10/16 Tender is the Night (midterm handed out)
10/18 Midnight in Paris
10/23 Midnight in Paris (midterm due back)
10/25 Lolita

10/30 Lolita
11/01 Lolita
11/06 Lolita

11/08 Streetcar named desire
11/13 Streetcar named desire
11/15 Show and talkback
11/ 27 Blue Jasmine
11/29 Blue Jasmine
12/4 Parable of the Sower
12/6 Parable of the sower
12/13 Final paper due

A Streetcar Named Desire

Fall 2018

November 14-18, 2018

Lab Theatre Book by John By Tennessee Williams

Directed by Kim Stauffer

In the sweltering heat of New Orleans, Blanche, a fading Southern belle, arrives mysteriously at her sister and brutish brother-in-law's doorstep. Colliding with their volatile marriage, Blanche grasps after her own crumbling reality. This Pulitzer Prize-

winning American classic is a riveting story of fate, desire, and desperation in the pursuit of happiness.

Production Dates & Times

November 14 @ 7pm

November 15 @ 7pm

November 16 @ 3pm

November 17 @ 2pm & 7pm



AENG 342: Study of an Author before Mid-18th Century: Topic, Chaucer

3 credits; A-E Graded Fall 2017

TTH 10:15-11:35

ES 140

This course is a section of AENG 342 Study of an Author or Authors Before Mid-18th Century (3): The Examination of a single major author in depth (e.g., Chaucer or Milton), or of two or more authors whose works illuminate each other in terms of style, theme, and/or relationship to a particular historical era. May be repeated once for credit when content varies. No pre-requisites.

Who was Chaucer, and why should we care?

Since you've registered for this course, you no doubt have an answer to these questions. Chaucer has riveted audiences for centuries, and with good reason: some call him the Father of English Poetry and consider his work essential reading; others seek in his writing a return to an idyllic past, as the socialists of the 19th and early 20th centuries did; some enjoy his ribald humor, while others respect his moral certitude; others admire his tendency to push aesthetic, linguistic, social, and political boundaries. The vibrancy of his texts and characters continue to enthrall readers, even in the early 21st century.

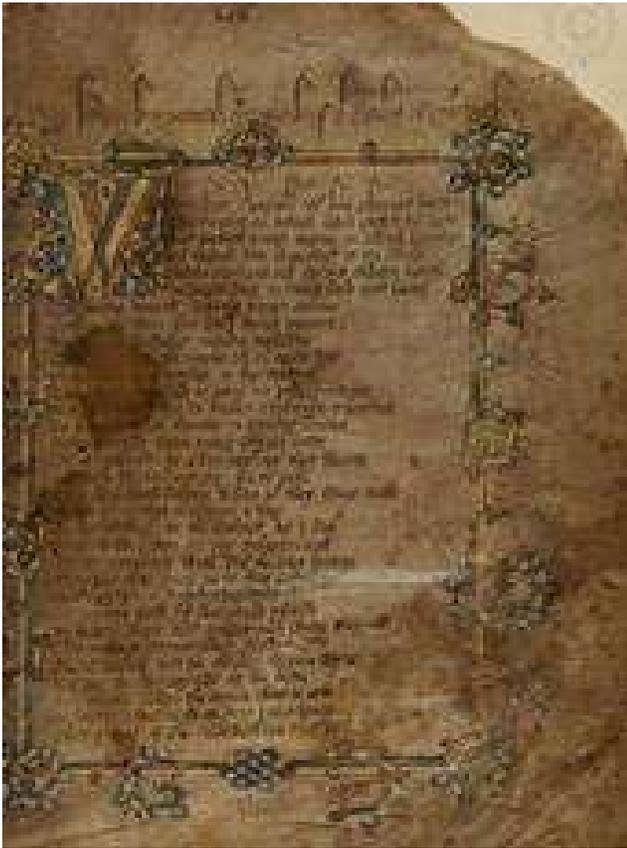
This course will explore some of those fascinating texts and characters and the tumultuous fourteenth century that produced both the poet and his imagination. Grappling with Chaucer's language and poetics on their own terms, you will acquire proficiency in Chaucer's Middle English, become able to identify and appreciate various social, political, religious, and historical references embedded in his texts, and come to your own critical understanding of those texts, Chaucer as an author, and the idea of an author in the Middle Ages. And you will get the jokes. By the end of the semester, you will see even more clearly what Chaucer has to offer a postmodern, postindustrial, digital world.

Professor Helene Scheck

HU 322; 442-4070

hscheck@albany.edu

Office Hours: TTH 1-2 pm and by appointment



Required Texts (available at the Campus Bookstore as well as at MaryJane Books):

Geoffrey Chaucer. *Canterbury Tales: Fifteen Tales and the General Prologue*, ed. V.A. Kolve and Glending Olson, Second Edition, (Norton, 2005); *Dream Visions and Other Poems*, ed. Kathryn L. Lynch (Norton, 2007); *Troilus & Criseyde*, ed. Stephen A. Barney (Norton, 2006). **Note: These are all Norton critical editions, packaged together for a special price; ISBN: 9780393171334.**

Recommended Texts:

Norman Davis, et. al., *A Chaucer Glossary*. Clarendon Press, 1991 (or later).
Diana Hacker, *A Pocket Style Manual*. Fifth Edition. Bedford/St. Martin's, 2011.
ISBN-13: 978-0-312-66480-0



How to Succeed in this Course

I assume that you registered for this course because you are interested in learning more about Chaucer and his time and are therefore committed to this course. Assignments are structured carefully to instruct and to challenge in different registers: linguistic, analytical, interpretive/critical. I hope you will find them interesting and enjoyable. If you have any difficulty understanding or following the parameters or logic of an assignment, please don't hesitate to ask in class or in private. Course policies are meant to ensure steady progress in completing assignments and fairness to all. Above all, courtesy and freedom of expression are the key principles of the course and are meant to foster an open exchange of ideas. Come prepared to engage the material and each other, to challenge yourself and the ideas promoted by Chaucer, his critics, your peers, and, yes, even (especially?) me. If you have any problems meeting these policies and expectations, please speak with me so that we can devise a plan to ensure your success.



Assignments

Quizzes: Expect regular unannounced quizzes throughout the semester. They will probably take the form of passage translations, but may also address facts and/or ideas discussed in class or presented in the readings. (20%)

Critical inquiries: Each week (except those weeks you submit your textualities project and your

critical paper) you will submit a 300-500 word rumination on a particular statement by Chaucer or one of the critics or historians assigned that week that you find to be intellectually productive, provocative, or problematic. The best inquiries will contextualize the statement thoughtfully, explain why you selected it, and examine its implications within that text and/or in relation to other texts read as well as points made in class discussion. Keep all returned assignments in a separate folder to resubmit at the final class for reassessment. At that time I will take into account improvement in the level of thought, reasoning, and expression over the course of the semester. (20%)

Critical Paper: For this assignment you will read 5 critical texts relating to a particular text or character from our readings (the Wife of Bath, for example, or *Parliament of Fowles*). You will then write a one-page (250- to 300-word) analysis of each critical text and discuss in 1000 to 1500 words the ways in which these texts contribute to the understanding of Chaucer's text or character, where they differ, where they agree, and where you position yourself. **Critical papers are due at the beginning of class, exactly one week after we complete discussion of that text in class. *Troilus* papers are due Monday, 12/12 no later than 12:00 (NOON). Sign-up sheet will be distributed during third week of classes.** (20%)

Textualities project: This assignment will help you to deepen your understanding of Chaucerian textuality by a) creating your own, modern version of one of the Canterbury tales or dream visions accompanied by a critical introduction to the piece explaining the creative principle, intent, and rationale; b) offering a translation of a significant passage from one of the texts after examining and analyzing several other modern translations; OR c) writing a critique of Chaucer's use of sources after a careful examination and consideration of the source and Chaucer's adaptation of it in one tale or significant passage from one of the dream visions or *Troilus and Criseyde*. Sign-up sheet will be circulated during the third week of classes. (20%)

Final Exam: Our final exam will take place during finals week—Friday, December 16, 8:00-10:00 a.m., in this room. We will discuss format and content at the last class. (20%)

All assignments, quizzes, and final exam must be completed in order to pass this course. Details for all will be posted on Blackboard.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E <60

Policies

Respect. Let us make this the underlying principle for the course. The classroom is a space for the productive interchange of ideas. Students are expected to come to class on time, equipped with texts and fully prepared to discuss the material at hand. Please respect the opinions and ideas of one another, even (or especially) when voicing disagreement. Food, especially crunchy food with noisy wrappers, is not allowed; beverages are fine provided they are in spill-proof containers. Rude, disruptive, and/or offensive language or behavior will not be tolerated. Please also respect our cleaning staff and discard of recycling/garbage appropriately.

Participation. You've probably noticed that discussion enhances the course experience for students and teacher alike. Moreover, because the class will generally be conducted in discussion

and workshop formats, student participation is crucial to the success of the course. Active course participation is also excellent preparation for professional and academic success. Please be in class on time, prepared, and ready to share. **Active, insightful participation in class discussion will be rewarded.** Conversely, disruptive or distracting behavior will be penalized.

Attendance. The success of the course depends on all the students who make up the class. Perfect attendance, therefore, is expected and **will be rewarded.** Conversely, excessive absence (beyond four class meetings) will detrimentally affect the grade. In the event of illness, students must contact instructor, who will assign make-up work. Attendance is counted from the first class, even for those who add the course after the first day.

Lateness/Leaving Early. Coming and going during class, habitual lateness, and leaving early are disruptive behaviors that will not be tolerated and will negatively affect the grade. Two latenesses/early departures beyond the first will count as one absence. Students may be dismissed from the class if lateness/early departures become excessive or disruptive. **Students who need to leave class early must inform the instructor in advance.**

Late Papers. Late papers/assignments will be heavily penalized: **1/3 of a letter grade for each day late.** Be sure to budget your time realistically in order to get all papers in on time.

A Note on Technology: Computers and word processors are wonderful innovations, but they are not flawless. Hard drives crash, internet stalls, disks and memory sticks can become unreadable, printers can run out of ink or toner, etc. These things happen routinely; they seem to happen especially when there is a lot at stake (i.e., a paper due). **I regret that I cannot waive penalties in these instances.** Some tips for computer use: Be sure to back up your work frequently and regularly, always save to more than one device (two disks or thumb drives if you cannot save to a hard disk, for example), carry disks in appropriate containers (don't just throw them in your bag), do not wait until the last day to complete your paper, especially if you are relying on shared computer equipment, always bring your own paper and disks for use on campus, keep an extra toner or ink cartridge available. The Computing Help Desk is a wonderful resource, but they cannot work miracles.

Conferences. While I won't require it, I urge you all to meet with me at least once during the semester to discuss papers, readings, and overall progress. Please make an appointment if office hours are not convenient.

Plagiarism and other forms of academic dishonesty will not be tolerated. Unless otherwise stated, all work is to be conducted and produced individually and all work submitted must be the student's own, unless the assignment specifically calls for collaboration and/or external sources; external sources must be properly credited. Be sure to familiarize yourself with the University's policies on academic dishonesty (see the relevant section of the *Undergraduate Bulletin* at https://www.albany.edu/undergraduate_bulletin/regulations.html). Such acts will result in a **failing grade** for the assignment and, quite possibly, the course. **All cases of academic dishonesty will be referred to the Office of Undergraduate Education.**

Questions? Comments? Come see me or write to me at hscheck@albany.edu.

Tentative Reading/Assignment Schedule

- Week 1: 8/30 Course Introduction: What are the Middle Ages? Why Chaucer?
 9/1 DuBoulay, "The Historical Chaucer" (The Canterbury Tales (CT), 473-92);
 review the Chronology on pp. 587-88 and choose one event/figure/fact to
 explore online; choose one short poem to read/grapple with (Dream
 Visions (DV 211-26) and note your general impressions, level of difficulty,
 odd or striking words, etc.
- Week 2: 9/6 Strohm, "A Mixed Commonwealth of Style" (CT 556-65);
 Hoffman, "Chaucer's Prologue to Pilgrimage" (CT 492-502); Sources: from
 Boccaccio's *Decameron*, St. Augustine, William Thorpe, Thomas
 Wimbledon (CT 311-334) (the last two are in Middle English). If you're
 feeling adventurous, try your hand at Wycliffite Estates Criticism (CT 339-
 40). In class—General Prologue lines 1-42.
 9/8 General Prologue to the CT, lines 43-444 (up to Wife of Bath); Donaldson,
 Nolan, Kittredge essays (CT 503-38)
- Week 3/9/13 Finish General Prologue.
 9/15 Summary of the Knight's Tale (BB); Knight's Tale, Part 1 (CT 23-34);
 Boethius, from *Consolation of Philosophy*, (DV 268-72)
- Week 4/9/20 Knight's Tale, Parts 2 and 3 (CT 34-58)
 9/22 Finish Knight's Tale
- Week 5/9/27 Miller's Prologue and Tale; Reeve's Prologue and Tale (CT 71-99)
 9/29 **No Class.**
- Week 6 10/4 The Wife of Bath's Prologue and Tale (CT 102-30)
 10/6 Friar's Prologue and Tale; Summoner's Prologue and Tale (CT 131-54)
- Week 7/10/11 Clerk's Prologue and Tale; Kittredge, "The Marriage Group" (CT 329-45)
 10/13 Merchant's Prologue, Tale, and Epilogue (CT 185-212)
- Week 8/10/18 Franklin's Prologue and Tale
 10/20 Pardoner's Introduction, Prologue, and Tale; Prioress' Prologue and Tale (CT 233-
 55)
- Week 9 10/25 Nun's Priest's Prologue, Tale, and Epilogue; sources (CT 455-465); excerpts
 from the Parson's Prologue and Tale and Retractions (CT 293-310)
 10/27 Muscatine (DV 307-25); Lenaghan (DV 335-38); sources (DV 231-99)
- Week 10 11/1 *Book of the Duchess* (DV 3-38)
 11/3 *Parliament of Fowles* (DV 93-116); criticism (DV 325-35)
- Week 11 11/8 *Legend of Good Women (LGW)* (DV 117-55)
 11/10 *LGW* ctd. (DV 156-89); Green (DV 338-52) or Hansen (DV 352-65)
- Week 12 11/15 Troilus and Criseyde, summary (BB), Introduction and Book 1 (T&C)
 11/17 Troilus and Criseyde, Book 2
- Week 13 11/22 Troilus and Criseyde, Book 3
 11/24 **No Class. Thanksgiving Holiday**
- Week 14 11/29 Troilus and Criseyde, Book 4; Patterson (T&C 553-588)
 12/1 Troilus and Criseyde, Book 5; Mann (T&C 606-622)
- Week 15 12/6 last class; review for final
 12/12 **Troilus Papers due (by 12 noon)**
 12/16 **Final Exam 8:00-10:00 a.m.**

English 343, Spring 2017 (3 Credits)
Authors after Mid- 18th Century: Keats and Shelley
M/W 4:15-5:35 BA 213

Professor Kir Kuiken

Office: HU 364 Office Hours: M/ W 3:00-4:00 and by appointment

Email: kkuiken@albany.edu Office Phone: 2-2648

Course Website on Blackboard; No Pre-requisites

Catalogue Description:

Examination of a single major author in depth, or of two or more authors whose works illuminate each other in terms of style, theme, and/or relationship to a particular historical era. May be repeated once for credit when content varies.

Class Description:

In this course we will explore the writings of two key “second generation” English Romantic poets— John Keats and Percy Bysshe Shelley. We will look particularly at the ways in which they sought to redefine the role and vocation of the artist in the context of the emergence of a repressive European political order that followed in the wake of Napoleon’s defeat at Waterloo in 1815. In many ways, the two poets seem to offer a stark contrast: Shelley, a feminist, republican, anarchist, atheist, skeptic, idealist, has often been understood as the most publicly engaged of the “second-generation” Romantic poets. Keats, on the other hand, while voicing strong political positions in his letters, has tended to be viewed as less overt in his protest against the repression of political dissent and reform both before and after 1815. Although we will explore a variety of approaches to their work, our focus will be on the ways in which each poet attempted to create a new poetic practice, one that was politically engaged, but that sought to identify new forms and sources and of political protest and dissent. Some of the questions we will try to answer include: how did each of these poets, in their own way, re-imagine the relationship between poetry and politics? What are the dangers and pitfalls of attempting to do so? Does poetry have to be directly “political” to have an effect upon the world? Does poetic experimentalism necessarily lead to aestheticism or abstraction, or is the attempt to redefine what it means to be “political,” poetry’s only chance at making a difference? While we will read some of the work of Shelley’s and Keats’ contemporaries and predecessors (including Coleridge and Wordsworth) in order to gain an understanding of the intellectual and political context out of which the two poets emerged, our focus will be on Shelley’s and Keats’ major works. We will read a number of their poems, plays, prose essays and letters, including Shelley’s *Queen Mab*, *Prometheus Unbound*, *The Defence of Poetry*, *A Philosophical View of Reform*, and Keats’ *Endymion*, *Hyperion* poems and Odes. Assignments will include a mid-term paper, response papers and a final essay.

Texts/ Course Materials: Keats, John. The Major Works. Oxford Press

Shelley, Percy. Shelley’s Poetry and Prose. W.W. Norton.

Selected Reserve Readings on website.

- Evaluation:**
- **Mid Term 6-7 pp. Paper (30%)**
 - **Final 9-10 pp. Paper (35%)**
 - **Class Participation (see below) (15%)**
 - **Bi-Weekly Response Papers (5) (20%)**

Mid- Term and Term papers: The instructor will provide topics for the essay, or, in consultation with him, you may write on a topic that he explicitly approves. You must seek approval for an alternative topic by e-mailing a paper proposal (of approximately 200 words)

Grading Scale/ Criteria: All assignments, including participation, will be graded on an A-E scale:

A: 4.0 A-:3.7 B+: 3.3 B:3.0. B- :2.7. C+:2.3 C: 2.0 C-: 1.7. D+:1.3 D: 1.0. F:0.0

Student Learning Objectives:

-Ability to demonstrate familiarity with major themes and characteristics of the the works of second generation Romantics (Keats and Shelley). Demonstrate in-depth understanding of the range and breadth of each authors respective oeuvres.

-Ability to read, understand and explicate major works of poetry and prose. Write analytic essays showing insight into the major works of the Romantic period.

-Recognize the historical and intellectual background informing the works of the authors studied.

Class Participation: Since this class is a collaborative effort, and not just a lecture course, in-class participation is essential and constitutes 15% of your grade. This means that you must have read the material, and be prepared to discuss it in class. You will be graded partly on the consistency and insightfulness of your oral responses, and partly on the clarity and insightfulness of your discussion papers and discussion paper responses (see “discussion papers” below). You will also be asked to complete drafts for papers, and other tasks that will be part of your participation grade.

Course Format: The class will combine lecture, discussion and workshop sessions. You are expected to come to each class having closely read the assigned texts, and should be prepared to discuss them in detail. It is recommended that you take detailed notes BOTH in class and while you are reading the assignments.

Response Papers: This class deals with some difficult poetic and philosophical texts. In order to stay on top of things, and to be prepared to discuss these texts in detail, you will be asked to generate several 1 page typed response papers throughout the semester. EACH RESPONSE PAPER MUST BE SUBMITTED IN HARD COPY TO ME AND POSTED ON THE DISCUSSION LIST-SERV ON BLACKBOARD. These papers should deal with a key feature of a text (ONE text) that we have discussed in the previous 2 weeks, and attempt to analyze what is significant about that feature, how it relates to our discussions in class, or how you might anticipate it relating to other issues we have discussed. Focus your papers on a close reading of a passage from the text that you choose.

Attendance: Attendance at all classes is mandatory. In case of emergencies, I allow students three unexcused absences per semester. If you have to miss a class, I simply apply one of these absences. After you use up your three excused absences, you will lose 1/3 of a letter grade from your final course grade for each subsequent absence. Cell Phones are to be turned off during class. Students who violate normal standards of classroom behavior by socializing or by reading or working on other materials will be asked to leave. Students browsing the web, or texting will be asked to leave, and will lose 1/3 of a letter grade from their participation grade for each incident. Students are expected to write their own essays, and should not rely extensively on friends, tutors or other sources of assistance. Students requiring extra help are advised to contact the instructor (particularly during office hours)

Withdrawing from the Course: Students who stop attending class must officially withdraw from the course. This must be done by the official withdrawal deadline, which is available at the Registrar's Office. Failure to withdraw properly will result in a grade being assigned.

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 130, 518-442-5490, DRC@albany.edu). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations.

Statement on Academic Honesty: Students are expected to understand and follow the university's guidelines on academic honesty, as defined in the Undergraduate Bulletin:

Plagiarism and cheating will result in automatic failure. Students should understand plagiarism to include: "presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student

is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences of violating University regulations.”

Schedule of Required Readings: This schedule is subject to change- all changes will be announced and discussed in class.

Jan 19- Introduction to the Course.

Jan 24- 19th-Century England, A Very Short Introduction Ch.1-6. (Blackboard).

Jan 26- Wordsworth, “Preface to Lyrical Ballads, 1802,” “Tintern Abbey.” Coleridge, “Statesman’s Manual.” (All Blackboard).

Feb 2- Shelley, “The Sensitive-Plant,” “Mont Blanc.”

Feb 7- Keats, “Ode to a Nightingale,” “Ode to Autumn,” “Endymion, Book 1” **Response Paper #1 Due.**

Feb 9- Keats, “Endymion, Book 2,” “Letters p.352-357.”

Feb 14- Keats, “Endymion Books 3-4.”

Feb 16- Keats, “Ode on a Grecian Urn,” “Ode to Psyche,” “Ode on Indolence,” “Letters p.369-383.” **Response Paper #2 Due.**

Feb 21- Winter Break- NO CLASS.

Feb 23- Winter Break- NO CLASS.

Feb 28- Keats, “Hyperion.” “Letters p.394-398, 492-494.”

Mar 2- Keats, “Fall of Hyperion.” “Letters p.449-475. P.501-519.”

Mar 7- Keats, “The Eve of St. Agnes,” “Lamia- Part 1.” **Response Paper #3 Due.**

Mar 9- Keats, “Lamia, Part 2,” “Bright Star,” “What Can I do to Drive Away?” “This Living Hand, Now Warm and Capable....” “Letters p.530-32, 535-36, 539-43.”

Mar 14- Shelley, "Adonais." **Mid-Term Paper Due.**

Mar 16- Shelley, "The Necessity of Atheism," "A Declaration of Rights," "There is No God," (All Blackboard). "To the Emperors of Russian and Austria...". Byron, "Prometheus," "Ode to Napoleon Buonaparte" (Blackboard)

Mar 21- Shelley, "Queen Mab Cantos 1-4."

Mar 23- Shelley, "Queen Mab, Cantos 5-9," "Mutability."

Mar 28- Shelley, "To Wordsworth," "Ozymandias," "Lines Written among the Euganean Hills." "The Cenci, Act 1."

Response Paper #4 Due

Mar 30- Shelley, "The Cenci, Acts 2-5."

Apr 4- Shelley, "Prometheus Unbound, Acts 1-2."

Apr 6- Shelley, Prometheus Unbound, Act 3."

Apr 11- Shelley, "Ode to Liberty," "The Mask of Anarchy," "England in 1819," "To the Republic of Benevento." **Response Paper #5 Due**

Apr 13- Shelley, "Epipsychidion."

Apr 18- Spring Break- NO CLASS.

Apr 20- Spring Break- NO CLASS.

Apr 25- Spring Break- NO CLASS.

Apr 27- Shelley, "A Defence of Poetry."

May 2- Review

May 9- Final Paper Due by 4:00 PM in my box in the Department (HU 382) or in person. Electronic Copies are not acceptable.

AENG 346: Studies in Shakespeare – Topic: Cross Dressing in the Comedies

Class # 9658

3 Credits, no pre-requirements necessary

Spring 2019 / Class Location: HU-039

MWF from 11:30am – 12:25pm

Instructor: Dr. Ineke Murakami

Semester: Fall 2020

imurakami@albany.edu

Hours: By appointment

Office: HU 328

Phone: 442-4072

Course Description:

This course is designed to introduce you to the motif of cross dressing in Shakespeare's comedies. You will examine Shakespeare's use of character, language, theme, form, and structure through reading *The Two Gentlemen of Verona*, *Twelfth Night*, *The Merchant of Venice*, *As You Like It*, and *Cymbeline*. The course is designed for English and theatre majors.

Course Objectives:

Cross dressing was a common motif in the Elizabethan English theatre. Played by pre-adolescent boys, Shakespeare's comedies routinely portrayed young women cross-dressing as men. Shakespeare's heroines challenged societal assumptions about sex and gender by portraying them as roles assumed and abandoned as a player puts on a costume and takes on a character. These women engaged in commerce, served lords as pages, and even practiced law. During the course of the semester, we will read and analyze *The Two Gentlemen of Verona*, *Twelfth Night*, *The Merchant of Venice*, *As You Like It*, and *Cymbeline*. We will discuss English Elizabethan societal gender relations and read passages from period pamphlets. We will also read contemporary scholarship by Jean E. Howard and David Cressy. We will watch clips from stage productions like Tim Carroll's 2013 Globe on Screen version of *Twelfth Night* and screen adaptations. Coursework will consist of interactive lectures, in-class exercises, tests, staged readings, and a final paper. By the end of the semester, you will understand why the subject continues to resonate with us today.

Required Texts:

The Two Gentlemen from Verona (ISBN-13: 978-0671722951)

Twelfth Night (ISBN-13: 978-0743482776)

The Merchant of Venice (ISBN-13: 978-0743477567)

As You Like It (ISBN-13: 978-0743484862)

Cymbeline (978-06711722593)

I am **requiring** that you obtain physical copies of the *Folgers Shakespeare Library* editions of *The Two Gentlemen of Verona*, *Twelfth Night*, *The Merchant of Venice*, *As*

You Like It, and *Cymbeline*. No E-Books, please. I am doing this to ensure that we are all reading the same high-quality edition of each play. All of the plays are available to purchase at the university bookstore and online retailers like Amazon and Barnes & Noble.

Grading:

4 Tests: 25%

1 Staged Reading 25%

4 In class exercise: 25%

1 Final Paper: 25%

Your final grade will be based on the combined average of your tests, in class exercise, in class performance and final exam. You grade will be graded on an A – E scale:

A = 95-100, A - = 91-94, B+ = 88-90, B = 84-87, B- = 80-83, C+ = 77-79, C = 73-76, C- = 70-72, D+ = 63-66, E = 65 and below.

Attendance:

In order for you to be successful in this course, you will need to attend all of the scheduled classes with the assigned text for that day. In order to ensure your compliance, I will be taking attendance at the beginning of each class. To be counted as present, you will need to sign into the attendance book at the beginning of each class. Students with a total of seven unexcused absences will automatically fail the course. Any type of family and medical emergency will need to be excused by the dean's office.

Tests:

At the end of each play, you will take an in-class test on the text. The test will be a combination of multiple-choice questions, true or false questions, language analysis, and short essay questions. The tests will be graded out of 100 points. The four tests will count towards 25% of your final course grade.

In Class Exercises:

During the course of the semester, you will complete in class group exercises on each of the four texts. The exercises will include close reading exercises, writing assignments, and group discussion questions. The in class group exercises will be graded out of 100 points and count for 25% of your final grade.

Staged Reading:

During the course of the semester, you will perform a staged reading of the speeches from one of the six plays. A strong staged reading will develop its own interpretation of the speech. You are free to reimagine the character in anyway you choose. You can change their gender, age, nationality, etc. You are also free to modify the speech itself. You can cut and reword passages of the speech in any manner that you wish. You will perform the speech in front of the class. A strong staged reading will include a dynamic physical performance. You are free to move about the stage and use hand gestures. You will also need to hand in a printed version of your edited script. The staged readings will be graded out of 100 points. It will count towards 25% of your final grades. Students who wear costumes and use props will receive extra credit.

Final Paper

At the end of the semester, you will write a final research paper on two of the plays that we have read this semester. A good final research will pose a clear and interesting thesis on the cross-dressers and what they reveal about the text. You will need to support your thesis with direct evidence from the texts and secondary scholarly sources. The final research paper is worth twenty-five percent of your final course grade.

Classroom Etiquette:

I see the classroom as safe place where students feel free to engage with each other and the instructor in scholarly discussions. As a result, I require that you treat each other and your ideas with respect. If you disagree with someone then you may certainly express your opinion, but you must always do so in a respectful manner that doesn't degrade your peer. I am of course to be held to the same standard. Please never hesitate to ask me a question or express an opinion that you think that I won't like. I may disagree with you, but I am always open to hearing your ideas on the subject. While I encourage class discussion, please do not engage in private conversation while I am lecturing or someone is speaking in order not to distract the speaker. If you continue this disrespectful behavior, I will penalize your grade.

Revisions/Late Assignments:

I will not accept late or revised assignments.

Academic Dishonesty:

"Every student has the responsibility to become familiar with the standards of academic integrity at the University." (University at Albany, Undergraduate Academic Regulation)

The University at Albany strictly forbids any form of academic dishonesty such as plagiarism, cheating on examinations, multiple submissions, sabotage, and unauthorized collaboration. In other words, any form of misrepresenting one's work. Any student who is caught performing an act of academic dishonesty will be reported to the dean's office and will receive a zero on that assignment.

Warning about controversial and explicit material:

In this course we will be covering controversial ideas concerning sexuality, gender, religion, politics, and race. If you are unwilling to do this for any reason than you may need to consider dropping the course.

Schedule

Wed, Jan 23rd: Introduction to course

Fri, Jan 25th: Elizabethan Cross Dressing. Howard and Cressy Articles

Mon, Jan 28th: Shakespeare's genres

Wed, Jan 30th: Act 1 Scenes 1 – 3 of *The Two Gentlemen of Verona*

Fri, Feb 1st: Act 2 Scenes 1 – 7 of *The Two Gentlemen of Verona*

Mon, Feb 4th: Act 3 Scene 1 – 2 of *The Two Gentlemen of Verona*

Wed, Feb 6th: Act 4 Scene 1 – 4 of *The Two Gentlemen of Verona*

Fri, Feb 8th: Act 5 Scenes 1 – 4 of *The Two Gentlemen of Verona*

Mon, Feb 11th: Screen Adaptations on *The Two Gentlemen of Verona*

Wed, Feb 13th: Test on *The Two Gentlemen of Verona*

Fri, Feb 15th: Act 1 Scenes 1 – 3 of *The Merchant of Venice*

Mon, Feb 18th: Act 2 Scenes 1 – 9 of *The Merchant of Venice*

Wed, Feb 20th: Act 3 Scenes 1 – 5 of *The Merchant of Venice*

Fri, Feb 22nd: Act 4 Scenes 1 – 2 of *The Merchant of Venice*

Mon, Feb 25th: Act 5 Scenes 1 of *The Merchant of Venice*

Wed, Feb 27th: Screen Adaptation of *The Merchant of Venice*

Fri, March 1st: Test on *The Merchant of Venice*

Mon, March 4th: Act 1 Scenes 1 – 3 of *As You Like It*

Wed, March 6th: Act 2 Scenes 1 – 7 of *As You Like It*

Fri, Fri, March 8th: Act 3 Scenes 1 – 5 of *As You Like It*

Mon, March 11th: Act 4 Scenes 1 – 3 of *As You Like It*

Wed, March 13th: Act 5 Scenes 1 – Epilogue of *As You Like It*

Fri, March 15th: Screen on Adaptation of *As You Like It*

Mon, March 18th: Spring Break (Online Test on *As You Like It*)

Wed, March 20th: Spring Break

Fri, March 22nd: Spring Break

Mon, March 25th: Act 1 Scenes 1 – 5 of *Twelfth Night*

Wed, March 27th: Act 2 Scenes 1 – 5 of *Twelfth Night*

Fri, March 29th: Act 3 Scenes 1 – 4 of *Twelfth Night*

Mon, April 1st: Act 4 Scenes 1 – 3 of *Twelfth Night*
Wed, April 3rd: Act 5 Scene 1 of *Twelfth Night*
Fri, April 5th: Screen Adaptation of *Twelfth Night*

Mon, April 8th: Test on *Twelfth Night*
Wed, April 10th: Act 1 Scenes 1 – 6 of *Cymbeline*
Fri, April 12th: Act 2 Scenes 1 – 5 of *Cymbeline*

Mon, April 15th: Act 3 Scenes 1 – 7 of *Cymbeline*
Wed, April 17th: Class Canceled for Conference
Fri, April 19th: Class Canceled for Conference

Mon, April 22nd: Act 4 Scenes 1 – 4 of *Cymbeline*
Wed, April 24th: Act 5 Scenes 1 – 5 of *Cymbeline*
Fri, April 26th: Screen Adaptation of *Cymbeline*

Mon, April 29th: Staged Readings
Wed, May 1st: Staged Readings
Fri, May 3rd: Staged Readings

Mon, May 6th: Final Paper Guidelines
Wed, May 8th: Last Day of Class

Wed, May 13th: Final Paper due!

Contemporary Writers at Work

Professor Mary Valentis

English 350 (1872) ; no pre-requisites.
TTh 4:15-5:35 p.m.
HU 039
Fall 2018

mbvbooks@aol.com
518-442-4082
Office: HU 337
Office Hours: TTH 2:00-3:30
and by appointment

A ENG 350 Contemporary Writers at Work (3 CREDIT HOURS)

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

This course dovetails with the New York State Visiting Writers Series. Students read the published work of a variety of genres and media by authors and artists appearing on campus throughout the semester. Students also meet these artists in seminars devoted to the author's work and participate fully in the question and answer sessions. This semester the Institute will host several celebrities like Sean Penn, Aly Raisman, the gymnast, and the actor Justine Bateman all of whom are part of fame or celebrity culture. Besides these topics, we will consider broader issues facing writers in today's culture and the literary marketplace. We will also study the historical and intellectual issues as well as the aesthetic and literary approaches at work in each artist's vision.

Objectives:

To explore and think critically about the human quests for meaning and beauty through acts of reading and writing in a world beset by environmental, social, and political challenges. Upon completion of the course, students will have met and engaged with some of the leading fiction, memoir, and non fiction writers of our times. They will devise questions for each assigned craft talk and write follow up essays assessing the presentations. They will produce original videos, memoirs, poetry chapbooks, poetry rants and slam inspired by the parade of contemporary artists and writers in a variety of genres.

Suggested Texts: Strunk and White Elements of Style

Author Seminars:

You will be required to attend all designated author seminars held during class time. Several authors will not be presenting seminars during class time but will be reading and presenting in the evening. Actor Sean Penn for instance, will be featured in an evening presentation at Page Hall. Tickets and books for his appearance are free. Your assignments will consist of prepared questions in advance of the writer's appearance; 2 page follow-up papers after the appearance; and a final project based on your attendance at the seminars and assessments of the authors' works. Because of the unconventional scheduling involved in this class, you are encouraged to attend as many evening readings and film screenings as you possibly can manage. You will also be assigned short creative exercises based on the various genres and authors' works.

Grades: will be based on eight short written assignments 50%; discussion and seminar participation 20%; and your final project 30%.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E <60

Journal: Please keep a running journal of your impressions, thoughts about each writer or about writing. Jot down those writers that intrigue you, call your ideas into question, provoke your imagination etc.

Attendance: You are allowed two unexcused absences for the class. More than two will result in lowered grades.

Participation: Please come to class ready to discuss all sorts of issues and topics, tell stories, debate and generally engage with the writers and their texts. Keep up with the reading, screen the films and live the writer's life both vicariously and in person.

Academic Integrity:

Plagiarism of any kind, "that is presenting as one's own work the work of another person, copying, paraphrasing or summarizing without acknowledgement, submission of another student's work as one's own," Wikipedia ing or lifting materials from websites without attribution, will result in failure and disciplinary action.

Comportment: As guests of The Writers Institute and in respect for the writers, your behavior in the seminars and in class is expected to be considerate and unobtrusive. Please do not get up and leave the presentations to check your email, take a call, a text etc. instagram, snapchat etc. Go to the bathroom before class. Turn off electronic devices except to research something in class.

Required Reading: books are available at the bookstore, on amazon and kindle and at the Book House, Stuyvesant Plaza.

ANTS AMONG ELEPHANTS

REQUIRED |By *GIDLA*

- EDITION: 17
- PUBLISHER: MAC HIGHER
- ISBN: 9780865478114

• EDUCATED:A MEMOIR

REQUIRED |By *WESTOVER*

- EDITION: 18
- PUBLISHER: PENG RAND
- ISBN: 9780399590504

• POET X

REQUIRED |By *ACEVEDO*

- EDITION: 18
- PUBLISHER: HARP PUB
- ISBN: 9780062662804

• BOB HONEY JUST DO STUFF

REQUIRED |By *PENN*

- EDITION: 2018
- PUBLISHER: S+S
- ISBN: 9781501189043

• FAME

REQUIRED |By *BATEMAN*

- EDITION: 2018
- PUBLISHER: INGRAM PUB
- ISBN: 9781617756603

WHEN WE WERE GHOULS

REQUIRED |By *WALLEN*

- EDITION: 2018
- PUBLISHER: LONGLEAF

- ISBN: 9780803296954

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- **FRIDAY BLACK**

REQUIRED |By *ADJEL-BRENYAH*

- EDITION: 2018
- PUBLISHER: HM
- ISBN: 9781328911247

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WILD BEAUTY

REQUIRED |By *SHANGE*

- EDITION: 2017
- PUBLISHER: S+S
- ISBN: 9781501169939

- **FIERCE**

REQUIRED |By *RAISMAN*

- EDITION: 2017
- PUBLISHER: HACHETTE B
- ISBN: 9780316472708

Fall 2018 Schedule of Events / Weekly topics

September 6 (Thursday): Elizabeth Acevedo, rising star of American poetry and bestselling YA novelist

**Craft Talk — 4:15 p.m., Multi-Purpose Room, Campus Center West Addition
Presentation/Q&A — 7:30 p.m., Recital Hall, Performing Arts Center**

Elizabeth Acevedo, the daughter of Dominican immigrants, is a National Poetry Slam Champion (2014) and author of the *New York Times* bestselling young adult novel, *The Poet X* (2018), the story of an Afro-Latina teenager growing up in New York City. She confronts prejudice and sexual harassment while discovering her voice and her literary ambitions. *School Library Journal* called it, “magnificently crafted,” and bestselling YA author Jason Reynolds called it, “an incredibly potent debut.” Acevedo’s viral poetry videos about oppressive beauty standards and rape culture have been showcased by *Cosmopolitan*, *Huffington Post*, *Latina Magazine* and *PBS*.

Cosponsored by the UAlbany Student Association and Department of Latin American

and Caribbean Studies

September 7 (Friday): — MILK

Film screening— 7:30 p.m., Page Hall, 135 Western Avenue, Downtown Campus

(United States, 2008, 128 minutes, color) Directed by Gus Van Sant. Starring Sean Penn, Josh Brolin, Emile Hirsch.

Harvey Milk, University at Albany alumnus (Class of 1951) and founding figure of the Gay Rights Movement, is portrayed by major American actor Sean Penn in this Oscar-winning biographical film.

Shown in association with Sean Penn's visit on Friday, September 21 (see separate listing).

September 13 (Thursday): John Leland, *New York Times* reporter and bestselling author

Craft Talk — 4:15 p.m., Alumni House Conference Room [NOTE MORNING AND AFTERNOON EVENT ONLY]

John Leland, Metro Reporter for the *New York Times*, is the author of the national bestseller, *Happiness Is a Choice You Make: Lessons from a Year Among the Oldest Old* (2018), a book that challenges accepted notions about aging, contentment and quality of life. Eminent health columnist Jane Brody called it, “inspired and inspiring,” and *AARP The Magazine* called it, “uplifting and wise.” A former senior editor at *Newsweek*, Leland is also the author of *Hip: The History* (2004), “an insightful chronicle of cool” (*Esquire*), and *Why Kerouac Matters: The Lessons of On the Road (They're Not What You Think)* (2007).

September 21 (Friday): UNIVERSITY AT ALBANY SPEAKERS SERIES

Sean Penn, actor, director, author and activist

Conversation/Q&A – 7:30 p.m., Page Hall, 135 Western Avenue, Downtown Campus

Sean Penn, one of the preeminent actors of American cinema, is the winner of two Academy Awards for Best Actor— the first for MYSTIC RIVER (2003) and the second for his portrayal of UAlbany alum Harvey Milk in MILK (2008). A prize-winning director, his adaptation of Jon Krakauer's INTO THE WILD appeared on numerous top ten lists in 2007. Published in 2018, Penn's acclaimed first novel is *Bob Honey Who Just Do Stuff*, the tale of an “odd job man” who kills off the weak and the sick as part of a secret contract with the U. S. government. Salman Rushdie said, “great fun to read.... Thomas Pynchon and Hunter S. Thompson would love this book.”

Cosponsored by the Justice and Multiculturalism Project in the School of Criminal Justice, University at Albany Student Association, Division of Student Affairs, Alumni Association, and University Auxiliary Services in partnership with the New York State Writers Institute.

September 28 (Friday): New York State Author and Poet Awards, and Book

Launch of William Kennedy's *Bootlegger of the Soul*

September 29 (Saturday): Albany Book Festival

October 4 (Thursday): Tara Westover, bestselling memoirist and historian
Craft Talk — 4:15 p.m., Standish Room, Science Library
Presentation/Q&A — 7:30 p.m., Page Hall, 135 Western Avenue, Downtown Campus

Tara Westover is the author of the #1 *New York Times* bestselling memoir, *Educated* (2018), about her experiences as the daughter of an “anti-education” survivalist family that devoted its time and energy to preparing for the End of Days in the mountains of Idaho. Westover first set foot in a classroom at the age of 17, graduated magna cum laude from Brigham Young University in 2008, and went on to earn a PhD in history from Cambridge University in England in 2014. Writing in the *New York Times*, Amy Chua called the book, “a beautiful testament to the power of education to open eyes and change lives.”

Cosponsored by the State Education Department's Office of Cultural Education and Friends of the New York State Library

October 9 (Tuesday): Justine Bateman, TV actress, writer, director and net neutrality activist

Craft Talk — 4:15 p.m., Multi-Purpose Room, Campus Center West Addition
Presentation/Q&A — 7:30 p.m., Campus Center Ballroom

Justine Bateman achieved TV stardom as the superficial and materialistic “Mallory Keaton” on the primetime comedy, *Family Ties* (1982-1989). Her first book, *Fame: The Hijacking of Reality* (2018) is an “insider’s” analysis of America’s culture of celebrity and its profound impact on personal and national life. *Ready Player One* author Ernest Cline said, “Justine Bateman has crafted the most compelling and comprehensive treatise on the nature of fame that you're ever likely to read.” An activist for net neutrality, Bateman has addressed the topic before the U.S. Senate Committee on Commerce. She earned a degree in Computer Science and Digital Media from UCLA in 2016, and is completing her first feature film as director.

October 16 (Tuesday): College of Arts and Sciences 25th Anniversary

David Gersten, architect and writer

Conversation — 4:15 p.m., Standish Room, Science Library

Conversation/Q&A — 7:00 p.m., Recital Hall, Performing Arts Center

David Gersten is an influential artist, architect, writer, educator, TED speaker, motivational thinker, former Dean of Architecture at Cooper Union, and originator of the concept of “spatial literacy” — an understanding of the profound impact of our surroundings on personal and collective experiences. In 2013, Gersten founded Arts Letters & Numbers, a nonprofit arts, education, and publishing organization dedicated to creating creative exchanges across a wide range of disciplines including Architecture, Visual Arts, Theatre Arts, Film, Music, Humanities, Sciences, and Social

Sciences. The organization is based at The Mill, a repurposed factory in Averill Park that hosts a variety of art installations, immersion workshops and creative happenings.

October 18 (Thursday): Amy Wallen, memoirist and novelist

Craft talk—4:15 p.m., Standish Room, Science Library

Amy Wallen grew up in Nigeria, Bolivia, Peru and elsewhere, the daughter of a blue collar Southern father employed as an exploratory driller by the oil industry. Her memoir, *When We Were Ghouls* (2018), is an attempt to recover the elusive memories of her unusual childhood. Novelist Claire Messud said, “Amy Wallen’s beautiful memoir, replete with fantastic stories, will carry you across continents and introduce you to amazing characters.” Wallen serves as Associate Director of the New York State Summer Writers Institute in Saratoga Springs. Her first novel, *MoonPies and Movie Stars*, was a *Los Angeles Times* bestseller.

October 23 (Tuesday): Sujatha Gidla, acclaimed memoirist and NYC subway conductor

Craft Talk — 4:15 p.m., Standish Room, Science Library

Conversation/Q&A — 7:30 p.m., Huxley Theatre, NYS Museum, Cultural Education Center, Albany

Sujatha Gidla is the author of *Ants Among Elephants: An Untouchable Family and the Making of Modern India*, the story of a family’s attempts to achieve a better life against all odds, and one of the most talked-about books of 2017. *The Economist* reviewer said, “It is quite possibly the most striking work of nonfiction set in India since *Behind the Beautiful Forevers* by Katherine Boo, and heralds the arrival of a formidable new writer.” Gidla was the featured author on the front cover of *Publishers Weekly’s* “Best Books of 2017” issue, and the book was named among the year’s “Top Ten.” Born into generations of crushing poverty in the lowest caste in her home state of Andhra Pradesh, Gidla studied Physics at a regional college, emigrated to the U.S., and now works as a conductor on the New York City subway. *Cosponsored by the State Education Department’s Office of Cultural Education and Friends of the New York State Library.*

October 30 (Tuesday): Nana Kwame Adjei-Brenyah, UAlbany alum and breakout literary star

Craft Talk — 4:15 p.m., Recital Hall, Performing Arts Center

Conversation/Q&A — 7:30 p.m., Recital Hall, Performing Arts Center

Nana Kwame Adjei-Brenyah, 2013 University at Albany graduate with a degree in English, is the author of a first short story collection, *Friday Black* (2018), a satirical look at what it’s like to be young and black in America. The book received superlative praise from a number of major American authors, including George Saunders who called it, “an excitement and a wonder: strange, crazed, urgent and funny...,” and said “The wildly talented Adjei-Brenyah has made these edgy tales

immensely charming....” Roxane Gay said, “This book is dark and captivating and essential... A call to arms and a condemnation. Adjei-Brenyah offers powerful prose as parable. The writing in this outstanding collection will make you hurt and demand your hope. Read this book.”

Cosponsored by the UAlbany English Department and Program in Writing and Critical Inquiry

November 6: Ntozake Shange, major American playwright and poet

Craft Talk — 4:15 p.m., Standish Room, Science Library

Conversation/Q&A — 7:30 p.m., Main Theatre, Performing Arts Center

Ntozake Shange is a cultural icon, leading feminist and central figure of the Black Arts Movement. Her 1976 play, “for colored girls who have considered suicide / when the rainbow is enuf,” is widely regarded as a landmark of African American theatre. It received the Obie Award for Best Play, as well as a Tony for Best Featured Actress and a Tony nomination for Best Play. Dr. Shange is also the author of numerous books of poetry, including the new collection *Wild Beauty: New and Selected Poems* (2017), which features more than 60 poems in both English and Spanish. The *Washington Post* reviewer called it, “powerful,” and said, “No poet since Langston Hughes has insisted so forcefully on black people’s right to simply *be*....”

The Creative Life Series

November 8 (Thursday): Esmeralda Santiago, renowned writer of the Puerto Rican experience

Craft Talk — 4:15 p.m., Multi-Purpose Room, Campus Center West Addition

Conversation/Q&A — 7:30 p.m., Campus Center Ballroom

Esmeralda Santiago is widely celebrated as a founding mother of Nuyorican literature. An American classic, her 1993 memoir, *When I Was Puerto Rican*, was named one of the “Best Memoirs of a Generation” by Oprah’s Book Club. In 2018, it was one of five finalists for the “One Book, One New York” community-wide reading project. The eldest in a family of 11 children, Santiago came to the States from Puerto Rico at the age of 13. After 8 years of part-time study in community colleges, she transferred to Harvard where she graduated magna cum laude. Her 2011 novel, *Conquistadora*, set in 19th century Puerto Rico, was hailed as a “triumph” in The Washington Post.

Created and produced by the University Art Museum, Performing Arts Center and NYS Writers Institute in collaboration with WAMC Northeast Public Radio. Major support for The Creative Life is provided by The University at Albany Foundation with additional support from the Alumni Association, College of Arts and Sciences, Office of the Provost and University Auxiliary Services.

November 13 (Tuesday): Alexander Heffner, author and host of *The Open Mind* on PBS

Craft Talk — 4:15 p.m., Multi-Purpose Room, Campus Center West Addition

Community readings of America’s founding documents— 7:00 p.m., Huxley Theatre, NYS Museum, Cultural Education Center, Albany

Conversation/Q&A— 7:30 p.m., Huxley Theatre, NYS Museum, Cultural Education Center, Albany

Note: Prior to the evening conversation, a diverse range of community members, from political leaders to elementary school children, will take the stage to read memorable lines from America’s founding documents.

Alexander Heffner is the co-author with his late grandfather, the historian Richard D. Heffner, of a revised and expanded 2018 edition of the million-selling book, *A Documentary History of the United States*, first published in 1952. Bill Moyers said, “Here is fertile soil for exploring our past and imagining our future. Present crises notwithstanding, you cannot spend time within these pages and be skeptical of our capacity to overcome, survive, and thrive....” Alexander is also the twenty-something host of the PBS talk show, *The Open Mind*, “a thoughtful excursion into the world of ideas across politics, media, technology, the arts, and all realms of civic life.”

Founded by his grandfather in 1956, *The Open Mind* is the longest-running public broadcast in the history of American television.

Cosponsored by the State Education Department’s Office of Cultural Education and Friends of the New York State Library.

November 29 (Thursday): Valeria Luiselli and Alvaro Enrigue, Craft Talk — 4:15 p.m., Standish Room, Science Library

Conversation/Q&A — 7:30 p.m., **EVENT VENUE STILL TO COME**

Though they reside in New York City, **Valeria Luiselli** and **Alvaro Enrigue** have been called “the first couple of Mexican fiction” (*Vogue*). “One of the most outstanding writers of her generation” (*New York Times en Español*), Luiselli is the author most recently of *Tell Me How It Ends: An Essay in 40 Questions* (2017), which is based on her experience working as an interpreter for child migrants in the United States. Her novel *The Story of My Teeth* (2015), was a finalist for the National Book Critics Circle Award in Fiction. Alvaro Enrigue’s newest novel is *Sudden Death* (2017), about a 16th century tennis match and battle of ideas between the Italian artist Caravaggio and Spanish poet Francisco de Quevedo. Salman Rushdie called it, “Brilliantly original. The best new novel I’ve read this year.”

December 3 (Monday): UNIVERSITY AT ALBANY SPEAKERS SERIES

Aly Raisman, Olympic Gymnast, Six-Time Medalist and Author

Conversation — 7:30 p.m., SEFCU Arena, University at Albany Uptown Campus

Aly Raisman, Olympic gymnast who captained the US team to victory in 2012 and 2016, is one of the most decorated American gymnasts of all time. She’s also an influential advocate of positive body image, a hero of the #metoo movement, and an outspoken critic of the prevailing culture in American gymnastics organizations. Her new book is *Fierce: How Competing for Myself Changed Everything* (2017), an inspiring story of dedication, perseverance, and having a positive outlook even in the toughest times. A *New York Times* Bestseller, *Fierce* was also named an *Entertainment Weekly* Best Young Adult Book of 2017. Billie Jean King, founder of the Women’s Sports Foundation, said, “Aly Raisman is fierce in every sense of the

word. Her story is one of persistence, hardship, triumph and leadership and *Fierce* is both inspiring and illuminating.”

Sponsored by the University at Albany Student Association, Division of Student Affairs, Alumni Association, and University Auxiliary Services in partnership with the New York State Writers Institute.

December 7 (Friday)

Senator Kirsten Gillibrand, children’s book author

Conversation/Q&A – 7:30 p.m., Page Hall, 135 Western Avenue, Downtown Campus

Senator Kirsten Gillibrand returns to the New York State Writers Institute with her very first children’s book, *Bold & Brave: Ten Heroes Who Won Women the Right to Vote* (Nov. 2018). With illustrations by award-winning artist Maira Kalman, the book features profiles of inspiring figures in the 70-year fight for women’s suffrage, including Elizabeth Cady Stanton, Susan B. Anthony, Sojourner Truth, Harriet Tubman, Jovita Idár, Alice Paul, Inez Milholland, Ida B. Wells, Lucy Burns, and Mary Church Terrell. The junior United States Senator from New York since January 2009, Senator Gillibrand is widely regarded as one of the preeminent American political leaders of her generation.

AENG 351 Studies in Technology, Media, or Performance

Professor Mary Valentis

Office: HU 337

Voicemail: 442-4082

Email: mbvbooks@aol.com

ES 139

Call #8466

Office hours mon. and wed. 3:00-4:00 and by app't.

Course Meeting Times MWF 1:40-2:35 PM

Course credit hours: 3 credits, no pre-requisites.

On September 11, 2001, two planes gashed into the twin towers of New York's World Trade Center leaving us with a gallery of shared televisual images, a network of complex meanings and memories, and altered social, political and psychological terrains. Three years ago we watched as the first African American president took the oath of office and moved into the white house. This past year we witnessed mass shootings at a movie theater unearthing the inner world of a young man crashing into madness; old men parsing the biology of rape, and women admitted as members into Augusta National Golf Course. These Events and images reconfirm the actuality that we live in a world of sophisticated images and advanced communication, and volatile political environments that require new ways of seeing, reading, and interpreting our surroundings.

Analysis of contemporary culture, and particularly visual culture, calls for the skills and practices of visual and cultural literacy: that is, the ability to discern and analyze how meaning is made and transmitted in the visual and media world through images, signs, and invisible messages. That visual world includes painting, sculpture, opera, graphic novels, photography, architecture, film, new media, a television program, an advertisement, a museum, and such spectacles as hysteria, rock concerts, wrestling matches, music videos, trials, mass funerals, fashion, food competitions, dog shows, digital technologies, and so on. The shift from so-called print to visual culture is in fact a return to the iconographic practices and the visually literate populace of past centuries before the advent of the book.

This course provides the theoretical foundation and visual skills for reading and viewing the collective psyche as manifested in mass culture, media, and performance—hypermodern culture in general.

It brings together multiple fields of study including art history, psychology, critical and cultural theory, philosophy, and film studies. Cultural productions and phenomena such as global terrorism, crime, climate change, Fashion, gender psychology, spectacle, reality shows, architecture, technology, postmodern bodies, and video will be studied. Readings will include Texts from Dubois, Lacan, Fanon, Barthes, Butler, Baudrillard, Zizek, Seltzer, and virilio as well as Others. Students will perform independent on site work at on and off campus

sites, using cable television, videos, film, and on the internet. Emphasis will also be placed on the substantial psychoanalytic approaches to culture that came after Freud including the theories of Melanie Klein, Alice Miller, Hans Kohut, and Otto Kernberg to name a few. These theorists and others' will provide ways to talk about culture as repetition compulsion, borderlinity, narcissism, psychopathology and the hyper-real.

Learning objectives: Upon completion of the course, student will be skilled in visual literacy; that is, the ability to analyze and "read" images on film, screen media, the built environment, and mass cultural phenomena.

Students will be steeped in the theory and practice, the conventions of visual studies and its practitioners. They will be able to not only absorb visual and mass culture but to proactively analyze what they are seeing and experiencing.

Classes will combine lecture, discussion, and workshop formats where students can develop ideas for blogs, videos, internet productions and essays. Students are responsible for all the readings in advance of classes and should be ready and prepared to engage in conversation. That means that cell phones, smart phones, and Ipods/pads should be turned off unless we are using them for purposes of discussion, bathroom breaks should be confined to before and after class.

Grading will be based on a take-home midterm 35%, a major project and presentation 50% and 3 short papers dispersed throughout the semester 15%. of course plagiarism in any form is unacceptable, but please don't hesitate to consult with the instructor on how to cite websites, paraphrase, or present anyone else's ideas or materials. Students are allowed 3 unexcused absences. After that, points will be deducted from your grade. In cases of medical or other personal emergencies, please don't hesitate to contact me via voice mail or email.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E <60

Academic Integrity: Plagiarism and other forms of academic dishonesty will not be tolerated. Unless otherwise stated, all work is to be conducted and produced individually and all work submitted must be the student's own, unless the assignment specifically calls for collaboration and/or external sources; external sources must be properly credited. Students should familiarize themselves with the University's policies on academic dishonesty (see the Undergraduate Bulletin: https://www.albany.edu/undergraduate_bulletin/regulations.html). Such acts will result in a failing grade for the assignment and, quite possibly, the course. ALL incidents of academic dishonesty will be referred to the Office of Undergraduate Education. To learn more about plagiarism and how to avoid it, view the "Plagiarism 101" informational website and tutorial at <http://library.albany.edu/usered/plagiarism/index.html>.

Required Texts:

Nicholas Mirzoeff, editor. The visual culture reader

Tentative schedule:

8/27 introduction, hand out syllabus

8/29 read the subject of visual culture by mirzoeff

9/5 Plug-in Theory read introduction

9/10 Read Descartes, marx, du bois, lacan,

9/12 read fanon, mccluhan, barthes, althusser

9/19 read debord, baudrillard, butler, hayles

9/24 video the examined life with discussion

9/26 No Class

10/1 read introduction on spectacle and display

10/15 Discussion on spectacle types

10/17 Midterm review and exam handed out

10/21 las vegas, disneyworld, dubai

10/23 junkspace, po mo architecture, malls

10/28 Fashion, tiara tots, childhood, addictions, violence,
facebook,

diet, celebrit

10/30 planning and discussions for final projects

11/5 read introduction global digital, Katherine Hayles

11/7 Social network film and discussion

11/12 Social network film and discussion

11/14 read introduction the body and sexuality

11/19 read haraway, balsamo, jones

11/26 psychoanalysis, gender and the body

11/28 presentations of final projects

12/3 presentations of final projects

12/5 presentations of final projects

12/10 presentations of final projects (take home final handed out)

12/15 Final Handed in online

ENGLISH 355 Studies in Film (Class # 8049), 3 credits, No Pre-req's
Topic: TRAUMA CINEMA: Cinematic Disruptions: Personal and
Collective Wounds

Laura Wilder

Synchronous, ONLINE

TTh 4:30-5:45

lwilder@albany.edu

Office Hours by appointment

Trauma and Film:

Zoom Meeting ID: 983 9623 2718

Trauma theory has become a vital, interdisciplinary area of critical studies since the 1980s, via the interface between psychology and the humanities. The incorporation of trauma theory into film and media studies plus multiple publications in the field of psychoanalytically informed film theory have amplified these relationships; trauma studies now inform historical events, media objects and subjects, spectatorship, and mental processes. Trauma theory has opened debate about the nature and location of trauma; memory studies; Holocaust trauma, pandemic trauma, racial oppression and PTSD, and environmental shock and dislocation.

This class in the English Department's visual culture track explores key works in the field, including the scholarly research of Caruth, Felman and Laub, Radstone, and Kaplan. Students will become familiar with these foundational texts in contemporary trauma theory and will study a spectrum of trauma films including *Little Children*, based on a novel about pedophilia, childhood trauma, and trauma culture; *The Reader*, a film combining sexual trauma and the Holocaust, *The Talented Mr. Ripley*, psychopathology and trauma; *Silence of the Lambs*, a classic study of childhood trauma, psychopathy, and gender dysmorphia; *Black Swan*, Aronofsky's dark ballet vision about trauma, borderlinit, and hallucinatory imaginings; Hitchcock's *Marnie*, another example of childhood molestation and traumatic memory, and *The Hereafter* Clint Eastwood's depictions of three traumatic events: one environmental, another accidental, and the other intra-psychoanalytic trauma. Films will be balanced with readings in both psychoanalytic film theory and

the latest research on trauma and the brain, trauma and childhood, traumatic memory, developmental trauma, and the neuroscience of trauma.

REQUIRED TEXTS:

Todd McGowan: *Psychoanalytic Film Theory and The Rules of the Game*
Bessel Van der Kolk: *The Body keeps the Score: Brain, Mind, and Body in the Healing of Trauma*

REQUIRED FILMS:

Because of licensing regulations and the time limitations of remote teaching and the pandemic, I will be able to show film clips rather than longer film sections. Students are **required** to watch the following films in their entirety, and take notes throughout the screenings. These notes will make up the major content of your film journal in addition to your thoughts on trauma, repressed memory, and personal experiences. Films should be prepared for the first day of lecture and discussion.

Little Children
Marnie
The Reader
The Talented Mr. Ripley
Silence of the Lambs
Black Swan
The Hereafter
The Undoing
The Queen's Gambit

FILM JOURNAL:

Students are expected to buy and keep a film journal to record your observations and notes about the films we are studying, and other thoughts on trauma, the theory, and ideas for papers. Journals will be handed in at semester's end.

COURSE OBJECTIVES:

This course in Cinema and Psychoanalysis will serve as an introduction to the central theories, practices, and history of three fields: trauma studies; film theory and analysis; and psychoanalysis. While psychoanalysis' methodology has been appropriated by literary theory and film critique, and is rarely employed by practitioners, the ideas and techniques remain extremely useful tools to teach the principles and practices of cinematic analysis, trauma theory, and visual studies. Course objectives include: to develop visual literacy, the practice of "reading" and analyzing visual texts, such as films and televisual productions; to inculcate students with the practices of critical thinking and multi-layered analysis via cinematic and psychoanalytic texts. **The course fulfills the critical thinking component of the General Education objective.** Visual culture studies draws on contemporary film theory and the ideas of cultural theorists, film historians, filmmakers and trauma theorists for its content. Included in our mix of lectures and discussions, we will study the procedures and practices of these disciplines as interdisciplinary fields. This approach enables students to be producers as well as consumers of knowledge, and promotes critical inquiry about the assumptions, goals, and methods of various fields of academic study and the interpretive, analytic, and evaluative competencies central to intellectual development.

Tentative Schedule

Tuesday, Feb. 2 General Introduction
Thursday, Feb. 4 Trauma Theory in General
Tuesday, Feb. 9 The Neuroscience Revolution
Reading "This is Your Brain on Trauma" in Van der Kolk
Running for Your Life; Body-Brain Connections, Losing Your Body,
Losing Your Self
Thursday Feb. 11 Psychoanalytic Theory and trauma
Reading in McGowan Introduction to Psychoanalytic Film Theory
Tuesday Feb. 16 Marnie
Thursday Feb. 18 Marnie
Tuesday Feb. 23 Little Children
Thursday Feb. 25 Little Children
Tuesday, March 2 The Minds of Children
Reading The Minds of Children: Getting on the Same Wavelength;
Attachment and Attunement; Trapped in Relationships; The Cost of Abuse

and Neglect; What's Love Got to Do with It? Developmental Trauma: The Hidden Epidemic

Thursday March 4 The Reader

Tuesday March 9 The Reader

Thursday March 11 Collective Trauma

Tuesday, March 16 Silence of the Lambs

Thursday, March 18 Silence of the Lambs

MIDTERM take home exams handed out

Tuesday, March 23 Black Swan

Thursday March 25 Black Swan

Tuesday March 30 Psychoanalytic Film Theory Lacan

Thursday April 3 Hereafter

Tuesday April 6 NO CLASS

Thursday, April 8 Hereafter

Tuesday April 13 The Talented Mr. Ripley

Thursday April 15 The Talented Mr. Ripley

Tuesday April 20 The Imprint of Trauma

Reading The Imprint of Trauma: Uncovering Secrets, The Problem of Traumatic Memory; The Unbearable Heaviness of Remembering

Thursday April 22 The Undoing

Tuesday April 27 The Undoing

Thursday April 29 The Undoing

Tuesday May 4 Review Final Exam Handed Out

Tuesday May 11 Final Exam Due.

GRADING POLICY:

Grading will be based on A/E scheme with the following apportionments: film journal 10%, class participation 20%, a take home midterm exam 35%, and a take home final exam 35%. Exams will consist of responses to essay questions, with choice, following a comprehensive review of both theories and visual content.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

ATTENDANCE:

All classes will be conducted synchronously, that is, in person with the instructor lecturing and conducting the discussion at the class time only. Attendance policy: Each student is allowed 3 unexcused absences; after exceeding that limit, the student's grade will be lowered accordingly. Attendance does not mean "just showing up," but requires the student to come fully prepared and to be fully engaged in class discussions and lectures.

In this time of covid-19, a pandemic that has affected all our lives, special accommodations are called for. Our friends and families' lives, our locations, jobs, responsibilities for siblings and parents, there will be circumstances that call for flexibility, empathy, and compassion. Please find below the medical excuses protocols, and if you are sick or you have to take care of someone who is sick, please keep documentation of your situation. I will be cognizant of all these situations including mental health issues of all kinds.

(http://www.albany.edu/health_center/medicalexexcuse.shtml)

Absence policies, including where possible a link to the University's Medical Excuse Policy: (http://www.albany.edu/health_center/medicalexexcuse.shtml)

Disability Resources Reasonable Accommodation Statement: Including a link to the DRC: <http://www.albany.edu/disability/prospective-new.shtml>

Absence policies due to religious observance: Instructors must explicitly refer to New York State Education Law (Section 224-A) whereby campuses are required to excuse, without penalty, individual students absent because of religious beliefs, and to provide equivalent opportunities for make-up examinations, study, or work requirements missed because of such absences. Faculty should work directly with students to accommodate religious observances. Students should notify the instructor of record in a timely manner. (http://www.albany.edu/undergraduate_bulletin/regulations.html)

Cell phones should be turned off and put away during class unless we are using them for class, and **please** try and limit bathroom breaks to before and after class.

Plagiarism, that is the failure to credit your sources (whether it is a direct quote, a paraphrase or a general idea or line of thinking) will not be tolerated. Papers and exams should be well documented and include quotations and paraphrases of information on websites. Information about academic integrity, including where possible a link to the University's Standards of Academic Integrity:

http://www.albany.edu/undergraduate_bulletin/regulations.html

Incompletes: No grades of incomplete will be given unless you have completed the major part of the coursework and have a documented medical or other emergency. The S/U or pass fail option will be in place this semester.

Mental Health Syllabus Recommendations

As a student there may be times when personal stressors interfere with your academic performance and/or negatively impact your daily life. The University at Albany Counseling and Psychological Services (CAPS) provides free, confidential services including individual and group psychological counseling and evaluation for emotional, social and academic concerns. Given the COVID pandemic, students may consult with CAPS staff remotely by telephone, email or Zoom appointments regarding issues that impact them or someone they care about. For questions or to make an appointment, call (518) 442-5800 or email consultation@albany.edu. Visit www.albany.edu/caps/ for hours of operation and additional information

If your life or someone else's life is in danger, please call 911. If you are in a crisis and need help right away, please call the National Suicide Prevention Lifeline at 1-800-273-TALK (8255). Students dealing with heightened feelings of sadness or hopelessness, increased anxiety, or thoughts of suicide may also text "GOT5" to 741741 (Crisis Text Line).

Instructor: Dr. Ineke Murakami
Semester: Fall 2020
imurakami@albany.edu
Office Hours: Thursdays 4:00-5:00 p.m.

Course section: 8418
Zoom Mtgs: Tuesdays, 10:30-11:50 a.m.
~ online ~
Office: HU 328, 442-4072

Topic: Shakespeare and the Poetics of Revenge

AENG 357 Studies in Drama (3 Credits), No Pre-req's

Course Description:

By the time the polymath Sir Francis Bacon wrote, “revenge is a kind of wild justice,” people throughout England were already considering the costs and rewards of vengeance through a form of popular entertainment: the revenge tragedy. What made plays about vindictive ghosts, corrupt rulers, rape, murder, and mutilation so captivating? After all, aristocratic codes of “civil” conduct reached their zenith in this period, and James I prided himself on being the ruler of a “peaceful empire.” Yet, neither Court nor Church seemed able to control the factional conflicts and private duels that disturbed the peace of the realm for while commoners enjoyed unprecedented access to legal protection for property, the spectacular public punishment of “criminals” cast doubt on a system which remained visibly stacked against the poor, the marginalized, and the vulnerable.

This course considers how the language of revenge tragedy, which is always gendered, raced and classed, reveals the ethical problems at the core of retributive justice. Analyzing work by Shakespeare and his contemporaries, we will put early modern playwrights in conversation with some of the most powerful philosophical thinkers on the topic of revenge and its alternatives, from the ancient writer of Leviticus to genocide scholar, Martha Minow. We will explore causes and effects of retaliatory violence in early modernity and weigh which conditions make a punishment seem “just” and which render it “vindictive.” Ultimately, we will ask what role, if any, the wild justice performed by early modern revengers continues to script the current discourse of just war and civil justice. Expect to complete: near-weekly Discussion Board entries, near-weekly reading quizzes, a team taught presentation, and a short research paper, broken down into steps.

Objectives:

- ☞ To examine the ways rhetorical and narrative strategies can produce the exculpation of one person or group and the condemnation of another
- ☞ To explore the ways principles of theology and civil law are used to justify, modify, or at times negate each other in matters of early modern (and modern) justice
- ☞ To identify early modern historical conditions that make retribution a societal issue
- ☞ To gain a better sense of Shakespeare as part of a larger, highly collaborative community of dramatic and non-dramatic writers and thinkers
- ☞ To sharpen close reading skills
- ☞ To strengthen the critical thinking that enables intellectual growth
- ☞ To ponder the roots of a literary and intellectual history that continues to be reproduced in films and novels today

* Fulfills general education “critical thinking” competency <http://www.albany.edu/generaleducation/>

Required Texts: available through UAlbany Bookstore
(Please use ISBN numbers to make sure you have correct edition)

Heywood, Thomas. *A Woman Killed with Kindness*, Frances Dolan, ed. 2nd ed. New Mermaids, 2012. **ISBN: 978-0713677775**

Kyd, Thomas. *Spanish Tragedy*, 3rd ed. New Mermaids, **ISBN: 978-1408114216**

Shakespeare, William. *Othello*, Russ McDonald, ed., The Pelican Shakespeare, 2016. **ISBN: 978-0143128618**

Shakespeare, William. *Titus Andronicus*, Russ McDonald, The Pelican Shakespeare, 2017. **ISBN: 978-0143130192**

Webster. John. *The Duchess of Malfi*, John Brian Gibbons, ed. 5th ed. New Mermaids, 2014. **ISBN: 978-1472520654**

ERes (Electronic Reserves) material, includes critical, historical, and theoretical essays, video clips, audio clips, and web pages, on the schedule. Most of these materials, will also be linked to weekly learning modules on Bb’s Course Materials section

★ **All readings on the schedule are mandatory.** Weekly Blackboard modules may *also* offer supplementary readings, bibliographies, and material you may find of interest or useful as you prepare to write your final paper.

Course requirements and evaluation:

1. Preparation and participation	20%
2. Reading quizzes	20%
3. Team Teaching w/Case study	20%
4. Final Paper – in steps	40%

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

1. **Preparation and participation** includes the following:

★ **Demonstrate careful reading** of all scheduled materials by contributing to Zoom and Discussion Board discussions—especially crucial in our remote learning situation! Early modern English can be challenging, and other readings in this course may be knotty, as well. Give yourself **plenty of time** to read. And be persistent. Read passages more than once if necessary. Even the best students find themselves occasionally confused or

uncertain about early modern texts. The good news is: the more you read them and discuss them, the more natural this form of English will become.

- ★ **Mark up your texts.** This is a **standard active reading practice** in English studies (for a quick refresher, see Princeton’s active reading strategies at (<https://mcgraw.princeton.edu/active-reading-strategies>). If you wish to re-sell your books, “mark” them up with Post-its. By underlining troubling or insightful passages in each text, questioning or noting key episodes in the margins, you gain material for quizzes, discussions, and papers.
- ★ **Discussion Board posts (Bb)**
 - All interactions should meet our collectively developed **Community Norms**. These will be posted when complete on the Course Information page (Bb). Those who break the norms will be given one warning. The second infraction will result in a zero for the day.

Grading

Discussion Board posts will be graded in the following way:

- S+ above Satisfactory, same as an mid-A
- S Satisfactory, similar to a low-range B
- S- Unsatisfactory, similar to C-

- Expect to contribute one post, and respond to at least one classmate’s post, nearly every week
- All of your work here should be your own. Cutting and pasting from online sources *without proper attribution* is **plagiarism**.

- ★ **Group Work (synchronous Zoom)** Studies link learning to consistent, active participation, and showing up for Zoom will lend our weeks some structure.
 - On a near-weekly basis, during face-to-face Zoom meetings, I will assign group work to be completed in breakout rooms. Your breakout group will be random, at least until I know your strengths and can create groups with a roughly equitable membership.
 - You may miss **3 synchronous Zoom meetings total (no questions asked)**. With the 4th **unexcused** absence from a Zoom meeting your participation grade for the semester drops by a third of a letter grade, and an additional 1/3 letter grade thereafter.

Extenuating circumstances. If illness, a family member’s illness, or a similar emergency arises, please contact me as soon as you are able to discuss make-up work. **You are responsible for keeping track of your own absences from synchronous Zoom. Lateness is disruptive**, so please show up to Zoom on time **or** count it toward your absences (and view the recording, later).

Religious observances. If you must be absent for religious observances, please contact me as soon as possible *before* your intended absence to arrange for make- up materials.

- **Zoom etiquette: Mute your audio** when you enter a Zoom room; **Video** – seeing each other is always preferable, but if bandwidth or other considerations make this a problem, you are not required to use the video feature. Do be sure to use either your full roster name or your full preferred name to sign into Zoom, or I will not be able to give you credit for the day.
- **Recordings:** as part of the regular, synchronous class “meeting,” some group interactions may be recorded along with the rest of our synchronous class work. Recordings will be made available after class on the Course Materials page (Bb).

★ **Check UAlbany email on a daily basis.** University policy holds students responsible for any communication sent to their UAlbany e-mail account. I use email regularly to alert you to changes in the schedule, modified due dates, etc.

2. **Quizzes.** Reading is fundamental to this course: much of what occurs in lectures and group work will fail to make sense if you have not done the reading. Reading quizzes encourage everyone to stay caught up and reward those who do. Expect short, timed quizzes nearly every week. Each new quiz will appear on the Bb module for the week **48 hours before the due date and time. The cut-off will always be before 10:30 a.m.** (the scheduled time of our class) on the due date.

The best way to prepare is to jot “reading notes” as you read, *or* mark up your texts intelligently in the margins to use as needed during a quiz. There will be **no makeup quizzes** (w/out extenuating circumstances). Also, please note the following:

Each of our quizzes will have 4 multiple-choice questions.

These questions will be about the day’s assigned primary text, secondary text(s), or both. The answers will be easy for those who have done the reading, but will not be among the first to appear in a Google search.

Quiz Grading

Quizzes are graded differently than a regular exam. If you miss--

0 questions	you earn	100% - A
1 question		75% - B
2 questions		50% - C
3 questions		25% - D
4 questions		0% - E

Your two lowest quiz grades will be dropped at the end of the course.

3. **Team Teaching.** Early in the semester, you will sign up to deliver a short (**approximately 20 minute**) presentation to your classmates on one of our critical essays. Look for the Sign-up Sheet in the Team Teaching section of the Course Information page (Bb), then email me with your preference. For presentation ideas see the handout “Team Teaching Basics,” which explains the “case studies” and other characteristics of an excellent presentation. You and your team will decide how to divide up the work **but** please note: you will be graded individually, so it is in your best interest to be equitable.

4. **Final Paper** is a ten-page research paper. See “Assignments” on the Course Information page (Bb) to preview specifications. We will go over the assignment in advance of the first due date to clear up any questions.

Late paper policy: I do not accept late papers. If you need an extension on any assigned work, please contact me as soon as possible—at least **24 hours before** the paper or assignment is due. This policy applies to every step of the final paper.

Students with a Documented Disability:

Please have the DRC (Disability Resource Center) contact me with the accommodations you require as soon as possible. I am happy to accommodate, but may do so **only** with an **up-to-date version** of your letter of academic accommodations. If you require accommodations for quizzes, let me know ASAP, even if you are awaiting an updated DRC form. Students are responsible for coordinating all forms of accommodation.

Tips for Success:

- ⇒ **Try to maintain a regular schedule.** For example, carve out Tuesdays and Thursdays, 10:30-11:50 a.m. each week to do nothing but work for this class. You will probably require more time for reading than this—a recent study found the average successful college student spends 2 to 3 hours of **outside** classwork for each course credit hour, per week—but it’s a start. Perhaps our scheduled class time can be the time you catch up on Discussion Board entries.
- ⇒ **Try to stay focused when we’re Zooming synchronously.** Yes, you are paying money for this course but it isn’t Coursera—the difference is, here you have an opportunity to influence the direction of discussion, contribute your observations, ask questions, and add your knowledge and experience to the collective knowledge of the class. In face-to-face classes, I build flexibility into each day to make room for the kinds of dialogue that builds intellectual muscle. It’s a lot more fun for me, but more importantly, research shows that it’s how students learn about literature best: through discussion, debate, *dialogue*—the humanities’ version of “hands-on” experimentation. I will work hard to make our synchronous Zoom time fertile for such work. Help me by taking an active role in your learning.
- ⇒ **Take advantage of feedback** offered in the steps that lead up to turning in your final paper. Professional writers don’t work in a vacuum, why should you?
- ⇒ **Make sure your basic needs are filled, and if not, reach out.** I list a number of resources under The Bb button “Resources/Needs” designed to help you to thrive.
- ⇒ **Use my office hours** to get extra help with your reading if you need it, or get questions answered. I am also easy to reach through email and am happy to clarify any point or answer any question.

Academic Integrity:

By this point, you should know how to recognize and avoid the issue of plagiarism, which is “presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else).” Plagiarism and other forms of academic dishonesty will not be tolerated, and will result in a failing grade for the paper and possibly for the course. The offense of plagiarism necessitates the filing of a *Violation of Academic Integrity Report* with the office of the Vice Provost for Undergraduate Education, which may result in suspension or even expulsion from the university. Please refresh your memory if you do not recall the standards of academic integrity:

https://www.albany.edu/undergraduate_bulletin/regulations.html

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Shakespeare and the Poetics of Revenge

Fall 2020

Schedule (subject to change)

DM = *Duchess of Malfi*; **CM** = Course Materials (Bb); **O** = *Othello*;

ST = *Spanish Tragedy*; **TA** = *Titus Andronicus*; **WKK** = *A Woman Killed with Kindness*

Week	Date	In-class Activity	Reading/Writing due
1	Aug. 25	<ul style="list-style-type: none"> ▪ Introductions ▪ Peruse syllabus 	Class syllabus and schedule
	Aug. 27	<ul style="list-style-type: none"> ▪ Discuss genre and <i>Thyestes</i> (see "Thyestes dramatis personae and pronunciation" for who's who)-----> 	CM : Seneca, <i>Thyestes</i> , 45-65 (just before Chorus @ line 546); Broude, "Revenge and Revenge Tragedy in Renaissance England"
2	Sept. 1	<ul style="list-style-type: none"> ▪ Discuss <i>Thyestes</i> ▪ Prepare for Kyd, Shakespeare, et al. by thinking about language 	CM : <i>Thyestes</i> , 65-83; McDonald, "Shakespeare's Dramatic Language," 36-47; "How to Read a Play"
	Sept. 3	<ul style="list-style-type: none"> • The <i>Spanish Tragedy</i> and Humanist Philosophies ▪ TT Hutton 	ST : Kyd, <i>Spanish Tragedy</i> , Act 1; CM : Hutton, "Platonism, Stoicism, Scepticism," 44-57
3	Sept. 8	<ul style="list-style-type: none"> ▪ Discuss Kyd's <i>Spanish Tragedy</i> 	ST : Kyd, <i>Spanish Tragedy</i> , Act 2-3.2; CM : McDonald, "The Church" "Ideology of Order," 315-21
	Sept. 10	<ul style="list-style-type: none"> ▪ Discuss Kyd's <i>Spanish Tragedy</i> 	ST : Kyd, <i>Spanish Tragedy</i> , Act 3.3-3.15; CM : KJV, Romans 12:17-19
4	Sept. 15	<ul style="list-style-type: none"> ▪ TT Sacks ▪ Discuss Kyd's <i>Spanish Tragedy</i> 	ST : Kyd, <i>Spanish Tragedy</i> , Act 4 CM : Sacks, "Where Words Prevail Not," 576-601
	Sept. 17	<ul style="list-style-type: none"> ▪ Moors and the Making of Englishness ▪ Discuss Shakespeare's <i>Titus Andronicus</i> 	TA : Shakespeare, Act 1; CM : Devlin, <i>BBC Mag.</i> "Britain's First Black Community"; Rincon on "Cheddar Man"
5	Sept. 22	<ul style="list-style-type: none"> ▪ Discuss Shakespeare's <i>Titus Andronicus</i> 	TA : Shakespeare, Act 2
	Sept. 24	<ul style="list-style-type: none"> ▪ Discuss <i>Titus Andronicus</i> and the idea of Just War 	TA : Act 3; CM : Wills, "What is a Just War?"
6	Sept. 29	The Impact of Words and <i>Titus Andronicus</i>	TA : Acts 4; CM : Redmond & Sojoyner, "Keywords in Black Protest: A(n Anti-) Vocabulary"
	Oct. 1	Finish <i>Titus Andronicus</i> <ul style="list-style-type: none"> ▪ TT Noble 	TA : Act 5. CM : Noble, "Medicinal Cannibalism, and Healing the Body Politic"
MT 7	Oct. 6	Domestic Tragedy and Heywood's <i>A Woman Killed with Kindness</i> <ul style="list-style-type: none"> ▪ Discuss early modern gender roles 	WKK : Heywood, Scene I-IV (pg. 24); CM : McDonald, "Men and Women: Gender, Family, Society"
	Oct. 8	<ul style="list-style-type: none"> ▪ Discuss <i>A Woman Killed with Kindness</i> • TT Green 	WKK : Scene V-VIII (pg. 47); CM : Green, "Open Ears, Appetite & Adultery"; 53-74; "Assignment," Read + ask any Q's re: final paper

Week	Date	In-class Activity	Reading/Writing due
8	Oct. 13	<ul style="list-style-type: none"> ▪ <i>A Woman Killed with Kindness</i> and Restorative Justice? ▪ Discuss Butler and Tutu 	WKK: Heywood, Scene VIII-XIII (pg. 71); CM: J. Butler, "Violence, Mourning, Politics"; Interview w/Archbishop D. Tutu on "Ubuntu"
	Oct. 15	Finish <i>A Woman Killed with Kindness</i>	WKK: Heywood, Scene XIII-end
9	Oct. 20	Early Modern Plays: collaborative and forever in process <ul style="list-style-type: none"> ▪ What makes an early modern edition? 	CM: "Printed Plays," Early modern <i>Hamlet</i> editions, Folio title pg.- Q2, G3; SV: Public Theater's "To Be or Not to Be"
	Oct. 22	Recap, take a breath <ul style="list-style-type: none"> ▪ TT Minow 	CM: Minow, "Vengeance and Forgiveness," 9-24
10	Oct. 27	<ul style="list-style-type: none"> ▪ Discuss John Webster's <i>Duchess of Malfi</i> ▪ Machiavellian government 	DM: Act 1; CM: Niccolò Machiavelli, <i>The Prince</i> , "In What Way Princes Should Keep Their Word"
	Oct. 29	<ul style="list-style-type: none"> ▪ Discuss <i>Duchess of Malfi</i> 	DM: Act 2; CM: Smith, Theory of the Moral Sentiments, Part II, "Of Merit and Demerit," 36-43;
11	Nov. 3	<ul style="list-style-type: none"> ▪ Discuss <i>Duchess of Malfi</i> ▪ Ghosts, Resentment, Justice: Smith's Theory of the Moral Sentiments Due: Proposal for Final Paper , upload to Bb, by 11:50 p.m	DM: Act 3; Proposal due; CM Smith, Theory of the Moral Sentiments, Part II, "Of Merit and Demerit," 44-51
	Nov. 5	<ul style="list-style-type: none"> ▪ Discuss <i>Duchess of Malfi</i> ▪ Finish Smith's Theory of the Moral Sentiments ▪ TT Clover 	DM: Act 4-5; CM: Clover, "Getting Even," 114-165
12	Nov. 10	<i>Othello</i> <ul style="list-style-type: none"> ▪ Mini thesis workshop 	O: Shakespeare, <i>Othello</i> , Act 1; CM: SV Boswell, "Dear Mr. Shakespeare"
	Nov. 12	<ul style="list-style-type: none"> ▪ Discuss <i>Othello</i> ▪ Discuss claims outline 	O: Shakespeare, <i>Othello</i> Act 2; E: Claims Outline, Tips - read and be prepared w/questions
13	Nov. 17	<ul style="list-style-type: none"> ▪ Discuss <i>Othello</i> Due 11/18: Claims Outline for final paper, upload to Bb by 11:50 pm	O: Shakespeare, Act 3; Claims Outline due
	Nov. 19	<ul style="list-style-type: none"> ▪ Discuss <i>Othello</i> • TT Royal Shakespeare Company 	O: Shakespeare, Act 4. DM: Royal Shakespeare Co., "Is Othello a Racist Play?"
14	Nov. 24	Last day: wrap up class <ul style="list-style-type: none"> ▪ finish discussing <i>Othello</i> 	O: Shakespeare, Act 5
15	Nov. 29	Due: Final Paper , upload to Bb by 11:50 pm	

University at Albany
College of Arts and Sciences
AENG 358—Studies in Poetry: “Modernist American Poetry, 1900-1950”
Social Sciences Building 133, Tuesdays and Thursdays 10:15 – 11:35 Fall
2018 (Class #9739)

INSTRUCTOR

Eric Keenaghan, Associate Professor of English
Humanities 343 (Third Floor, English Department)
Office Phone: (518) 442-4078 (*Note: Email is preferred.*)
Email: ekenaghan@albany.edu

OFFICE HOURS

Tuesdays 2:45-4:00 and Thursdays 9:00-10:00; or by appointment

TEACHING ASSISTANT

Ashley Manning, English PhD Student
Office: Humanities 389 (Third Floor, English Department)
Email: amanning@albany.edu (No office phone available.)
TA Office Hours: Tuesdays 12:00-1:00

COURSE CREDIT HOURS

3 credits

COURSE PREREQUISITES

None. Elective for English major and English minor

COURSE DESCRIPTION

Catalogue description: Examination of poetry with an emphasis on study of poetic forms and modes. Topics to be discussed may include, among others: major developments in themes, language, forms, and modes of poetry; poetics; poetry in the arts, including theatre and song. May be repeated once for credit when content varies.

Section/topic description: Modernism was a vibrant and exciting literary and cultural period, often marked by scholars as beginning at the turn of the twentieth century and ending shortly after the Second World War (c.1900 – 1950). In the United States, the emergence of modernist poetry coincided with the development of new technologies and drastic changes in social ideas and ideals (including notions of race, ethnicity, class, and gender), economics and politics, and even understandings of human embodiment and psychology. Artists and writers living and working in this country, as well as American authors who had expatriated, vied for cultural leadership in the changing social and cultural landscape. Whether hoping to fend off modernizing changes so as to cling to “old ways” or desiring to promote revolutionary shifts in attitudes and institutions, most writers attempted to intervene in this tumultuous period through their art. Indeed, the very nature of literature and perceptions of its social purpose were changing. That fact was especially true for poetry, which mostly had been a “genteel” genre prior to World War I. But more and more writers had begun to challenge conventions about what was

considered “appropriate” poetic subject matter, language, and forms. American modernist poetry entailed both formal and stylistic experimentation, as well as social messaging and political agitprop. Polemical poems about aesthetic values proliferated, and were often supplemented with artists’ manifestos or quieter craft essays explaining their intentions. Cross-genre innovations became more common, as artists blurred the lines between prose and poetry, poetry and drama, and poetry and the visual arts (painting and collage). New cultural forms like the blues, jazz poetry, workers’ anthems, radio broadcast verse-plays, Surrealist lyric film, Dadaist sound-poetry and performance art took poetry off the page. An explosion of “little magazines” made it possible for writers to entertain a variety of styles and objectives, while reaching larger or more widespread readerships. Modernist poetry encompassed work celebrating first wave feminism, proletarian class and labor movements, the Harlem Renaissance and a shifting African American consciousness, “high modernist” aesthetic autonomy, sexual difference and emergent queer communities, antiwar (or pro-war) positions ... among many other facets of modern American life. This class will offer a survey exploring a wide range of works through an anthology of modernist poetry, complemented by a few major modernist long poems, key poetic collections, and an online archive’s facsimile reproductions of a few important little magazines. All readings will be contextualized with critical readings that supply brief historical accounts of the period and relevant social issues. Writers’ manifestos and poetics essays will help us make more sense of their poetic endeavors.

STUDENT LEARNING OBJECTIVES

Upon completion of this course, students will be able to:

- (1) Identify the varieties of poetry produced by US citizens and residents during the modernist period (c.1900-c.1950)
- (2) Critically read experimental literary forms, both formally and in conversation with critical articles, historical accounts, and discourses and artifacts from the literary period
- (3) Write critical analyses of poetry using secondary sources (literary criticism, social history, poetics statements)
- (4) Conduct research of peer-reviewed journal articles about a literary author and/or the literary period studied
- (5) Research digital archives of early twentieth-century literary magazines and documents
- (6) Share their critical insights in classroom conversation and workshops, as members of a community of learners and researchers

UALBANY GENERAL EDUCATION COMPETENCIES

General education competencies fulfilled: Critical Thinking. See:

<http://www.albany.edu/generaleducation/>

COURSE MATERIALS

Books are available through the UAlbany Bookstore (in the Campus Center). Inexpensive used copies are available through online retailers. URLs to online sources and PDF files of other required and recommended readings are on Blackboard, accessible through your MyUAlbany portal. (Titles available on Blackboard are specified on the schedule of reading assignments.) Please have relevant materials on hand for class discussions. Texts with asterisks (*) beside them

are on 3-hour reserve at the UAlbany Main Library's Reserve Desk.

Required textbooks for purchase or rental:

- (1) ed. Steven Axelrod *The New Anthology of American Poetry: Modernisms, 1900-1950* (Rutgers UP)
- (2) * ed. Alex Davis and Lee Jenkins, *The Cambridge Companion to Modernist Poetry* (Cambridge UP)
- (3) * Peter Howarth, *Cambridge Introduction to Modernist Poetry* (Cambridge UP)
- (4) Muriel Rukeyser, *The Book of the Dead* (U of West Virginia P)
- (5) Langston Hughes, *The Selected Poems of Langston Hughes* (Vintage)
- (6) * H.D. (Hilda Doolittle), *Trilogy* (New Directions)

COURSE REQUIREMENTS

Students are required to attend class, and are expected to come prepared with the assigned materials for the day and ready to engage in discussion of the readings after my brief introductory lecture. See the attendance policy below.

Assignments Descriptions:

- (1) **Class Attendance and Participation (4 absences before penalty; automatic failure for course after 7 absences) (10% of course grade):** All of my courses depend to a great extent on students' active participation and contributions to class discussions, as well as in breakout groups. So, attendance is required.
- (2) **Reading Journal (Ungraded, but mandatory):** After you complete the assigned reading, spend 15-20 minutes taking notes in your reading journal. If you choose, you can concentrate your reflections on the reading by using the study question I usually write on the board during the prior class. This informal writing assignment is a means for you to explore some insights and to process the material—even if it is only to start to determine what you do or do not understand about the readings—*before* you come to class. Bring your reading journal to class every day. You may use the Shared Reading Journal on Blackboard, if you wish for me to access your entries.
- (3) **Midterm Essay (5-7 pages, analyzing 1 poem using 1 poetics source and 1 critical essay from syllabus) (30% of course grade):** You will choose one assigned poem, one historical or critical essay, and one poetics essay from the syllabus to develop a historically grounded critical reading of the modernist poem. Brief comments and a grade will be supplied. Prompts and full specs for this assignment will be posted on Blackboard two weeks before the due date.
- (4) **Finding and Using Sources Worksheet (10% of course grade):** This assignment requires you to find and assess three critical sources not on the syllabus about the your author, text, and/or issue you have chosen as the subject of your final paper. You will find the sources from database searches, put the bibliographic information in MLA format, annotate in 3-4 sentences each source's thesis and main argument, and note why you believe this source is good either for establishing a "critical frame" for your analysis of the poem or for supplying a "local support" for a specific point planned in your analysis.
- (5) **Final Paper (50% of course grade) (10-12 pages; 3-5 secondary sources, at least 1 of which must be from off-syllabus):** The final paper will be a longer original reading of one poem by one of the authors assigned after the midterm essay. How does that poem

intervene in readers' cultural, social, or political perceptions of the world, and why was that intervention significant then and/or why is it interesting now? You must write on a poet assigned after the midterm essay. Use at least one external source from the Finding and Using Sources assignment; the remaining secondary sources can be drawn from the syllabus. This essay will be planned, researched, drafted, and workshopped in the semester's final weeks. Prompts and specs will be posted on Blackboard after midterm.

GRADING

Grading Scheme: graded A-E

Grading Scale:

<u>Course Average</u>	<u>Final Grade</u>
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
<60	E

Evaluation rubrics for graded components and assignments:

(1) Class Attendance and Participation (10% of course grade)

Attendance: There are no penalties for absences 1 through 4, each of which is automatically excused. Between 5 and 7 absences, you lose 10 points per excessive day from your Attendance and Participation Grade (e.g., from "B" to "C" for 5 absences, to "D" for 6 absences to "E" for 7 absences). If you miss more than 7 classes, you automatically fail this course. If you arrive more than 10 minutes for class, it will count as an absence. Keep track of your own absences, as you would sick days used at a job.

Participation criteria: Active participation includes answering questions, volunteering your insights and readings, and active listening (i.e., listening and note-taking), and cooperating in all workshop and breakout group activities.

Note on disruptive behavior: College classrooms are learning environments, and my classrooms are zero tolerance zones. Any disruptive behavior will receive only one verbal warning. After that, dismissal from class will follow, and it will count as an absence. Disruptive behavior includes, but is not limited to: sleeping; chatting with neighbors; passing notes; using electronic devices inappropriately; refusing to answer direct questions. Any threatening or hostile behavior directed against me or classmates will result in: (1) my immediate notification of Judicial Affairs; (2) the offender's automatic failure of the course; and, depending on one's record, (3) possible probation, suspension, or expulsion from UAlbany.

Participation grade rubric:

A- to A = strong, active participation in discussion, workshop, & breakout groups

B- to B+ = good and active listener, but tends to speak less in general class discussion though may be more verbal in workshop and breakout groups

C- to C+ = average to minimal participation in workshop and disciplinary issues in class

D- to D+ = often withdrawn and not participatory in both workshop and class

E (for course) = more than 7 absences and/or other disciplinary issues

(2) Midterm Essay (30% of course grade)

Criteria for evaluation: basic writing mechanics, grammar, syntax; original thesis; focused discussion; clear articulation of your original reading of a poem, set up in relationship to a frame narrative using sources to discuss the issue indicated by the prompt and the author's poetics; support for your claims with quotes from properly cited primary and secondary texts; language from quotes are "unpacked" (i.e., explained and interpreted to further your reading)

Grading rubric:

A- to A: Excellent in all aspects—and an excellent and original thesis

B- to B+: Good in all aspects but needs improvement in 1 or more—and/or thesis needs strengthening—and or/ close reading needs to be more fully developed

C- to C+: Average for college-level writing and critical analysis, but needing substantial improvement in 2 or more aspects—and/or no original thesis—and/or not a strong close reading—and/or questionable choice of secondary sources

D- to D+: Poor and substandard in most or all aspects, possibly including missing sources

E: Plagiarized, failed to turn in assignment, or egregiously poor in all aspects

(3) Finding and Using Sources (10% of course grade)

Evaluation criteria and grading rubric:

A- to A: Complete and excellent engagement with the materials, with strong summaries of thesis statements, good judgment about selection of suitable sources for the research topic, and consistently good use of MLA format

B- to B+: Generally good, but needs to strengthen account of sources' thesis statements and/or needs to use correct MLA format and/or needs to make more consistently discerning judgments about sources most suitable for your research topic

C- to C+: Average, possibly missing information for one or more items, seems to be a rushed job without adequate detail, needs to significantly strengthen account of sources' thesis statements, needs to use better judgment about the suitability of particular sources for the research topic, and/or needs to use correct MLA format

D- to D+: Failed to follow instructions, and/or incomplete work, and/or generally poor quality

E: Failed to submit by due date or exceptionally poor effort

(4) Final Paper (50% of course grade)

Criteria for Evaluation: A strong grasp on basic writing mechanics, grammar, syntax;

original thesis; a focused discussion with smooth transitions; clear articulation of your original and focused close reading of a poem, set up in relationship to a researched frame narrative using sources to discuss the issue indicated by the prompt; support for your claims with quotes from properly cited primary and secondary texts; successfully uses the required number of on-syllabus and off-syllabus secondary research; language from quotes are set up in relationship to the poem's story and unpacked (i.e., explained and interpreted to further your reading).

Grading rubric:

A- to A: Excellent in all aspects—and an excellent and original thesis

B- to B+: Good in all aspects but needs improvement in 1 or more—and/or thesis needs strengthening—and/or close reading needs to be more fully developed

C- to C+: Average for college-level writing and critical analysis, but needing substantial improvement in 2 or more aspects—and/or no original thesis—and/or not a strong close reading—and/or questionable choice of secondary sources—and/or missing the required number of secondary sources

D- to D+: Poor and substandard in most or all aspects, possibly including missing sources

E: Plagiarized, failed to turn in assignment, or egregiously poor in all aspects

UNIVERSITY POLICIES

Policy on Academic Integrity

All written assignments must be your own original work. If you submit any plagiarized work (no matter how small the assignment), you will automatically fail this course, and I will report the case to the Dean of Undergraduate Studies and to your department or program chair. (Note that if you withdraw from the course after receiving notice of having failed for plagiarism, the Dean's Office will file a *second* Violation of Academic Report against you.) Two or more reports on file can lead to academic probation, suspension, even expulsion. Plagiarism is more than the wholesale copying of an entire document. The University's definition of plagiarism is as follows: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness." Also note that violations of academic integrity also include "self-plagiarizing," or submitting the same (or similar) work for multiple courses. Claims of supposed ignorance about if a practice constitutes plagiarism, as well as claims that the proven plagiarism was "unintentional," are not adequate defenses. If you are uncertain if a practice constitutes plagiarism, ask me or another faculty member before you turn in work. Visit the following webpage for the University's statement about, and policies regarding, violations of academic integrity: https://www.albany.edu/undergraduate_bulletin/regulations.html

Reasonable Accommodations

When appropriate to the assignment and the situation, students registered with the Disability Resource Center may be eligible for extensions, alternative modes of examination, or adaptive equipment. Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide me with verification of your disability, and will recommend appropriate accommodations. Please present your forms from the Disability Resources Center to me at the start of the semester, and we will discuss when alternative arrangements will be necessary for our course. For details, refer to the Disability Resources Center webpage: <http://www.albany.edu/disability/>

OTHER CLASS POLICIES:

Attendance

Please adhere to the allotted number of excused absences indicated above, in the description above regarding the course attendance and participation grade criteria. Additional absences will be excused *only* if they include *your own* hospitalization, religious observance, or civic duty (i.e., jury or military duty). All valid excuses must be documented by the Undergraduate Dean's Office or, in the case of hospitalizations, by Student Health Services (SHS). Except in the case of a hospitalization, a medical note from SHS does not allow you more absences than the allotment. For the University's Medical Excuse Policy, consult the following link:

http://www.albany.edu/health_center/medicalexexcuse.shtml

Policies on Electronic Devices in Class

- * Only laptops and tablets are permitted to take notes or to read the online materials being discussed. If you use these devices inappropriately (i.e., messaging, surfing the web, etc.), I may dismiss you for disruptive behavior.
- * Smart phones are *not permitted* in class, either to read materials or to take notes. Silence them and put them away upon entering the classroom, as you would when boarding a plane or a theater. Do not put your phones on your lap or on your desk. Do not check your phone. If your phone rings, if you look at it during class, or if you refuse to put it away, I can and will dismiss you for disruptive behavior.

Policies for All Written Assignments

- * All written assignments must feature your own original ideas and critical prose. Summary, rehashing of class notes, and readings based on historical generalizations or inaccuracies, will earn a "C," at best.
- * *Any amount of plagiarism in an assignment leads to automatic failure for the course.*
- * *All written assignments must be completed in order to pass the course.*
- * Late assignments will be *docked one full grade ("B" to "C," etc.) per day late.* This includes each day of the weekend. *I do not accept any papers one week (7 days) after the due date.*
- * If you require a short extension on an assignment, request it in person or by email at least 24 hours before the due date. Not all requests will be granted.
- * For assignments to be submitted via Blackboard, the name of your file should be formatted as: your last name, assignment (class number, semester). Example: "Smith, Final Paper (ENG 358, Fall 2018)."

- * All assignments should be typed or word-processed in an academic 12-point font (such as Times New Roman), with numbered pages.
- * Include a bibliography for all primary and secondary sources referenced or cited at the end of your paper (not as a separate file).
- * Every paper must demonstrate basic writing skills, ranging from grammar to sentence mechanics to the organization and development of a focused critical argument.
- * As in life, there are no “do overs” or “extra credit.” Plan, pre-write, and do your strongest work the first time around. Come speak to me during office hours about problems or issues with the assignment *before* the due date.

Inclement Weather and Class Cancellations

In the event that the University cancels one or more class meetings due to inclement weather, I will email everyone and post an announcement to Blackboard about an alternative schedule for the day’s assignments. In the rare instance that inclement weather makes my own commute unsafe but the University has not canceled classes, I will notify you by email and post a Blackboard announcement, as soon as I am able. If necessary for making up any crucial canceled lectures, I may adjust the syllabus by replacing workshops or writing days with lectures.

COURSE SCHEDULE

Key and abbreviations for reading assignments:

Context = Literary history or criticism (secondary source)

Poetics = Statement by a poet about her craft or her ideas about art (secondary source)

Poetry = Literary text (primary text)

Recommended = Not required but might be referenced in lectures. Possible sources for papers.

NAAP = *New Anthology of American Poetry* (ed. Axelrod, et al.)

CCMP = *Cambridge Companion to Modernist Poetry* (ed. Davis and Jenkins)

MAPS = Modern American Poetry website (see below)

BB = PDF or URL on Blackboard

UNIT ONE: WHAT MODERNISM WAS, AND HOW TO READ IT

Week One

Introduction to Modernist American Poetry: Formal Experiment, Looking for an Audience

Tuesday, August 28

Introduction: What are your ideas about poetry, as a genre? – Approaching modernism as a literary period – Strategies for reading modernist poetry, both formally and historically – Should I read the contextual essays, the poems, or the poetics essays first? – Using MAPS and other digital resources for further exploration

Poetry (projected for discussion): Marianne Moore, “No Swan So Fine” (BB); Langston Hughes, “The Weary Blues” (BB); and Hart Crane, “Voyages III” (BB): Note the variety

of styles often collectively referred to as “modernist”

[Handout: How To Read a Poem \(BB\)](#)

Thursday, August 30

Context: Christine Stansell, “Art and Life: Modernity and Literary Sensibilities” (BB)

Earlier poetry: Walt Whitman, from “Song of Myself” (1856) (precursor to modernism) (BB); George Santayana, “On a Piece of Tapestry” (genteel) (BB)

The transition to modernism: from *Poetry: A Magazine of Verse* vol.1 no.1 (1912) (BB)—Harriett Monroe, “The Motive of the Magazine” (poetics statement); Arthur Davison Ficke, “Poetry” (genteel); William Vaughan Moody, “I Am the Woman” (genteel); Ezra Pound, “To Whistler, American” (modernist)

Visual Art: Paintings by James McNeill Whistler (BB)

Bohemian modernism: Guido Bruno “Disasters and Poetry” (poetics statement) (BB); Djuna Barnes, *The Book of Repulsive Women* (poems and illustrations) (BB)

Recommended context: Richard Pells, “Modernism in Europe and America” (BB)

Week Two

“Why Write Like This?”: Authors, Audiences, and Modernism’s Revolution of the Word

Tuesday, September 4

Context: Peter Howarth, Ch.1 of *Cambridge Introduction to Modernist Poetry*

Poetics: Laura Riding and Robert Graves, from *A Survey of Modernist Poetry* (1927) (BB)

Poetics: e.e. cummings, “You Aren’t Mad, Am I?” (BB/MAPS)

Poetry: e.e. cummings, all selections (*NAAP*) plus “Four Poems” from *Secession* (1922) (BB); “4 Poems” from *Broom: An International Magazine of the Arts* (1924) (BB)

Thursday, September 6

Context: Peter Nicholls, “The Poetics of Modernism” (*CCMP*)

Poetics: from ed. Eugene Jolas, *In Transition* (BB): The Editors (Eugene Jolas and Elliot Paul), Introduction to *transition* no.1 and “Suggestions for a New Magic” and “The Pursuit of Happiness”; Kay Boyle, et al. “Proclamation” (a.k.a. “The Revolution of the Word”)—Check table of contents for the page numbers of these short texts; Hart Crane, from “General Aims and Theories” (*NAAP*)

Poetry: *transition* no.3 (June 1927), pp.113-150—Read poems by the American authors (Laura Riding, Eugene Jolas, Hart Crane, Gustav Davidson, Allen Tate, Berenice Abbott)—*Class discussion will focus on “Cutty Sark” by Hart Crane*

Week Three

The Poem Often Thought to Epitomize Modernism: T.S. Eliot’s *Waste Land*

Tuesday, September 11

Context: Peter Howarth, Ch. 3 and Ch.7 of *Cambridge Introduction to Modernist Poetry*

Poetics: T.S. Eliot, “Tradition and the Individual Talent” (*NAAP*)

Poetry: T.S. Eliot, *The Waste Land* (*NAAP*)

In-class screening: Fiona Shaw performs “The Burial of the Dead” from *The Waste Land* (BB)
Recommended context: Helen Gardner, “*The Waste Land: Paris 1922*” (BB); Lawrence Rainey, “Pound or Eliot: Whose Era?” (CCMP)

Thursday, September 13

Poetics: T.S. Eliot, “The Modern Mind” (BB)

Poetry: Reread T.S. Eliot’s *The Waste Land* (NAAP), concentrating on one titled section

Workshop: Bring your reading notes on *The Waste Land* to class, as well as any questions you have. Directly onto a copy of the section of Eliot’s poem that you are analyzing, make critical annotations about the language or images you might use for your close reading.

UNIT TWO: APPROACHING MODERNISM THROUGH ITS CONTEXTS and THE POETS’ SOCIAL, POLITICAL, & CULTURAL ENGAGEMENTS

Week Four

“News That Stays News”: High Modernist Pedagogies of History and the Imagination

Tuesday, September 18

Context: Peter Howarth, Ch. 2 of *Cambridge Introduction to Modernist Poetry*

Poetics: Ezra Pound, from “A Retrospect” (NAAP), Chapters 2 and 3 of *ABC of Reading* (BB), and “Zweck, or the Aim” from *Guide to Kulchur* (BB)

Poetry: Ezra Pound, “In a Station of the Metro” and all selections from *The Cantos* (NAAP); “Canto XXXIV” from *Poetry: A Magazine of Verse* vol. XLII no.1 (1933) (BB)

Recommended context: Marjorie Perloff, “Pound/Stevens: Whose Era?” (BB)

Note: Pound’s poetry is especially difficult. Do the best that you can, and don’t worry about looking up all of his allusions.

Thursday, September 20

Context: Peter Howarth, from Ch.5 of *Cambridge Introduction to Modernist Poetry* (pp.129-40)

Poetics: Wallace Stevens, “The Imagination as Value” (BB)

Poetry: Wallace Stevens, all selections (NAAP); “It Must Be Abstract” (BB)

Recommended context: Bonnie Costello, “US Modernism I: Moore, Stevens, and the Modernist Lyric” (CCMP)

Week Five

**Making It American, or Remaking the American:
The Little Magazine *Others* and William Carlos Williams**

The prompt and specs for the Midterm Essay will be available on Blackboard by Thursday.

Tuesday, September 25

Context: Suzanne Churchill, “Making Space for *Others*” (BB)

Poetics: Editorial blurb from *Others* vol.1 no.5 (1915) (BB)

Poem: Marianne Moore, “Poetry” (NAAP) (first appeared in 1919 in the last issue of *Others*)

Poetry: Read the poems in the first issue of *Others* (1915) (BB)—Try to get a feel for the variety

of styles in the magazine. What makes this magazine cohere, giving it a poetic identity?
Recommended context: John Newcomb, “There Is Always *Others*” (BB)

Thursday, September 27

Context: Peter Howarth, from Ch.5 of *Cambridge Introduction to Modernist Poetry* (pp. 104-21); Mark Scroggins, from “US Modernism I: The Other Tradition” (pp. 181-6) (CCMP)

Poetics: William Carlos Williams, from *Spring and All* (NAAP) and “The American Background” (BB)

Poetry: William Carlos Williams, poems in *Others* vol.5 no.3 (1919) (BB); all selections (NAAP)

Visual art: Photos by Alfred Stieglitz (BB) and paintings by Charles Demuth (BB)—A photographer who influenced WCW and a painter who was a close friend and influence

[Discussion \(30 minutes\): Review of midterm essay prompt and specs](#)

Week Six

Taking Poetry off the Page: Modernist “Poetry,” Technology, and Embodiment

Tuesday, October 2

Context: Tim Armstrong, “The Self and the Senses” (BB); Craig Saper, “Expatriate Avant-Garde in the South of France, 1928-32” (BB)

Poetics: Bob Brown, excerpts from *The Readies* (BB)

Poetry: Bob Brown and others, Computer simulation of Brown’s reading machine (created by Craig Saper) (BB); Robert Carlton Brown *1450-1950* (volume of “optical poems,” 1929) (BB), Bob Brown, *Words* (poems with microtexts, 1931) (BB)

Recommended poetics and poetry: Bob Brown, *The Readies* (free complete e-text) (BB)

Thursday, October 4

Context: Irene Gammel, “Living Dada with Phallus in Hand and Taillight on Bustle” (BB)

Poetry: Baroness Elsa von Freytag-Loringhoven, “Appalling Heart” and “Is It?” (NAAP, section on Dada); select erotic and sound poems from *Body Sweats* (BB); select unpublished poems (ed. Tanya Clement) (BB)

Visual art: R. Mutt [a.k.a. Marcel Duchamp and the Baroness], *Fountain* (BB); photos of the Baroness’ performance art and sculptures (BB)

Recommended poetry: Baroness Elsa von Freytag-Loringhoven, “In Transition” (Images of manuscripts drafts of poems, ed. Tanya Clement) (BB)

Week Seven
Midterm Essay

Tuesday, October 9

[Workshop:](#) Bring to class 2-3 working draft pages, including a fully developed thesis statement (“what” is the issue you’re investigating, “how” you are approaching that issue through a specific element of the poem, and “why” that approach to that issue is interesting and important). Articulate that thesis statement with a brief critical summary of a pertinent narrative about the thesis of your critical secondary text. How does your reading of this

poem shed new light on that author's main argument, by challenging or extending her premise? Bring your reading journal with further notes fleshing out your analysis of the poem, a description of the author's poetics (from the poetics statement), and how you see this poem as illustrating or deviating from the author's objectives. Annotate a copy of your poem (i.e., print it out and write in the margins) with notes for further developing your close reading. Bring all of your primary and secondary texts.

Thursday, October 11

No Class: Complete Your Midterm Essay

DUE by 5:00 pm: Midterm Essay (5-7 pages). Bring a hardcopy of your essay to my office (Humanities 343) by 5:00 pm. If you are a member of the teaching assistant's "comment group" for this assignment, submit **two** copies of your essay. You will receive a set of comments from me and one from Ashley. Late papers must be emailed to me, and will be docked one full grade per day late.

Week Eight

The Re/Composition of Gender: The Feminist Avant-Garde

Tuesday, October 16

Context: Cristanne Miller, "Gender, Sexuality, and the Modernist Poem" (CCMP); Peter Howarth, Ch.6 of *Cambridge Introduction to Modernist Poetry* (pp. 141-6 and 153-8)
Poetics: Gertrude Stein, "Composition as Explanation" (NAAP) and "Poetry and Grammar" (BB)
Poetry: Gertrude Stein, "Picasso" and selections from *Tender Buttons* (NAAP); "Rooms" from *Tender Buttons* (BB); from "Lifting Belly" (BB); "Patriarchal Poetry" (BB)
Recommended context: Paul Peppis, from "Schools, Movements, Manifestoes" (pp. 37-42) (CCMP); Janet Lyon, "Gender and Sexuality" (BB)
Other recommended feminist poems: Marianne Moore, "Marriage" (NAAP); H.D., "Sheltered Garden" and "Helen" (NAAP); Edna St. Vincent Millay, selections (NAAP)

Thursday, October 18

Context: Peter Howarth, Ch. 6 of *Cambridge Introduction to Modernist Poetry* (pp. 147-53)
 Paul Peppis, "Rewriting Sex: Mina Loy, Marie Stopes, and Sexology" (BB)
Poetics: Mina Loy, "Feminist Manifesto" (BB) and "Modern Poetry" (BB)
Poetry: Mina Loy, all selections in NAAP; "Love Songs" (first version) (BB, from *Others* no.1); "Virgins Plus Curtains Minus Dots" [illustrated] (BB); "At the Door of the House," "The Effectual Marriage," and "Human Cylinders" (BB)
Recommended context: Virginia Kouidis, "Rediscovering Our Sources: The Poetry of Mina Loy" (BB); Sarah Hayden, "Dadaist Virginology" (BB)
Recommended poetics: Mina Loy, "Censor Morals Sex" & "History of Religion and Eros" (BB)

Week Nine
Race, Music, and Modernism: The New Negro Renaissance and After

Tuesday, October 23

Context: Peter Howarth, from Ch.8 of *Cambridge Introduction to Modern Poetry* (pp. 185-95); Sharon Lynette Jones, “The Poetry of the Harlem Renaissance” (CCMP)

Poetics: Alain Locke, “Enter the New Negro” (BB); Langston Hughes, “The Negro Artist and the Racial Mountain” (NAAP); Sterling Brown, “Our Literary Audience” (BB)

Poetry (what the New Negro Renaissance was reacting against): Vachel Lindsay, “The Congo: A Study of the Negro Race” (BB)

Poetry of the New Negro Renaissance: Blues songs by W.C. Handy, Bessie Smith, Ma Rainey, and Jelly Roll Morton (NAAP); Sterling Brown, all selections (NAAP) and selections from *Collected Poems* (“Odyssey of Big Boy,” “Memphis Blues,” “Frankie and Johnny,” “Southern Road,” “Slim in Atlanta,” “Slim Hears ‘The Call’”), and “Slim in Hell” (BB)

Recommended context: Paul Peppis, from “Schools, Movements, Manifestoes” (pp. 42-7) (CCMP); Mark A. Sanders, “American Modernism and the New Negro Renaissance” (BB)

Recommended and in-class listening: Various blues, ragtime, and early jazz tracks (BB folder)

Recommended poetry by forerunners of the Renaissance: James Weldon Johnson, “O Black and Unknown Bards” (BB) and Paul Laurence Dunbar, “A Negro Love Song” and “We Wear the Mask” (BB)

Recommended poetics: Sterling Brown, “Negro Folk Expression: Spirituals, Seculars, Ballads, and Work Songs” (BB)

Recommended Harlem Renaissance poetry: Selections in NAAP by: Anne Spencer, Jessie Redmon Fauset, Countee Cullen, Claude McKay (plus “Heritage,” BB), Angelina Weld Grimké, Georgia Douglas Johnson (plus “Black Woman,” BB), Gwendolyn Bennet, Arna Bontemps, Jean Toomer (“Reapers” through “Her Lips Are Copper Wire”); Langston Hughes (“The Negro Speaks of Rivers” through “Christ in Alabama”)

Thursday, October 25

Context: John Lowney, “Langston Hughes and the ‘Nonsense’ of Bebop” (BB)

Poetics: Langston Hughes, “My Adventures as a Social Poet,” “Jazz as Communication,” and “The Roots of Jazz” (BB)

Poetry: Langston Hughes, *Selected Poems*: “The Weary Blues” and *Montage of a Dream Deferred* (complete book-poem)

Recommended context: Anita Haya Patterson, “Jazz, Realism, and the Modernist Lyric: The Poetry of Langston Hughes” (BB)

Recommended poetics: Langston Hughes, “From the Blues to an Opera Libretto” (BB) and “The Negro and American Entertainment” (BB)

Recommended and in-class listening: Charlie Parker, “Constellation” (early bebop) (BB)

Week Ten
Revolutionary Poetry: Writing about Labor and Social Justice,
before and during the Great Depression

Tuesday, October 30

Context: Cary Nelson, “Poetry Chorus: The Politics of Revolutionary Memory” (BB)

Poetics: Lucia Trent and Ralph Cheyney, Excerpts from the Introduction to *An Anthology of Revolutionary Poetry* (BB/MAPS)

Labor poetry: The I.W.W., *The Little Red Songbook* (1923 ed.) (BB): Carefully read 2 or 3 songs to get a sense of what workers’ poetry was

Modernist poetry: Lola Ridge, selections in *NAAP*; “The Ghetto” from *The Ghetto and Other Poems* (BB), *Back Yards* sequence (BB); selections from *Red Flag* (BB), and “Three Men Die” sequence from *Dance of Fire* (BB)

Recommended modernist poetry about labor (late 1920s and 1930s): Carl Sandburg, “Chicago” (*NAAP*); Genevieve Taggard, selections from *Calling Western Union* (BB); John Wheelwright, “Footsteps” and “Masque With Clowns” (BB); Langston Hughes, “Advertisement for the Waldorf-Astoria” [illustrated broadside] (BB); Edna St. Vincent Millay, selected poems (BB) and “Fear” (essay, BB); Sol Funaroff, “What the Thunder Said: A Fire Sermon” [complete poem and abbreviated broadside version] (BB); Kenneth Fearing, “Dirge” and “Ad” (*NAAP*)

Recommended poetics: Lola Ridge, “Woman and the Creative Will” (BB)

Thursday, November 1

Context: Peter Howarth, Ch.8 from *Cambridge Introduction to Modernist Poetry* (pp. 197-202); Justin Parks, “Muriel Rukeyser’s Poetics of Extension and the Politics of Documentary Photography” (BB)

Poetics: Muriel Rukeyser, Ch.4 from *The Life of Poetry* (BB)

Poetry: Muriel Rukeyser, *The Book of the Dead* (Be sure to look at the images by Rukeyser and Nancy Naumberg also included in the volume, preceding her long poem.)

Recommended context: John Lowney, “Buried History: The Popular Front Poetics of Muriel Rukeyser’s *The Book of the Dead*” (BB); Historical source documents for *Book of the Dead* (MAPS/BB)

Recommended poetics: Muriel Rukeyser, “The Color of Coal Is Black” (BB) and “Poetry and the Unverifiable Fact” (BB)

Week Eleven
An Antifascist Poetry: Responses to the Spanish Civil War
and the Rise of Fascism, before Pearl Harbor

Tuesday, November 6

Context: Cary Nelson, “The International Context for American Poetry about the Spanish Civil War” (BB)

Poetics: Archibald MacLeish, “A Stage for Poetry” (BB); Foreword to *The Fall of the City* (in PDF of the script) (BB)

Poetry (radio broadcast): Archibald MacLeish and CBS Studios, *The Fall of the City* (BB)—

Listen to the broadcast of MacLeish's verse-play. You can skim the published script or read along to the recording to see what it looks like on the page, as verse, and how it is changed in its performance.

Recommended poetry (verse-play): Archibald MacLeish, *The Fall of the City* (script, BB)

Recommended poetry (lyrics and broadsides): W.H. Auden, "In Memory of W.B. Yeats" (BB); Langston Hughes, "Addressed to Alabama" broadside (MAPS/BB); Edwin Rolfe, selected poems (BB); Kenneth Rexroth, all 1930s poems from website (BB); Muriel Rukeyser, "Mediterranean" (BB); Genevieve Taggard, "To the Veterans of the Abraham Lincoln Brigade" (NAAP)

Thursday, November 8

Poetics: Muriel Rukeyser, "The Fear of Poetry" (BB)

Poetry and poetics: *Poetry: A Magazine of Verse* vol. 56 no. 6 (September 1940, Special issue: "Poets on War") (BB): Read all of the poems in the issue, plus Kenneth Fearing's essay "U.S. Writers in War"

Discussion (30 minutes): Review of requirements for the final paper and the Research Process Worksheet. A quick review of how to access and vet secondary materials from the library's online databases.

Week Twelve

Witness to the War: Poetry by Survivors, Pacifists, and Conscientious Objectors

The prompt and specs for the Final Paper and the Finding and Using Sources worksheet will be available on BB by Wednesday. Consider what poem and poet you want work on for the final paper. I recommend that everyone begin the Research Process Worksheet this weekend, especially if you do not want to avoid having to do a lot of work over Thanksgiving Break.

Tuesday, November 13

Context: Rachel Blau DuPlessis, "H.D. and Revisionary Myth-Making" (CCMP)

Poetics: H.D., "A Note on Poetry" (BB); plus "Blue Lights" and "Tide-Line" (from *Within the Walls*) (BB)

Poetry: H.D., "May 1943" (BB); plus "The Walls Do Not Fall" and "The Flowering of the Rod" from *Trilogy*

Recommended poetics: H.D., from *Notes on Thought and Vision* (BB)

Recommended poetry: H.D., "Tribute to the Angels" in *Trilogy*; plus poems in NAAP

Thursday, November 15

Context: Philip Metres, "William Everson and the Fine Arts Camp" (*Behind the Lines*, pp.73-92) (BB)

Poetry and poetics: Kenneth Patchen, *An Astonished Eye Looks Out of the Air* (BB) and picture-poems from *Panels for the Walls of Heaven* (BB)

Recommended context: Eric Keenaghan, from "The Conscience of the World" (in-progress essay) (BB); William Everson, "Walport: An Interview with William Everson" (BB)

Recommended poetry: William Everson, *Chronicle of Division* (BB)

Discussion (40 minutes): On the final paper. Review the prompt and the specs for the

assignment before class. Revisit your lecture notes, your reading journal notes, even some of the primary texts. Make notes in your reading journal about which poet or poem you want to write, a possible critical angle, and why that focus interests you.

Week Thirteen

A Dark and Forgotten Corner of American History and Modernist Poetry: Poems from the United States' Japanese and Japanese-American Internment Camps

Tuesday, November 20

Context: Violet Kazue Matsuda de Cristoforo, "Uprooting and Relocation to Concentration Camps" (BB); MAPS webpage about the Nisei and Issei internment camps (BB/MAPS)

Poetry: Various authors, World War II Internment Camp Poetry (*NAAP*); Janet Matsuda, "Hope Out of Gloom" (BB)

Recommended poetry: Various authors, Selected haiku from *May Sky* (ed. Matsuda de Cristoforo) (BB)

Discussion (30 minutes): Your questions about the final paper and the research worksheet.

Thursday, November 22

No Class or Office Hours: Academic Calendar (Thanksgiving)

UNIT THREE: RESEARCHING AND WRITING THE FINAL PAPER

Week Fourteen

Preparing and Developing the Final Paper

Tuesday, November 27

DUE IN CLASS: Finding and Using Sources Worksheet

Mandatory Workshop: On integrating secondary texts into the critical frame for your original analysis of a poem. We will collectively examine a secondary critical text assigned earlier in the semester and discuss how the author uses sources to set up her own original thesis. Bring hard copies or electronic files of the primary and secondary texts you plan to use for your paper. Be prepared to share and discuss your experience of researching your poet/poem/issue/concept and how that research has affected the your working thesis.

Thursday, December 29

Graded research worksheets will be returned today.

Mandatory Workshop: Bring to class a fully developed and fully revised thesis statement (at least 2 paragraphs), identifying your topic ("what"), your approach to this topic through a trope or concept in the poem ("how"), and "why" this topic and trope/concept matter. Frame your thesis statement through at least one secondary text (history, criticism, poetics essay). Bring any other notes, any questions, and copies of the primary and secondary texts you plan to use.

Week Fifteen Preparing and Developing the Final Paper, Continued

Tuesday, December 4

In-class evaluations today. Please also complete the electronic SIRF evaluations for all your classes (including this one!), available through your MyUAlbany portal.

Mandatory Workshop: Bring in 3-4 working draft pages, plus a block outline for the structure of the rest of your argument. Your draft pages should include your fully developed thesis statement and frame narrative, incorporating at least 1 secondary source. At the end of workshop, a few volunteers will share their in-progress work, for collective comment.

Thursday, December 6: LAST DAY OF CLASS

Mandatory Workshop: Come to class with 5-6 working draft pages. Your pages should include your critical frame and the start of your close reading of the poem.

Week Sixteen Completing the Paper

Tuesday December 11 – Reading Day

Extra walk-in office hours during our usual class time and my usual office hours

Final Papers (10-12 pages) are due by Thursday, December 13 at 12:00 noon. No late papers will be accepted. Submit all texts via Blackboard as a PDF file. A Microsoft Word (.doc or .docx) file is also acceptable. If you are in the TA Ashley Manning's comment group for this assignment, please email her a copy of your paper, too, after you have uploaded it to Blackboard. By 5pm, check your email for confirmation of my receipt of your work. If I cannot download or open your file, I will send an email asking you to resend your paper. Your failure to comply in a timely fashion may lead to an "I"/incomplete or an "E"/fail for the course. **NOTE: If you want brief comments from me about your final paper, you must request them on the BB submission card and I will email you brief end comments and a grade for this essay before the semester grades post. If you are in Ashley's comment group, she will send you comments (but not a grade) around the time semester grades are posted.**

SUPPLEMENTARY RESOURCES

Digital Archives and Other Online Resources

If hyperlinks in this document do not work, then please use the links set up on the course's BB page for Digital Archives and Other Online Resources.

Biographical Headnotes

At the beginning of each selection in the *New Anthology of American Poetry*, our primary textbook, there is a biographical headnote for each author. You should read that note before you read the assigned poetics essays and poems. If the poet we are reading is not included in *NAAP*,

you should check the website of the [Poetry Foundation](#).

The Modern American Poetry Site (MAPS)

[MAPS](#) is a terrific online resource that provides additional poems, criticism, poet biographies, and background information about modern and contemporary American poetry.

Recordings of Poets' Readings

To get a different feel for modernists' work, it often helps to hear the authors themselves read it. In the forties and fifties, poets started to read their own work at public venues or for recordings, and now there are digital archives of recordings by some writers we will be studying. If you are interested in hearing a poet read, check at the [Library of Congress' Archive of Recorded Poetry and Literature](#), University of Pennsylvania's [PennSound](#) archive, Harvard University's [Woodberry Poetry Room Listening Booth](#) archive, or the independent site [UbuWeb](#). Or, you can check Youtube or elsewhere on the web.

Digital Archives of Modernist Little Magazines and Other Documents

A good resource to find digitized images of archival materials from the modernist period and earlier nineteenth-century Romantic and Victorian periods is [MODNETS](#) (a.k.a. Modernist Networks). This resource searches over 60 digital databases and archives, so when researching a specific author you may find both secondary critical articles and archival primary sources, including holograph manuscripts (i.e., handwritten drafts), unpublished notebooks, unpublished letters. You also can select an individual participating website.

Modernism initiated the start of the little magazine, privately run journals featuring literature, art, and social journalism that were distributed locally or internationally. Issues of various little magazines will be assigned throughout the semester, but if you are interested in exploring them more there are some good digital archives: Brown University and University of Tulsa's [Modernist Journal Project](#) has digitized issues of major little magazines through 1923; the [Blue Mountain Project](#) has digitized Princeton University's major collection of international modernist little magazines; the complete run of the still existent Chicago-based magazine [Poetry](#), begun in 1912; many issues of the Paris-based magazine [transition](#), edited by Eugene Jolas and Elliot Paul in the 1920s and 1930s.

AENG 359: Studies of Narrative: The Fiction of Disaster

ENG 359 (class number: 6070), 3 Credits, No Pre-req.
Spring 2016
SS 131
TTh 1:15-2:35 p.m.

Prof. Richard Barney
Office: HU 319
Office Hours: TTh 11:45 a.m.-1:00 p.m.
Office phone: 442-4062
rbarney@albany.edu

Required Texts (at the University Bookstore and Mary Jane Books):

Note: Please be sure to obtain the specific editions indicated below.

Daniel Defoe, *Journal of the Plague Year* (Oxford UP, 2010)
Mary Shelley, *The Last Man* (Oxford UP, 2008)
Albert Camus, *The Plague* (Vintage, 1991)
Margaret Atwood, *Oryx and Crake* (Anchor, 2004)
Cormac McCarthy, *The Road* (Vintage, 2007)
Colson Whitehead, *Zone One* (Anchor, 2011) Paperback edition
A xerox packet of secondary readings (available at Mary Jane Books; call 465-2238)

This course will examine the theme of widespread disaster in European, Canadian, and American fiction from the 18th to the 21st century. We will begin by examining how the idea of being “modern,” a concept that emerges during the European Enlightenment, serves as context for fearing—while also fantasizing about—a complete breakdown of civilized life. We will begin with Daniel Defoe’s *Journal of the Plague Year* (1722), before turning then to Mary Shelley’s *The Last Man* (1826), Albert Camus’s *The Plague* (1947), Margaret Atwood’s *Oryx and Crake* (2003), Cormac McCarthy’s *The Road* (2007), and Colson Whitehead’s *Zone One* (2011).

Objective: Students will focus on ways to improve their ability to write analytical essays on fiction, while studying critical and theoretical essays related to the concept of modernity, the roots of science fiction, and traditional narratives about apocalypse. Note: several of the novels for the course are long, and will require reading up to **two-hundred and fifty** pages per week.

This course contributes to four categories of skills that are part of the University General Education program: Critical Thinking, Information Literacy, Oral Discourse, and Advanced Writing. For more information about the Gen Ed program, go to <http://www.albany.edu/generaleducation/>.

Papers. You will write three typed, double-spaced papers, between 5 and 7 pages. Your aim will be both to explore and to apply the concepts and terminology we develop during class discussion about the readings in order to write self-developed, original essays. For each assignment, I will give you a sheet with guidelines, and in some cases, I will offer suggested topics. Should you be unsure of your topic or thesis, please consult me. Paper deadlines are firm, and late essays will suffer a letter grade for each day they are tardy. Papers count 60% of your final grade.

You will also write occasional “position papers,” approximately one page long and typed, which will serve as the basis for class discussions while also helping you sharpen your writing abilities. While they will not be graded, these assignments will count as part of your participation score for the class.

Plagiarism: Plagiarism is a serious offense with harsh consequences. Depending on the severity of the offense, it may result in suspension, expulsion, or a failing grade for the course. The *Undergraduate Bulletin* defines plagiarism as

presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgement, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

For details, including examples, see the *Bulletin*:

http://www.albany.edu/undergraduate_bulletin/regulations.html.

The University Library also has an internet tutorial on avoiding plagiarism:

<http://library.albany.edu/usered/tutorials.html>.

Participation. Consistent attendance is a must, because the quality of the class depends on your contribution to discussion. Be sure you are here: each absence beyond two unexcused instances will detract from your final average by one-third (example: B → B-). I expect you to consult with your classmates or me concerning any material you may have missed because of absence, so that you are fully prepared when you arrive for the next class. Participation counts 10%.

Quizzes. I will give occasional and unannounced quizzes (about ten); some may be take-home, while others will occur at the beginning of class. If you have done the required reading, and understand the basic plot and/or ideas, you should pass them easily. There will be no makeup quizzes. Quizzes count 10%.

Final Exam. There will be a take-home final examination, oriented mainly around essay questions. The final counts 20%.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E < 60

Electronic Devices. You are allowed to use laptops or tablets in class so long as they are *exclusively* for the purposes of accessing course texts (e.g., via Kindle) or otherwise contributing

directly to class discussion. This is a provisional privilege, subject to being immediately revoked should it be abused by using such devices for other purposes (checking email, etc.); it will also incur the additional penalty of 25% deducted from your highest quiz grade. Cell phones should be silenced and completely out of sight during class time; any time I may see them in view other than before class begins or after it ends will incur the penalty of 25% deducted from your highest quiz grade, a penalty that can be applied multiple times.

Accommodation for Coursework: any students who need accommodation for learning or other disabilities should bring this my attention as soon as possible by providing me with documentation of their disability from the campus Disability Resource Center (CC 137). Contact information: 442-5490. Website: <http://www.albany.edu/disability/index.shtml>.

Class Schedule:

- Jan. 21 Introduction
- Jan. 26-28 Defoe, *Journal of the Plague Year* (up to p. 130)
- Feb. 2-4 Defoe, *Journal* (cont.)
Feb. 4 Xerox packet: Abrams, selection from *Natural Supernaturalism*
- Feb. 9-11 Shelley, *The Last Man* (up to p. 238)
- Feb. 16-18 Shelley, *The Last Man* (cont.)
Feb. 18 Xerox packet: Paley, “*The Last Man: Apocalypse Without Millennium*”
- Feb. 23-25 Camus, *The Plague* (up to p. 164)
- March 1 Camus, *The Plague* (cont.)
Paper #1 due (5-6 pages)
- March 3 Camus, *The Plague* (cont.); xerox packet: Stephanson, “The Plague Narratives of Defoe and Camus”
- March 8 Xerox packet: Berger, “Introduction” and “Post-Apocalyptic Rhetorics” in *After the End*; recomm’d: selection from Chap. 2: “Trauma and the End of the World”
- March 10 Paper Workshop: read “Criteria for Grading” and “Directions” (in the xerox packet appendix); read, comment on, and grade the sample papers per the directions. Turn in typed comments.
- March 15-17 SPRING BREAK
- March 22-24 Atwood, *Oryx and Crake* (up to p. 213)
- March 29-31 Atwood, *Oryx and Crake* (cont.)

- March 31 Xerox packet: Dunning, "Margaret Atwood's *Oryx and Crake*: The Terror of the Therapeutic"
- April 5-7 McCarthy, *The Road* (up to p. 168)
April 7 Paper #2 due (5-6 pages)
- April 12-14 McCarthy, *The Road* (cont.)
April 14 Xerox packet: Hoberek, "Cormac McCarthy and the Aesthetics of Exhaustion"
- April. 19-21 Whitehead, *Zone One* (up to p. 183)
- April 26-28 Whitehead, *Zone One* (cont.)
April 28 Xerox packet: Lauro & Embry, "A Zombie Manifesto" and Hoberek, "Living with PASD"
- May 3 Review for exam
Paper #3 due (5-7 pages)
- May 11 Final Exam due by 10:30 a.m. HU 319, submitted electronically on Blackboard

ENG 360y Tutoring & Writing (3 credits)

Course Policies & Schedule, Spring 2016

Section: 6470	Instructor: Professor Laura Wilder
Meeting times: T & Th 11:45-1:05	Instructor email: Lwilder@albany.edu
Meeting place: Humanities 116	Instructor's office: Humanities 349
Course Website: on Blackboard	Instructor's office hours: T & Th 10:30-11:30 a.m. & by appointment
Pre-req: Permission of Instructor	Instructor's office phone: 442-4084

Course Description and Objectives: This course is primarily designed to train tutors to work in the University's Writing Center, though those interested in exploring writing instruction, writing processes from brainstorming to revision, or rhetorical concerns of audience and purpose may also find this course of value. We will investigate our own and others' writing processes, styles and purposes for writing in various academic disciplines, and the dynamics of giving and receiving useful feedback on writing as well as the role of a Writing Center on campus. (This course fulfills the University at Albany General Education Oral Discourse requirement and the Critical Thinking General Education Competency.)

Required Texts: Available from the University at Albany Bookstore (Campus Center) and Mary Jane Books (214 Quail St.):

Ryan, Leigh and Lisa Zimmerelli. The Bedford Guide for Writing Tutors. 5th ed. Boston: Bedford/St. Martin's, 2010. [ISBN 0-312-56673-5]

Williams, Joseph M. and Joseph Bizup. Style: Lessons in Clarity and Grace. 11th ed. Boston: Pearson, 2014. [ISBN 0-321-89868-0]

Available from Mary Jane Books (214 Quail St.):

A course packet for Professor Laura Wilder's ENG360y

Assignments and Grades: Final course grades will be given using the traditional A-E grading scheme. Your final semester grade will be based on your work completing the following assignments, calculated according to the following percentages:

- Writing Autobiography (4-5 pages): 5%
How did you become the writer you are now? In this personal literacy narrative you are to explore and share a few important scenes in your history as a writer.
- "How I Write" Process Analysis (4-5 pages): 10%
In this paper you are to break down the actions and describe the thoughts, feelings, resources, materials, and settings involved in your composition of a text.
- Style Presentation (10-15 minutes): 10%
Working collaboratively with a classmate, you will be responsible for introducing and leading class discussion of one of the lessons on writing style in Joseph Williams's Style. How might you share Williams's style advice with a writer during a tutorial?
- Discussion Board Entries (2 substantive paragraphs each, 5 total): 10%
We will be using our discussion board on Blackboard as a collaborative reading journal. The quality and quantity of your informal yet substantive participation in our collaborative reading journal will contribute to your grade in this course. The course schedule provides thirteen weekly topics for you to write on at any time *during the calendar week associated with the topic*. To receive full credit for this portion of your grade, you should post at least 2 substantive paragraphs in reply to at least five of these topics or your classmates' postings.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72)
D+ (67-69) D (63-66) D- (60-62) E<60

- Reflections on Your Experiences of Two Tutorials (each 2-3 pages): 10%
You are required to experience two tutorials in the Writing Center this semester. After each visit you should write on your impressions of the experience—how did you feel during the tutorial? In what ways was it helpful? Were there any drawbacks to the experience? When writing your second reflection, you should also compare your most recent tutorial experience to your previous tutorial experience. *The due dates for these two reflections are open, and handing them both in by the last day of class is your responsibility.* The due dates are flexible because I would like to encourage you to go to the Writing Center when you have a genuine interest in working with a tutor on any writing assignment for this or any other class or project. You can go to the Writing Center at any stage of the writing process, from “empty-handed” brainstorming to final revisions. I strongly recommend that you plan to hand in your first reflection by mid-semester. *Submit as paper hardcopies.*
- Observation & Analysis of Two Writing Center Tutorials (each 3-5 pages): 20%
You are to arrange to observe two tutorials in the Writing Center and subsequently write an analysis of each session, including analysis of the environment, the writer’s and tutor’s body language, and of the strategies and responses of both writer and tutor. *Draw from (and cite) at least two of our course readings to help you explore and explain the dynamics of the sessions.* When writing your second analysis, you should also compare your most recent observation to your previous tutorial observation. We will share our findings in class roundtable discussions. *Submit as paper hardcopies.*
- Writing across the Curriculum Research Project (7-9 pages): 20%
Because many students who take advantage of the Writing Center’s services will be pursuing majors and projects in disciplines you are unfamiliar with, this project asks you to learn about the kinds of writing performed outside your major discipline. This project asks you to select from a variety of primary research methods to learn about writing in the discipline you select, such as: interview of a faculty member, rhetorical analysis of scholarly articles, analysis of discipline-specific writing guidebooks, and analysis of writing assignments given in courses in the discipline. We will share our findings on Blackboard and in short presentations to the class.
- Tutoring Philosophy (3-4 pages): 15%
This essay is your opportunity to reflect on a semester of reading and discussion and craft a vision for yourself as a writing tutor. How do you plan to work with students as a writing tutor, and what thinking, reading, and research inform your plans?

Format for Your Written Assignments: All major assignments will be submitted electronically to the appropriate discussion board on our Blackboard website. This procedure will make your final work available for the rest of the class to see and read. Once graded, your work will be returned to you with comments via the Blackboard mail feature (and thus grades and instructor comments will not be publicly posted to the class).

- Please format your major assignments in this way: On the first page place the following information in the upper left-hand corner, single-spaced: Your name; my name; English 360y, and the date the assignment is handed in. Double space the body of your paper, use a 10 or 12-point serif font (eg. Times New Roman), and use 1 inch margins all the way around the text. In other words, format your papers as you would following the MLA conventions for printed academic essays.
- Save your work as a “rich text file” (.rtf) that any word processing program should be able to access and save your work with a simple file name that contains your last name and has *no spaces or unusual characters* in it. For instance, I would save my Writing Autobiography with this file name “wilderwritingautobio.rtf.”
- Upload your assignment to the designated discussion board on Blackboard much as you would an attachment to an email.

Late Assignments: Assignments must be turned in to Blackboard before class on the date they are due as listed in our course schedule. Late final essays may be penalized by lowering the grade earned one full grade for each day of class after the due date the essay is late.

If you have questions about a grade you receive in this course, wait at least 24 hours after receiving the grade to contact me (please read carefully all feedback and develop specific questions). However, do not wait until the end of the course to contact me. Any substantial question about a grade must be made within two weeks of receiving the grade. Do not discard any assignments until you receive a final grade for the course.

Attendance: You are expected to be punctual, present, and engaged for the entire duration of each week's class meetings. **If you have more than four absences you will not pass the course.** Save these "excused" absences to use when you are sick, or when you have an emergency. I will take attendance at the start of every class. If for any unfortunate reason you arrive late, it is your responsibility to see me after class to ask to be marked present.

Disability Resources: Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations. About the DRC: <http://www.albany.edu/disability/prospective-new.shtml>

Scholastic Honesty: Turning in work that is not your own or any other form of scholastic dishonesty will result in a major penalty, including possible failure for the assignment or the course. If it appears that you have committed some form of scholastic dishonesty, such as plagiarism or collusion, I will contact you to discuss the matter at once and bring the matter to the attention of the Dean for Undergraduate Education. The incident will be treated in accordance with the University at Albany policies, and further penalties of confirmed, egregious cases can include suspension or expulsion.

From the University's Undergraduate Bulletin, Academic Regulations:

Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

Examples of plagiarism include: failure to acknowledge the source(s) of even a few phrases, sentences, or paragraphs; failure to acknowledge a quotation or paraphrase of paragraph-length sections of a paper; failure to acknowledge the source(s) of a major idea or the source(s) for an ordering principle central to the paper's or project's structure; failure to acknowledge the source (quoted, paraphrased, or summarized) of major sections or passages in the paper or project; the unacknowledged use of several major ideas or extensive reliance on another person's data, evidence, or critical method; submitting as one's own work, work borrowed, stolen, or purchased from someone else.

For documentation purposes, it will be important to keep track of resources you consult during your writing process. I may ask you to provide me with photocopies or printouts of research materials you use. If you have any questions about the use you are making of sources for your assignments, see me **before** you hand in your work.

ENG 360y Tutoring & Writing Course Schedule:

Week	Day	Readings to prepare to discuss in class	Assignments & In-class Activities	Discussion Board
1	1/21		Introductions. Introduction to Writing Autobiography assignment. Introduction to Reflections on Your Experience of Two Tutorials assignment.	
2	1/26	<u>Bedford Guide</u> : “Introduction for Tutors” <u>Course Packet</u> : North “The Idea of a Writing Center”		Why do you think North “revisited” his earlier article? What is his later reaction to his earlier article? Have you ever wished to similarly “revisit” something you wrote earlier? Why?
	1/28	<u>Course Packet</u> : North “Revisiting ‘The Idea of a Writing Center’”		
3	2/2	<u>Course Packet</u> : Fulwiler “Provocative Revision”	Draft of Writing Autobiography due. <i>Bring hard-copy to class.</i> Practice tutorial sessions.	Have you previously used any of the techniques for revision that Fulwiler describes? Why? What was the outcome?
	2/4	<u>Course Packet</u> : Blaauw-Hara “Why Our Students Need Instruction in Grammar, and How We Should Go about It” <u>Style</u> : Lessons 1 & 2	Introduction to <u>Style</u> collaborative presentation assignment.	
4	2/9	<u>Bedford Guide</u> : Chapter 2 “The Writing Process” <u>Course Packet</u> : Sommers “Revision Strategies of Student Writers and Experienced Adult Writers”	Writing Autobiography due.	What surprised you when reading either Sommers’ or Rymer’s article?
	2/11	<u>Course Packet</u> : Rymer “Scientific Composing Processes: How Eminent Scientists Write Journal Articles”	Introduction to “How I Write” Process Analysis assignment.	
5	2/16	<u>Bedford Guide</u> : Chapter 3 “Inside the Tutoring Session” <u>Course Packet</u> : Godbee “Toward Explaining the Transformative Power of Talk about, around, and for Writing”	Introduction to Observation & Analysis of Two Writing Center Tutorials assignment.	Open response to readings.
	2/18	<u>Bedford Guide</u> : Chapter 4 “Helping Writers throughout the Writing Process” <u>Course Packet</u> : Brooks, “Minimalist Tutoring: Making the Student Do All the Work” and Shamon and Burns “A Critique of Pure Tutoring”		
6	2/23	<u>Course Packet</u> : Carino “Power and Authority in Peer Tutoring” and Corbett “Tutoring Style, Tutoring Ethics: The Continuing Relevance of the Directive/Nondirective Instructional Debate” <u>Style</u> : Lesson 3	<u>Style</u> Lesson 3 presentation	Share your observations of and reactions to Thursday’s in-class tutorial demonstration.

Week	Day	Readings to prepare to discuss in class	Assignments & In-class Activities	Discussion Board
	2/25		Draft of “How I Write” Process Analysis due. <i>Bring hard-copy to class.</i> In-class tutorial demonstration session.	
7	3/1	<u>Bedford Guide</u> : Chapter 7 “Helping Writers across the Curriculum” <u>Course Packet</u> : Zemliansky “A Balancing Act of Efficiency and Exploration: Tutoring Writers in Advanced Classes” and Walker “The Debate Over Generalist or Specialist Tutors: Genre Theory’s Contribution” <u>Style</u> : Lesson 4	“How I Write” Process Analysis due. Introduction to Writing across the Curriculum Research Project. <u>Style</u> Lesson 4 presentation.	Response to your classmates’ “How I Write” Process Analyses: Do you see any patterns among them?
	3/3	<u>Course Packet</u> : Dowdey “Citation and Documentation across the Curriculum” <u>Style</u> : Lesson 5	<u>Style</u> Lesson 5 presentation.	
8	3/8	<u>Course Packet</u> : Myers “Stories and Styles in Two Molecular Biology Review Articles” <u>Style</u> : Lesson 6	<u>Style</u> Lesson 6 presentation.	Describe an experience you had writing in an unfamiliar context for an audience you did not know much about.
	3/10	<u>Style</u> : Lesson 7	Writing across the Curriculum Research Project topic proposal due. <i>Bring hard-copy to class.</i> <u>Style</u> Lesson 7 presentation.	
9	3/15	<i>No class. Spring break.</i>		
	3/17	<i>No class. Spring break.</i>		
10	3/22	<u>Course Packet</u> : Thompson “Scaffolding in the Writing Center: A Microanalysis of an Experienced Tutor’s Verbal and Nonverbal Tutoring Strategies” <u>Style</u> Lesson 8	<u>Style</u> Lesson 8 presentation.	If you were to conduct a study of writing center practice using methods similar to those used by Thompson or Lavelle and Zuercher, what about writing center practice would you investigate and why?
	3/24	<u>Course Packet</u> : Lavelle and Zuercher “The Writing Approaches of University Students” <u>Style</u> : Lesson 9	<u>Style</u> Lesson 9 presentation.	
11	3/29	<u>Bedford Guide</u> : Chapter 5 “The Writers You Tutor” <u>Course Packet</u> : Rose “Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer’s Block” and Neff “Learning Disabilities and the Writing Center” <u>Style</u> : Lesson 10	<u>Style</u> Lesson 10 presentation.	Open response to readings.
	3/31		Observation & Analysis of a Writing Center Tutorial #1 due. <i>Bring hard-copy to class.</i> Roundtable discussion of observations.	

Week	Day	Readings to prepare to discuss in class	Assignments & In-class Activities	Discussion Board
12	4/5	<u>Course Packet</u> ; Myers “Reassessing the ‘Proofreading Trap’: ESL Tutoring and Writing Instruction” and DiPardo “‘Whispers of Coming and Going’: Lessons from Fannie” <u>Style</u> : Lesson 11	<u>Style</u> Lesson 11 presentation.	Reflect on your experience as the writer during Thursday’s in-class tutorials. Describe something your tutor helped you see about your draft that you would have been unlikely to have seen on your own.
	4/7	<u>Bedford Guide</u> : Chapter 1 “The Writing Center as a Workplace” and Chapter 9 “Summing It All Up” <u>Course Packet</u> : Cooper “Really Useful Knowledge: A Cultural Studies Agenda for Writing Centers” <u>Style</u> : Lesson 12	Rough draft of Writing across the Curriculum research project due. Bring hard-copy to class. In-class tutorial sessions. Introduction to Tutoring Philosophy assignment. <u>Style</u> Lesson 12 presentation.	
13	4/12	<u>Course Packet</u> : Blau and Hall, “Guilt-Free Tutoring: Rethinking How We Tutor Non-Native-English-Speaking Students” <u>Style</u> : Appendix I: Punctuation	<u>Style</u> Appendix I: Punctuation presentation.	Open response to readings.
	4/14	<u>Course Packet</u> : Williams, “Tutoring and Revision: Second Language Writers in the Writing Center” <u>Style</u> : Appendix II: Using Sources	<u>Style</u> Appendix II: Using Sources presentation.	
14	4/19	<i>[Please note the English Undergraduate Research Conference is scheduled for 4/20. Please consider participating and attending!]</i>	Writing across the Curriculum Research Project due. Presentations of Writing across the Curriculum research projects.	What do you feel is the most important thing you learned from your classmates’ presentations this week?
	4/21		Presentations of Writing across the Curriculum research projects continued.	
15	4/26	<u>Bedford Guide</u> : Chapter 8 “Coping with Different Tutoring Situations” <u>Course Packet</u> : Freed “Subjectivity in the Tutorial Session: How Far Can We Go?” and Sherwood “Censoring Students, Censoring Ourselves: Constraining Conversations in the Writing Center”	Rough draft of Tutoring Philosophy due. Bring hard-copy. In-class tutorial sessions.	Chapter 8 of <i>The Bedford Guide for Writing Tutors</i> presents many “don’t” behaviors to avoid as a tutor. Given your experiences this semester, can you imagine a scenario in which you might violate this guidance? Explain.
	4/28		Observation & Analysis of a Writing Center Tutorial #2 due. Bring hard-copy to class. Roundtable discussion of observations.	
16	5/3		Tutoring Philosophy due. Wrap-up.	<i>The discussion forum is now closed for the semester.</i>

African American Literature

Fall Semester 2016

AENG 369, 3 credits, No Pre-Req's

Tues. & Thurs. 8:45-10:05 HU123

Christina Thyssen (HU 339)

cthyssen@albany.edu

Office Hours: Tuesday and Thursday 10.10am—11.40am

Course Description

Through reading, writing, discussion and performance this course will introduce students to some of the most influential literary and vernacular texts emerging from the African American cultural context. For the most part, these literary and vernacular works will be considered in relation to the historical moments in which they were produced. This historicized approach will enable class discussions to focus on the way in which black literary production chronicled, reflected and contributed to African America's varied, vexed relation to the American "democratic project." Attention to history will also lead students into considerations of the intimate connection between the aesthetic choices of African American writers and the evolving legal and social statuses of black people in America.

Course Objectives

Students will be able to:

- Identify important texts, events and figures in African American literary history
- Describe the relations between historical contexts and cultural texts
- Explain how (religious, sexual, racial, national, gender, class, etc.) identities influence cultural texts
- Recognize and analyze recurring political and aesthetic themes in African American literary history
- Assess the implications of intertextuality in African American literary history
- Share Knowledge in the community
- Collaborate selflessly on at least one group project

Required Texts

Most course readings will be found in the *Norton Anthology of African American Literature*. However, we will read a novel, and a collection of poems that are not in the *Norton Anthology*, and from time to time copies of short texts (essays or poems) will be distributed to students in class. The following books are required for the course:

Coval, Kevin, et. al. eds. *The BreakBeat Poets*

Gates, Henry Louis Jr. and Nellie Y. McKay, eds. *Norton Anthology of African American Literature*.

Kendi, Ibram. *Stamped from the Beginning: The Definitive History of Racist Ideas in America*

Whitehead, Colson. *The Underground Railroad*.

Course Requirements and Evaluation

The single most important requirement for this class is engaged interaction with the assigned texts. Most elements of evaluation for this class will serve to measure the demonstrable quality of your engagement with the texts encountered in the course.

Grade Breakdown

Class Discussions and In-Class Assignments:	20%
Critical Essay 1:	10%
Critical Essay 2:	20%
Large Group Ubuntu Project:	20%
Final Reflection:	20%
Community Engagement Work:	10%

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

Class Discussions and In-Class Assignments:

A significant portion of your grade will be determined by the quality of your participation in the discussions that will take place during every class session. Discussions that are provocative and instructive will not be possible if assignments are not taken seriously; therefore, your class discussion grade will not simply index your contributions to classroom conversations, it will also reflect the depth of your engagement with assignments that you do both inside and outside the classroom. For example, you may be given a homework assignment that is meant to prepare you for a class discussion. Or, you may have to participate in a group activity that takes place during class time. These assignments will contribute to your class discussion grade. If you haven't done the homework assignment, or if you don't involve yourself in class activities, you won't be prepared for class discussions. But, if you've done the reading and other preparatory assignments, and if you sincerely engage in class activities, you will be able to articulate opinions about our texts, and issues arising from those texts, with conviction. Finally, remember that sincerity and thoughtful open-mindedness are among the hallmarks of a first-rate conversationalist; because much of this course will be a conversation of sorts, those traits will be important.

Obviously you cannot participate in class discussions if you are not *in class*. That means that **attendance** will also be factored in to your class discussion grade. If you miss more than two class meetings, you run the risk of failing the course.

Reading **quizzes** will also be included in your discussion grade.

Community Engagement Assignments:

Each student will participate in at least one organized effort to bring the learning of the course into a community beyond the classroom. Students will have several options to choose from—it is likely that we will engage with students at the elementary and high school level, and with local library reading groups. These efforts will require extracurricular logistical coordination (i.e. you will have to do things outside of class time) and a high degree of commitment from each participant. Each of these opportunities for community engagement will be detailed once the semester gets underway.

Critical Essays:

The critical essays will measure your ability to construct sustained, logical and persuasive arguments in response to assigned texts. Writing is a form of articulation that often provides a measurable form of thinking. Thus, the essays you produce will help me to measure the quality of your thinking as it pertains to material that we encounter in this course. The grades you receive on these assignments will correspond to the originality and persuasiveness of your arguments, your technical (syntactical, grammatical) acuity, and the eloquence of your expression.

For the two **critical essay** assignments I will give you several writing topics, one of which must be selected for development in a four page argumentative essay. Topics will be distributed two weeks prior to the essay due dates.

These are the *general grading-guidelines* I apply to essays:

An “A” essay will be technically sound in all aspects: it will have few—if any—grammatical, syntactical or spelling errors; it will be guided by a strong thesis that is original and provocative; its arguments will demonstrate clear logic and will support the thesis; it will be coherent and balanced. It will be an excellent piece of writing.

A “B” essay will be technically sound in almost all aspects: it will have few grammatical, syntactical or spelling errors; it will be guided by a strong thesis that is original but perhaps not as provocative as it might be; while its arguments will demonstrate clear logic and will support the thesis, they may lack conviction and fail to account for obvious counter-arguments; it will be coherent and balanced, but may also be hampered by abrupt transitions and choppy writing. It will be a good piece of writing.

A “C” essay will suffer from grammatical, syntactical or spelling errors. Its thesis will be undefined and weak; it will probably not be original or provocative. Its arguments will probably lack conviction and they will fail to account for obvious counter-arguments. It will probably be hampered by a lack of coherence and confusing writing. It will be a passable but relatively unconvincing piece of writing.

A “D” essay will demonstrate obvious disregard for the assignment. Incoherence or an unacceptable number of grammatical, syntactical or spelling errors will mar it at every turn. It will probably lack a central thesis. Its arguments will be unconvincing and its writing will be scattered and incoherent. It will be a piece of writing that barely meets the requirements of the assignment.

An “F” paper will be absolutely incoherent and will bear no semblance of a thesis and argument. It

will fail to meet the expectations of the assignment in any way.

Large Group Ubuntu Project:

This will be the culminating event of the semester. All students will participate in a performance-presentation that ties together the semester's themes, ideas, arguments, questions, jokes, images, songs, and sadnesses. Each student will contribute to the development and presentation of a single creative, amalgamative text that, in collage-fashion, brings together a series of individual texts produced by students. Because of its fluid, unorthodox and collectivist character, the details and contours of this assignment will be determined by students as the semester unfolds. The assignment is especially challenging because it requires intense collaboration, humility, sacrifice and commitment. It is especially rewarding for the same reasons.

Further instructions will be distributed at appropriate points during the semester.

Final Reflection:

After the completion of the final performance, students will submit a three page personal statement reflecting on the experience of participating in the Large Group Collaborative Assignment.

Misc.

There is no opportunity for "make-up" work. You cannot bolster your grade by doing special assignments.

I can never project the final grade of any student. Please do not ask me to imagine what your final grade may be. Final grades can only be determined once every assignment has been completed and assessed. If at any time before the end of the semester you feel that a certain final grade in this course is assured, you are mistaken.

Do not plagiarize. Integrity is expected. If you're wondering what it means when integrity is expected, take a look at the University's Academic Integrity Standards: http://www.albany.edu/studentconduct/standards_of_academic_integrity.php

Schedule

(All readings can be found in the *Norton Anthology* unless otherwise noted. All readings should be completed for the first class meeting of the week for which they are scheduled.)

Week 1 – Aug. 30 & Sep. 1

Introductions: African American Culture, the Study of a Tradition and the Analysis of Texts

Biographical Playlist Assignment
+ 1 Selection from *The BreakBeat Poets*

Week 2 – Sept. 6 & Sept. 8

Mastering Writing: First Forays and the Antebellum Era

Stamped from the Beginning: Prologue & Part 1

from *The BreakBeat Poets*: “Small Poems for Big,”
“stockholm syndrome,” “how to get over (for kanye)”

Lucy Terry: “Bars Fight”

Phillis Wheatley: “On Being Brought from Africa to America,”
“To His Excellency General Washington,” “To the Right Honorable
Earl of Dartmouth,” “To the University of Cambridge”

Distribution of writing topics for Critical Essay 1

Week 3 – Sept. 13 & Sept. 15

Mastering Writing: The Poetics and Politics of the Slave Narrative

Stamped from the Beginning: Part 2

Frederick Douglass: *Narrative of the Life of Frederick Douglass*

Also read “Narrative of Jim Taylor” on Blackboard.

Introduction to Community Engagement and Ubuntu Assignments

Week 4 – Sept. 20 & Sept. 22

Slave Narratives: The Gothic & The Sentimental

Stamped from the Beginning: Part 3 / Chapters 13 - 15

Frederick Douglass: *Narrative of the Life of Frederick Douglass*

Critical Essay 1 Due:

Upload on Blackboard by 11:59 pm on Monday, September 26.

Week 5 – Sept. 27 & Sept. 29

Whitehead: *The Underground Railroad*

Week 6 – (Oct. 4 No Class) & Oct. 1

Whitehead: *The Underground Railroad*

Week 7 – Oct. 11 & (Oct. 13 No Class)

Whitehead: *The Underground Railroad*

Distribution of writing topics for Critical Essay 2

Week 8 – Oct. 18 & Oct. 20

Stamped from the Beginning: Part 3/ Chapters 16 - 20

The Vernacular Tradition: Spirituals, Rhymes, Ballads, and Folktales:

“City Called Heaven,” “Go Down Moses,” “Steal Away Jesus,” “The Signifying Monkey,” “~~Wild Negro Bill~~,” “John Henry,” “Railroad Bill,” “Stackolee,” “Shine and the Titanic,” “All God’s Chillen Had Wings,” “Brer Rabbit Tricks Brer Fox Again,” “The Wonderful Tar-Baby Story”

Week 9 – Oct. 25 & Oct. 27

Reconstruction and the Weight of Culture: Negotiating Orality and Literacy

Paul Laurence Dunbar: “Ode to Ethiopia,” “A Negro Love Song,” “The Colored Soldiers,” “An Ante-Bellum Sermon,” “Not They Who Soar,” “When Malindy Sings,” “We Wear the Mask,” “Little Brown Baby,” “Sympathy”

Critical Essay 2 Due:

Upload on Blackboard by 11:59 pm on Monday, October 31.

Week 10 – Nov. 1 & Nov. 3

Stamped from the Beginning: Part 4 / Chapters 21 - 24

The Folk and the Artist-Intellectual, cont.

W.E.B. Du Bois: selections from *The Souls of Black Folk*
“The Forethought,” “Of Our Spiritual Strivings,” “Of the Meaning of Progress,” “Of the Coming of John”

Week 11 – Nov. 8 & Nov. 10

Stamped from the Beginning: Part 4 Chapters 25 - 29

The Folk and the Form of the Harlem Renaissance

Rudolph Fisher: “City of Refuge”

Langston Hughes: “The Negro Speaks of Rivers,” “The Weary Blues,”
“I, Too,” “Dream Variations,”

Week 12 – Nov. 15 & Nov. 17

The Performance of Poetry

Amiri Baraka: “Preface to a Twenty Volume Suicide Note,” “SOS,” “Black Art”

Audio Texts

Amiri Baraka:
“Black Art” (1967)
https://www.youtube.com/watch?v=Dh2P-tlEH_w

Gill Scott Heron:
“The Revolution Will Not Be Televised” (1970)
<https://www.youtube.com/watch?v=rGaRtqrlGy8>

Nikki Giovanni:
“Ego Tripping” (1971)
<https://www.youtube.com/watch?v=r1o5MNTIrOc&list=PLBB1A9ABBC70F0071&index=5>

“The Great Pax Whitie” (1971)
<https://www.youtube.com/watch?v=ihra0STduy4&index=1&list=PLBB1A9ABBC70F0071>

Felipe Luciano:
“Jibaro, My Pretty Nigger” (1972)
<https://www.youtube.com/watch?v=xWhNe1ju1HI>

“Dope” (1978)
https://media.sas.upenn.edu/pennsound/authors/Baraka/Buffalo-78/Baraka-Amiri_05_Dope_Buffalo_12-8-78.mp3

Jessica Care Moore:
“Black Statue of Liberty” (1995)
https://www.youtube.com/watch?v=3XQVY03yG_c

Saul Williams:
“Coded Language” (2001)
<https://www.youtube.com/watch?v=jzY2-GRDiPM>

Kanye West / Gill Scott-Heron:
“Lost in the World / Who Will Survive in America” (2011)
https://www.youtube.com/watch?v=gtUFRg_5uUM

Week 13 – Nov. 22 & (Nov. 24 no class – Thanksgiving Break)

Large Group Ubuntu Assignment: Workshop Meetings

Week 14 – Nov. 29 & Dec. 1

Stamped from the Beginning: Part 5 – Chapters 32—epilogue

Run DMC, *King of Rock* (1985)
https://www.youtube.com/results?search_query=run+dmc+king+of+rock+full+album

Eric B. & Rakim, *Paid in Full* (1987)
<https://www.youtube.com/watch?v=6Fe0ZwxxDMY>

Week 15 – Dec. 6 & Dec. 8

Large Group Ubuntu Assignment: Presentations/Performances

Tuesday Dec 13: Final Reflections Due (on Blackboard 11:59 pm)

James Lilley
English 372 / 9558, 3 credits, No Pre-req
T 10:30-11:50; Online

jlilley@albany.edu Office:
HUM 333
OH: Th 10:30-11:30; by appt.

Transnational Literature: Global Modernisms: Spring 2021

Course Description: Characterized by stylistic innovation, an emphasis on interiority and a rejection of the constraints of the traditional realist novel, modernism is generally taken to emerge in the late 19th century, flourish in the 1910s and 1920s and to exhaust itself by the close of the 2nd World War. Traditionally, modernism's geographic home has been Western Europe; recently scholars have identified modernist works from around the globe. Our course will read a series of texts from various locations, attending to the different historical circumstances from which these works arise as well as their aesthetic innovations.

Required Texts: Gustave Flaubert, *Madame Bovary* (Penguin ISBN: 978-0143106494); Mulk Raj Anand, *Untouchable* (Penguin ISBN: 978-0141393605); a set of PDFs on Blackboard.

Grading: Grades will be based on two 5-7 page papers and class participation. Each paper is worth 40%, participation is worth 20%. Papers are graded on an A-E basis. Late papers will be marked down a 1/3 grade for each day they are late. I will allow you to rewrite the first paper if you would like to improve your grade. *Note:* I *always* write comments in margins on your papers. I'm told that these sometimes don't show up if you read the paper on the phone. If you have no other way to read the paper, let me know and we'll work something out.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

Class Structure: This course has been converted to an online format due to the pandemic. I am no fan of online education and as soon as possible will never teach online again. But here we are. The first and most important thing to say is that I recognize that this presents challenges for many of you—challenges of access and time as well as the more obvious physical and emotional distress. I have tried to structure the course in such a way as to capture the essential elements of the in-person version, while also building in flexibility to accommodate the unusual circumstances we all find ourselves in. **I implore you to contact me should anything unusual in your life prevent you from fulfilling course requirements.** I am willing—within reason—to work with you to find a way for you to complete the course.

We will meet once a week on Tuesdays on Zoom. Students are expected to come to all twelve class sessions. However, I recognize that it might not always be possible. To that end, you are allowed to make up **three** of these sessions by writing a 2 page response to the reading. These responses must be analytical in nature, though they are not full-blown essays. They can be turned into the Responses section on Blackboard.

What does this all mean for your grade? Class Participation, you will have observed, is part of your grade. This includes both coming to class and talking in class. The class only really works if it is a discussion, so I would ask that you make every effort to participate in our zoom meetings. Because I have already built considerable slack into the schedule, I expect you to attend all of the scheduled zoom meetings. If you miss **more than three** – meaning that you neither attend nor write a response – you will fail the course. The best grade you can get on participation if you attend all classes and never speak (or come to office hours) is a B.

How to prepare for Zoom: Please do your best to imagine that we are actually in class. Do not read emails, watch your facebook feed or text. Try to maintain the minimum of professional courtesy and present yourself as you might in the classroom.

Cameras on: I have discovered that if cameras are optional a large number of students will turn them off which, in turn, means they will drift away from class almost entirely. To try to avoid this problem, *I am requiring you to turn your camera on.* Remember you can always use a virtual background if you are unhappy with whatever environment you find yourself in. Nevertheless, if there is some legitimate reason why you cannot have your camera on, just email me to let me know and we will work something out.

Email: *You must check your Albany email account as I will, from time to time, email you important information about our course.* I am happy to answer questions through email, but I would ask that you hold to the bare minimum of communicational etiquette. Emails to your Professors are not text messages to your friends.

Academic Integrity: It should go without saying that all work must be your own. Any use of outside sources, including general information taken from the internet, must be appropriately cited. Here is the University's definition of plagiarism: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness." Should you be caught plagiarizing, you will fail the course and your violation will be reported to the University. Quite simply, there is no purpose to higher education if you wish me to rubber stamp someone else's work. I spend all my time reading student work and published papers. Do not test me. Every semester I catch someone plagiarizing. Don't let it be you.

Disability Resources: Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide the course instructor with verification of your disability and will recommend appropriate accommodations.

University Policy on Religious Observances:

Absences due to religious observance are covered by New York State Education Law. I am available in office hours to cover any material you might miss for a religious observance.

This course fulfills the International Perspectives General Education Requirement. As such it will enable you to demonstrate

- a knowledge and understanding of the history, cultures and/or traditions of any region, nation, or society beyond the United States; and how that region, nation, or society relates to other regions of the world

while also providing

- an understanding of a region or culture from the perspective of its people(s)
- an ability to analyze and contextualize cultural and historical materials relevant to a region
- an understanding of the reciprocal interactions between individuals and global systems
- an understanding of the economic, political, historical, and cultural relationships between different world regions resulting from contact, interaction, and/or influence

As a 300-level English course this also contributes to the four “core competencies”:

Advanced Writing
 Critical Thinking
 Oral Discourse
 Information Literacy

Websites:

University resource page on COVID:

<https://www.albany.edu/covid-19/teaching-learning/resources-students>

Information about academic integrity:

http://www.albany.edu/undergraduate_bulletin/regulations.html

About the core competencies:

<http://www.albany.edu/generaleducation/implementation-timetable.php>

About the General Education program:

<http://www.albany.edu/generaleducation/>

About the DRC:

<http://www.albany.edu/disability/prospective-new.shtml>

University Policy on Medical Excuses:

http://www.albany.edu/health_center/medicalexexcuse.shtml

Schedule of Readings:

Week 1: 2.2
Introduction

Week 2: 2.9
Perry Anderson, "Modernity and Revolution"; Nietzsche, "Truth and Lies"

Week 3: 2.16
Gustave Flaubert, *Madame Bovary*

Week 4: 2.23
Bovary

Week 5: 3.2
Bovary

Week 6: 3.9
Franz Kafka, "The Metamorphosis"

Week 7: 3.16
NO CLASS; Paper #1 due on Blackboard at 5:00 PM on the 18th

Week 8: 3.23
Jorge Luis Borges, Stories

Week 9: 3.30
Patricia Galvao, *Industrial Park*

Week 10: 4.6
NO CLASS; Classes Suspended University-Wide

Week 11: 4.13
Katherine Mansfield, Stories

Week 12: 4.20
Lu Xun, Stories

Week 13: 4.27
Mulk Raj Anand, *Untouchable*

Week 14: 5.4
Untouchable

Week 15: 5.11
NO CLASS; Extra Office Hours

Final papers due on Blackboard 5.15 at 5:00 PM

English 373: Literature of the Americas (3 credits, No pre-req's)
Almanac of the Dead: The Times of Conquest
Spring 2016

Professor Wendy Roberts

T/Th 8:45-10:05 / SS 133

Office: Humanities 341

Office Hours: T/Th 1:30-2:30 or by appointment

Phone: 442-4075

Email: wroberts2@albany.edu

Learning Objectives:

Students will be able to:

- engage the difficult history and legacy of colonialism in Silko's novel and conquest writings and reflect upon their own role in this process
- construct a critical reading of Silko's text that engages a crucial context for understanding the novel, as well as the current conversation on it
- develop strategies for analyzing the same text for a long duration of time
- create their own academic community by honing their skills as cooperative team members and engaged interlocutors

Course Texts:

All required texts for the course must be in a printed format and brought to class. Texts may be purchased at Mary Jane Books 465-2238.

Leslie Marmon Silko, *Almanac of the Dead*, Penguin (ISBN 0140173196)

Howling For Justice: New Perspectives on Leslie Marmon Silko's Almanac of the Dead (ISBN 978-0-8165-1338-3)

Cabeza de Vaca, *The Account: Alvar Nunez Cabeza de Vaca's Relacion* (ISBN 1558850600)

Course Description

The Content: Just before the 500th anniversary of Christopher Columbus's "discovery" of the New World, the Laguna Pueblo author Leslie Marmon Silko published her novel *Almanac of the Dead* (1991)—an epic rewriting of the violent legacy of encounter. Silko writes the end of European settlement and the return of Native lands by conceptualizing a form of the novel that instantiates Native time. Taking our cues from Silko's novel, this course will move between her late 20th century work and sixteenth century accounts of conquest. Placing Silko's novel at the center will allow it to direct our readings and to place these dominant histories at the periphery.

The Approach: Research shows that learning takes place best in an interactive environment in which learners are held accountable for their work and receive frequent feedback on their progress. I have designed this course around these principles. What will it look like?

The Process: The course content is divided into multiple sequences, with each focused on a specific aspect of the course’s subject. You will do much of the processing and analysis of the literature and fine tuning of your ideas in teams into which you will be placed on the first day of class and will stay in for the entire semester. Your interactions and performance in your team will be crucial to your success in the course. For each sequence, we will go through a similar set of steps:

1. You will read a substantial portion of the reading for the learning sequence on your own and will take a Readiness Assessment Test (RAT) on that section at the beginning of the unit of study. You will actually take each RAT twice—once on your own and once as a team. Both grades count.
2. As the Sequence progresses, you will continue reading literary texts and engage in in-class and out-of-class activities, both on your own and as a member of your team, that are designed to help you gain facility with the material.
3. Each unit will end with a final assessment to demonstrate the fluidity of the knowledge that you have acquired.

Evaluation Method:

Readiness Assurance Process / 5% individual and 5% team)	10%
Frequent, short, in-class tasks and writing (some team, some individual)	10%
2 Short Essay Take Home Exams	20%
2 In Class Essay Exams	20%
Short Paper	10%
Final Paper	25%
Team Member Performance (peer graded)	5%

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

Working in Teams: Reading new material can be difficult– but you are not alone! Learning is best thought of as a collaborative enterprise. As such, you will be working in stable teams for the entire semester. Several graded assignments will involve in-class collaboration with other students, including team tests and assorted critical thinking tasks. At the end of the semester, you will also be asked to evaluate the “helpfulness” of the contributions of each of your team members and to assign a grade that counts as part of their grade for this course. It will **not** be possible to give all members of your team the same number of points.

Attendance and Make-up Policy: Missed assignments receive no credit: there is simply no way to make up “real-time” class work. If you must miss class, you have the following “safety

valves”: 1) The average of the best 90% of your in-class work (both individual and team components) will count toward your grade; 2) the lowest RAT grade (individual and team components) will be dropped from the calculation of your average.

Regarding papers: Late papers will be accepted but marked down one half a letter grade each day they are late.

Lateness-Tardiness Policy: If you need to arrive late or leave early and thereby miss part or all of an in-class assignment, you will receive no credit for that assignment, neither for the individual work nor for the work of your team in your absence. *If you know that it will be difficult for you to consistently get to class on time and stay for the entire period, you should drop the course and take it at a later date, when your life’s circumstances are more manageable.*

Cell Phone and Laptops: Please turn off cell phones before entering the classroom. You are encouraged to bring your laptops/tablets, but please refrain from activities that are not directly related to in-class work. Smart phones are not appropriate for reading course texts.

Plagiarism & Academic Integrity: When you write your papers, you should clearly credit any sources from which you borrow. You should not turn in any work that is not your own. University at Albany considers plagiarism (accidental or otherwise) a severe violation of the educational trust. When you take tests, you must keep your eyes on your own work unless collaboration is explicitly permitted/required. Violating academic integrity in this course will result in a failing grade and an official report to the administration. You may review the University’s policies here: <http://www.albany.edu/eas/104/penalty.htm>.

Provisions for Students with Disabilities: Any student with a verified/documented disability requiring special accommodations should speak to me and to Disability Resource Center (518-442-5490) as soon as possible, and by no later than the second week of classes. All such discussions will be held in the strictest confidence.

SCHEDULE OF READINGS, TESTS, ASSIGNMENTS

[* indicates the reading is on Blackboard]

--New Readings May Be Assigned During the Semester--

- Th Jan 22 Introduction, Teams, practice RAT
- T Jan 27 Reading Due: *Robert Conley, "We Wait"; *Sarris, "Telling Dreams and Keeping Secrets"
Application: Conley and Sarris

Sequence One: Maps and Prophecy

- Th Jan 29 **RAT 1**
Reading Due: Silko, "Five Hundred Year Map" (prior to first page of *Almanac*);
*Shari Huhndorf, "Countermapping in Silko's *Almanac of the Dead*" (end of
"Mapping by Words": The Politics of Land in Native American Literature";
excerpt from Christopher Columbus, *The Book of Prophecies*
- T Feb 3 Application: Silko and Huhndorf
- Th Feb 5 Reading due: *Howling*, Afterward, "Almanac: Reading Its Story Maps after
Twenty Years, An Interview with Leslie Marmon Silko"
Application: Silko and Columbus
Short Essay Take Home Exam due Feb 6 @ Midnight via Blackboard

Sequence Two: To Re-Map

- T Feb 10 **RAT 2**
Reading Due: Silko, "Part One: The United States of America"
- Th Feb 12 Application: Silko, Part One
- T Feb 17 Reading Due: *Howling*, Chapter 6 "Abject Sexualities in Silko's *Almanac*"
Application: Silko, Part One and *Howling*
- Th Feb 19 Application: Silko, Part One
- T Feb 24 Application: Silko, Part One
- Th Feb 26 **In Class Essay Exam**

Sequence Three: False Maps: Conquest Narratives

- T Mar 3 **RAT 3**
Reading Due: Cabeza de Vaca, *Relación*; *excerpt from Bernal Díaz del Castillo,
History of the Conquest of New Spain

- Th Mar 5 Application: de Vaca
- T Mar 10 Application: de Vaca
- Th Mar 12 Reading Due: *Clara Sue Kidwell, “Indian Women as Cultural Mediators”
Application: del Castillo and Kidwell
- T Mar 17 Spring Break
- Th Mar 19 Spring Break
- T Mar 24 Reading Due: *Renato Rosaldo, “Imperialist Nostalgia”
Application: Rosaldo
- Th Mar 26 Application: In Class Reflections
Short Paper Due

Sequence Four: Mapping Violence

- T Mar 31 **RAT 4**
Readings Due: Silko, “Part Two: Mexico” and “Part Three: Africa”; *Andrea Smith, “Rape as a Tool of Colonialism”
- Th Apr 2 Application: Silko, Part Two
- T Apr 7 Application: Silko, Part Three
- Th Apr 9 **In Class Essay Exam**

Sequence Five: Re-Mapping Marx

- T Apr 14 **RAT 5**
Readings Due: Silko, Part Four “The Americas” and Part Five “The Fifth World”;
Howling, “Silko’s *Almanac*: Engaging Marx and the Critique of Capitalism”
- Th Apr 16 Application: Silko, Part Four
- T Apr 21 Application: Silko, Part Four and Marx
- Th Apr 23 Application: Silko Part Five
Short Essay Take Home Exam due Apr 24 @ Midnight via Blackboard

Sequence Six: Maps and Prophecy

- T Apr 28 **RAT 6**
Readings Due: Silko, Part Six “One World, Many Tribes”; *Howling*, Chapter Two
“Sixty Million Dead Souls Howl for Justice in the Americas”; *Howling*, Chapter
Twelve, “The Ground of Ethics”
- Th Apr 30 Application: Silko, Part Six
- T May 5 Application: Silko, Part Six and *Howling*
- Th May 7 Reading Due: *excerpts from *Unsettling Ourselves*
Application: *Unsettling Ourselves*
- T May 12 FINAL PAPERS DUE by Midnight via Blackboard**

AENG 374: CULTURAL STUDIES : A HUMANITIES LAB EXPLORING THE
OBSERVABLE WORLD IN FILM, SCREEN MEDIA, ART, POPULAR CULTURE
AND ARCHITECTURE

Instructor: Professor Mary Valentis

ENGLISH 374 (5337)

3 Credits, no pre-req's required

ONLINE: TuTh 1:30PM - 2:50PM

Office Hours: TuTh 11 A.M. –noon
and by appointment on Zoom

Electronic Mail: mbvbooks@aol.com
Or mvalentis@albany.edu

Course Description/Objectives:

It began with 9/11. The trauma was profound to human beings, to the buildings, to the world as we knew it. Those repetitive televisual images, accompanied by disturbing scenes of loss and outrage, produced a network of complex meanings and memories, and altered multiple social, political, and psychological terrains. Since then, image culture has accelerated, producing sophisticated images and symbolic, political environments that require new ways of seeing and reading to interpret. Whether it was Superstorm Sandy, the massacre at Sandy Hook school, a Royal Wedding, Lady Gaga on the red carpet, *Black Panther*, *Black Lives Matter* painted on the street by the White House, or the brutal murder of George Floyd, our immense gallery of shared images and the memories they evoke confirm the actuality that we are living in a hyperreal, visual age where everything—spectacle, emotions, the public and personal—are amplified and intensified on the visual level. This course aims to demonstrate how we can become visually literate.

Analysis of contemporary culture, and particularly visual culture, calls for the skills and practices of visual literacy: that is, the ability to discern and analyze how meaning is made and transmitted through images. What was once a relatively small and simple body of images has grown in the decades since 9/11, and the influx of digital media that came with it, includes not just painting, sculpture, museums, theater, opera, architecture, and advertisements, but also policing, protests, graphic novels, photography, film, television series, new media, and such spectacles as sporting events, rock concerts, music videos, public trials, mass funerals, fashion, food fests and competitions, dog shows, digital technologies, and so on. But, to complicate matters further, the shift from so-called print culture to visual culture is, in fact, a return to the iconographic practices and the visually literate populace of past centuries: spectacles of church and state, theater and coliseum, cave paintings and labyrinthian formations.

This Visual Humanities Lab will serve as an introduction to the central theories, practices, and history of the new field, visual cultural studies, the built environment, and spectatorship. I have designed an extensive power point to accompany your reading, lectures and our discussions. Visual culture studies draws on contemporary literary theory and the work and ideas of cultural theorists, art historians, museum directors,

filmmakers, celebrities, and app creators for our content. Included in our mix of lectures and discussions, you will attend a virtual film festival on monsters created here at UA; TED talks that will amplify and extend our studies on architecture, the ideology of Starbucks, films and television series that become texts for reading and interpreting the layers of iconographic meanings. We will study the disciplines that contest the distinction between “fine” art and popular forms. Visual Studies offers explicit understandings of the procedures and practices of disciplines and interdisciplinary fields, provides multiple perspectives on the subject matter, reflecting the intellectual and cultural diversity within and beyond the university, emphasizes active learning in an engaged environment that enables students to be producers as well as consumers of knowledge, and promotes critical inquiry about the assumptions, goals, and methods of various fields of academic study and the interpretive, analytic, and evaluative competencies central to intellectual development. Your final project will afford the opportunity to make a video, develop an app, critique a mini series, write a series of film reviews, paint a mural, or a graphic novel and so on.

REQUIRED TEXTS:

VISUAL CULTURE, RICHARD HOWELLS, JOAQUIM NEGREIROS 3rd EDITION

THE GREAT GATSBY A NOVEL BY F. SCOTT FITZGERALD

FILMS:

A DANGEROUS METHOD, THE PHANTOM THREAD, THE GREAT GATSBY.

TELEVISION:

THE SOPRANOS (COLLEGE EPISODE), KILLING EVE, LITTLE FIRES EVERYWHERE, THE MINI SERIES

TENTATIVE SCHEDULE AND ASSIGNMENTS

August 25 Introduction to Post Print Culture: Image Culture, Discussion of our Campus Architecture and Beginning to Learn how to Read the Built Environment.

Reading: Visual Culture Chapter One on Iconology. Besides the reading please bring a dollar bill with you to class on Thursday.

August 25-September 3 ICONOLOGY

Iconology: Definition, Symbolism, The Dollar bill and the fake presidential seal. Erwin Panofsky’s system for visual analysis. We will look at Annie Liebowitz celebrity portraits for Rolling Stone, Van Eyck’s Arnolfini Wedding Portrait, the Beatles White Album, Serena Williams for Vogue, genres of representation; the images of our time

<https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/renaissance-art-europe-ap/v/van-eyck-portrait-of-giovanni-arnolfini-and-his-wife-1434>

September 3 - September 10
VC Reader Art History

Reading: Visual Culture, Chapter Three, Art History

This section will survey traditional narratives about the history of art using Ernest Gombrich as the conventional art historical imagination. In the tradition, there is a great art and great artists tradition much like the great books tradition in literary studies as well as periodizing. We will look at Botticelli's *The Birth of Venus*, DaVinci's *Mona Lisa*, Picasso's *Guernica* as well as the various schools of arts including the High Renaissance, impressionism, cubism, abstract expressionism and so on.

September 10--22 IDEOLOGY

Reading: Chapter Four in VC reader Ideology

Ideology refers to the underlying themes, positions, stances of a text that are not overt. We will study four major critics in depth: Foucault, Barthes, Mulvey. And we will focus on Velasquez' *Les Meninas*, Picasso, *Les Meninas* to study class struggle, gender issues, nudity, privileged gazes, male gaze, phallogentrism.

September 22 Brouillet and *The Performance of Hysteria Une leçon clinique à la Salpêtrière* "A Dangerous Method" film screening

September 24 *A Dangerous Method* screening and discussion

September 29-October 8

Reading VC Reader Semiotics and Popular Culture

Sassure and post structuralism, signification, logos, Starbucks, Mercedes Benz, Marx and the concept of commodity fetishism, celebrity culture, Baudrillard and the Matrix: the Desert of the Real

October 8 Midterm Review and Exam sent Out Due Back October 13

October 15-18 Film Festival Discussion of Monsters and Film Chapter 9

Students will watch the film festival which will be in an online format

October 20 *The Black Swan* Prepare film for discussion (Aronofsky)

October 22 The Black Swan continue discussion

October 27 Boz Lehrmann's Great Gatsby screening

October 29 The Great Gatsby (Boz Lehrmann) Screening and discussion

November 3 The Girl in the red coat Schindler's List

November 5-17 Television

Reading VC Reader Chapter 10 Television

November 10 The Sopranos College Episode and Discussion Nature's Gaze

November 12 Killing Eve Season 3 Episode 5

November 17 Little Fires Everywhere

November 19 Little Fires Everywhere

November 24 Classes end

GRADING POLICY:

Grading will be based on class attendance: 10%, class participation 20%, a take home midterm exam 35%, and a semester-long project 35%. The final project will be discussed and fully outlined at a later date.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E < 60

ATTENDANCE:

Attendance policy: Each student is allowed 3 unexcused absences; after exceeding that limit, the student's grade will be lowered accordingly. Attendance does not mean "just showing up," but requires the student to come fully prepared and to be fully engaged in class discussions and lectures.

Other items: Cell phones should be turned off and put away during class unless we are using them for class, and **please** try and limit bathroom breaks to before and after class.

Plagiarism, that is the failure to credit your sources (whether it is a direct quote, a paraphrase or a general idea or line of thinking) will not be tolerated. Papers and exams should be well documented and include quotations and paraphrases of information on websites.

Incompletes: No grades of incomplete will be given unless you have completed the major part of the coursework and have a documented medical or other emergency. I believe but am not sure that the S/U or pass fall option will be in place this semester.

AENG 399z Honors Seminar
The Medical Imagination: Contagion Narratives

ENG 399Z (class number: 3544), 3 Credits
Spring 2019
BB 213
MW 4:15-5:35 p.m.

Prof. Richard Barney
Office: HU 319
Office Hours: M 5:45-7 p.m., W 3-4 p.m.
Office phone: 442-4062
rbarney@albany.edu

Pre-requirements: Permission of Instructor

Required Texts (at the University Bookstore):

Note: Please be sure to obtain the specific editions indicated below.

Daniel Defoe, *Journal of the Plague Year* (Oxford UP 2010) ISBN 978-0-19-957283-0
Charles Brockden Brown, *Arthur Mervyn* (Hackett 2008) ISBN 978-0-08-7220921-3
Mary Shelley, *The Last Man* (Oxford UP 2008) ISBN 978-0-19-955235-1
Albert Camus, *The Plague* (Vintage 1991) ISBN 978-0-67972021-8
Margaret Atwood, *Oryx and Crake* (Anchor 2004) ISBN 978-0-38572167-7
Tony Kushner, *Angels in America* (Theater Communications Group 2013) ISBN 978-1-55936384-6
MLA Handbook, 8th ed. (Modern Language Association 2016) ISBN 978-8-90072021-1

This introductory seminar in the Honor's Program sequence begins with the question: What are the psychological, social, political, and global stakes of representing the spread of disease in the West from the 17th century to the present? This course will work to answer that question by exploring the portrayal of the Black Plague, smallpox, yellow fever, Avian Flu, AIDS and other epidemics in prose, fiction, film, and medical discourse. Beginning with earlier literary portrayals of biomedical devastation such as Daniel Defoe's *Journal of the Plague Year* (1722), we will also consider more recent representations from the 19th to the 21st century by studying texts ranging from Mary Shelley's *The Last Man* (1824) to Albert Camus's *The Plague* (1947) to Margaret Atwood's *Oryx and Crake* (2003), as well as films such as Steven Soderbergh's *Contagion* (2011). Along the way, we will also study several theoretical perspectives on the significance of contagion narratives such as those offered by Patricia Wald, Raymond Stephanson, Stephen Dunning, and Ernest Gilman. Over the course of the semester, you will develop your proficiency in advanced research strategies. You will also practice incorporating historical, theoretical, and scholarly materials into a sustained argument based on the close reading of a text: key abilities in the development of next year's thesis.

Course Objectives:

- Advance reading, writing, and research skills in preparation for thesis writing
- Provide a broad historical perspective on the literary and filmic representation of disease as a crucial scientific, social, and political challenge
- Strengthen the ability to comprehend, analyze, and deploy arguments regarding the literary, theoretical, and sociopolitical stakes of contagion narratives
- Cultivate an ethos of sharing one's critical insights and independent research in the classroom and in other public contexts

Requirements and Evaluation:

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ENG 399Z / 2

Preparation and participation	15%
Close Reading paper	20%
Archive Project paper	25%
Final Research paper	30%
Presentation of Research	10%

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

Preparation and Participation include:

Attending class. Consistent attendance is a must, because the quality of the class depends on your contribution to discussion. Be sure you are here: each absence beyond two unexcused instances will detract from your final average by one-third (example: B → B-). I expect you to consult with your classmates or me concerning any material you may have missed because of absence, so that you are fully prepared when you arrive for the next class.

Please also be prepared to stay in class for the entirety of each meeting. Otherwise, it becomes far too distracting, especially given our small numbers, to have people coming and going during our discussions. If you have any medical reason for needing to leave class in such a manner, let me know as soon as possible so that we can come to an arrangement.

Demonstrated Reading. Always bring the assigned reading in hard copy to class, particularly when the reading comes from essays posted on Blackboard. Bringing hard copies to class counts as part of consistent attendance: after one failure to do so, I will count those as absent who do not bring hard copies of our readings to class thereafter.

Get into the habit of taking substantial notes while you are reading, so that you come well prepared to contribute to our class conversations, while also producing material that should be useful for future papers. Research indicates that taking notes in longhand significantly improves retention of the material you are reading (see [this link](#) for the Association for Psychological Research website on this point). Taking notes in class will produce a similar benefit.

Please note: given the length of the novels we will be studying this semester, you should be prepared to read up to approximately **two-hundred and fifty pages per week** on occasion.

Checking UAlbany email daily: It is University policy that students use their UAlbany e-mail account to stay abreast of communication. I use e-mail regularly to communicate important changes in the schedule, update assignments, or let you know about other developments.

Papers:

Close Reading Paper (5 pages): a short argumentative essay based on your close reading of one of the first two novels in the semester.

Archive Project Paper (6-7 pages): a short argumentative essay based on your research in an area relevant to the course's focus. The resources for that research can include digital databases such as Eighteenth-Century Collections Online (ECCO) or Nineteenth Century Collections Online (NCCO).

Final Research Paper (15-18 pages): a substantial argument informed by historical context, critical or theoretical concepts, and other related research that a) expands significantly on your Close Reading paper, b) expands significantly on your Archive Project paper, or c) pursues a new topic relevant to the course. There will be several stages to completing the project, including a statement of rationale and an annotated bibliography. Final versions of your paper should conform to MLA style (the 8th edition) and be uploaded to Blackboard by the deadline.

Please note: Deadlines for all the papers are firm, and late papers will suffer a letter grade for each day they are tardy.

Plagiarism: Plagiarism is a serious offense with harsh consequences. Depending on the severity of the offense, it may result in suspension, expulsion, or a failing grade for the course. The *Undergraduate Bulletin* defines plagiarism as

presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgement, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

For details, including examples, see the *Bulletin*:

http://www.albany.edu/undergraduate_bulletin/regulations.html.

The University Library also has an internet tutorial on avoiding plagiarism:

<http://library.albany.edu/usered/tutorials.html>.

Presentation of Research:

Everyone will sign up to deliver a short (8- to 10-minute) presentation regarding their final

research project. This can entail reading from a prepared paper, while it can also include using the blackboard, providing handouts, or employing images in PowerPoint. I will give you detailed guidelines about your presentations once we reach that part of the semester. Presenting your work in this fashion is crucial preparation for what you will be doing next year in ENG 498 and 499, both of which require presentations for an audience that can include the English Department members at large. By sharing your findings with your peers, you are doing what professional scholars do: helping to disseminate and spark interest in new knowledge, even if it's simply a new way of looking at something that has long been familiar.

The Honors Lab (HU 373): All English Honors students have access to the Honors Lab, which has computers and a printer for your use, as well as a collection of the theses produced over the years by past graduates. To enter the lab, punch the code 2481* into the keypad on the door; a green light will flash and you can then open the door. Please note that you should not share this code with anyone who is not an Honors student. Feel free to drop by the lab anytime, if only for some peace and quiet.

Electronic Devices. You are allowed to use laptops or tablets in class so long as they are *exclusively* for the purposes of accessing course texts (e.g., via Kindle) or otherwise contributing directly to class discussion. This is a provisional privilege, subject to being immediately revoked should it be abused by using such devices for other purposes (checking email, etc.); it will also incur the additional penalty of 25% deducted from your highest quiz grade. Cell phones should be **silenced and completely out of sight** during class time; any time I may see them in view other than before class begins or after it ends will incur the penalty of 25% deducted from your highest quiz grade, a penalty that can be applied multiple times.

Accommodation for Coursework: any students who need accommodation for learning or other disabilities should bring this my attention as soon as possible by providing me with documentation of their disability from the campus Disability Resource Center (CC 137). Contact information: 442-5490. Website: <http://www.albany.edu/disability/index.shtml>.

Copyright: Since the course material for this class constitutes intellectual property, reproducing it is legally prohibited without the author's (meaning: my) consent. This includes distributing or selling the syllabus, paper assignments, quizzes, group work sheets, or any other material I provide you in hardcopy, electronically, or on Blackboard to other parties such as Study Blue or Course Hero.

Class Schedule:

Jan. 23	Introduction
Jan. 28	Blackboard: Wald, Introduction to <i>Contagious: Cultures, Carriers, and the Outbreak Narrative</i>

Jan. 30	Defoe, <i>Journal of the Plague Year</i>
Feb. 4-6	Defoe, <i>Journal</i> (cont.)
Feb. 6	Blackboard: Gilman, "The Subject of the Plague"
Feb. 11-13	Brown, <i>Arthur Mervyn</i>
Feb. 18-20	Brown, <i>Arthur Mervyn</i> (cont.)
Feb. 20	Blackboard: Miller, "In Utter Fearlessness of the Reigning Disease" Close Reading Paper due
Feb. 25	Blackboard: Girard, "The Plague in Literature and Myth"
Feb. 27	Paper Workshop (see instructions on Blackboard)
March 4-6	Shelley, <i>The Last Man</i>
March 11-13	Shelley, <i>The Last Man</i> (cont.)
March 13	Blackboard: Wang, "Romantic Disease Discourse"
March 16-24	SPRING BREAK
March 25	No class
March 27	Camus, <i>The Plague</i>
April 1-3	Camus, <i>The Plague</i> (cont.)
April 3	Stephanson, "The Plague Narratives of Defoe and Camus" Archive Project Paper due
April 8-10	Atwood, <i>Oryx and Crake</i>
April 15-17	Atwood, <i>Oryx and Crake</i> (cont.)
April 17	Blackboard: Dunning, "Margaret Atwood's <i>Oryx and Crake</i> : The Terror of the Therapeutic"
April 22-24	Kushner, <i>Angels in America</i> , Part One
April 24	Blackboard: Ogden, "Cold War Science and the Body Politic"
April 29-31	Soderbergh, <i>Contagion</i>
May 6-8	Research Project Presentations
May 11	Final Research Paper due (uploaded to Blackboard by 3:30 p.m.)

E. Schwarzschild (he/him/his)
Associate Professor
Class: TTH 1:30-2:50/online
Office: HU324 & Zoom
Office hours: W 10:30-12:30, & by appt.
Office phone: 442-4385
E-mail: eschwarzschild@albany.edu

SYLLABUS English 402Z (#7274)—Advanced Writing Workshop 3 Credits—Fall 2020

In this advanced workshop we will take an intense approach to the process of fiction writing. We will devote our time not only to writing and revising short stories, but also to reading short stories and talking about them. Throughout the semester, we will try to answer three deceptively simple questions: What is a story? What makes a story “work”? And what can make a story work better? My hope for the workshop is that, by the end of the term, you will have come to appreciate, understand, and experience what a vibrant and varied narrative form the short story can be. **Prerequisite(s):** grade of B or higher in A ENG 302Z or 302W or permission of instructor.

Required Texts:

-Baxter/Turchi (eds.), *Bringing the Devil to His Knees: The Craft of Fiction and the Writing Life*
-Martone/Williford (eds.), *Scribner Anthology of Contemporary Short Fiction*

AND: Occasional PDFs via Blackboard

Recommended Desktop Texts:

An excellent dictionary
The Elements of Style, William Strunk Jr. and E.B. White

Basic Requirements:

ATTENDANCE--Please come to class on time and prepared and ready to Zoom. I know this semester will be far more challenging than usual in so many ways, **but multiple unexcused absences will lower your grade for the course.** Repeated lateness will be counted as an unexcused absence.

PARTICIPATION—More than ever, the success of our workshop format will require your active participation. More importantly, articulating your thoughts about the work of others will help you to better critique your own writing. Remember, also, that your peers are sharing something significant with you. We should treat the work we share with respect and consideration--that is, we should read it, think about it, and discuss it as carefully as we can.

WRITING ASSIGNMENTS--Writing assignments, critiques, and stories need to be turned in on time, typed, carefully proofread, and double-spaced, with page numbers and with 1”

margins all around. There will be weekly writing and reading assignments. We will be using Blackboard to submit and comment upon our work. There will also be occasional in-class writing prompts. At the end of the semester, you will hopefully have workshopped and revised at least two substantial pieces of new writing.

PRESENTATIONS/DISCUSSION-LEADING— You will each have the opportunity to lead a discussion of an outside story. You will also occasionally be asked to take the responsibility for beginning the workshop of a classmate’s story. We will talk more about the requirements for these tasks later in the semester.

READINGS--The requirement here is simple. Keep up with the reading. Read everything more than once. Read texts that are assigned. Read other texts that catch your eye. Read texts you hear about. Read, read, read.

DISCUSSION BOARDS: You will need to make meaningful contributions to our Discussion Boards on Blackboard for each class. These contributions will constitute a major component of your class participation grade. I will post prompts to these boards at the beginning of every week. You will then post replies to my prompt and/or to each other. We’ll also use Discussion Boards to post our comments on your stories. **Your posts should demonstrate that you’re carefully reading our assigned work. Your posts should make original contributions to our ongoing conversation and you should aim to be specific, thoughtful and engaged.**

WORKSHOPPING and CRITIQUING—I’ll have more to say about this when the time comes, but the basic principle is an old one: do unto others as you would have them do unto you. In other words, offer the kind of constructive criticism and consideration that you would like to receive.

Grading:

20% = Attendance and Participation

20% = In-class presentations/discussion leading 60% = Final Portfolio

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

Please note: If you attend class regularly, contribute to discussion, prepare wisely for your presentations, and do all of the assigned work in a timely, thoughtful fashion, your grade should be in the B range. Grades of A and A- are reserved for truly exceptional work.

E-mail:

Feel free to e-mail me to make appointments and to ask questions about your work and to inform me about emergency situations. **You should not** e-mail me to ask about assignments/work that you missed. If you miss class, it is your responsibility to find out what you missed from your classmates and/or Blackboard.

Cell phones and Zoom etiquette:

You will not see my cell phone during class. I do not expect to see yours. If you need access to your cell phone because of an emergency situation, please let me know before class. Otherwise, please consider this workshop a no cell phone zone.

We're all navigating this new remote learning environment together. Please treat our Zoom time together with respect and focus, and please do your best to set up a Zoom environment free of distractions.

Content/Trigger Warning:

We will be reading contemporary fiction as well as new fiction that you create. As a result, it shouldn't be surprising that the content and discussion in this course will necessarily engage with difficult topics from time to time. Some of these topics might be emotionally challenging in ways difficult to anticipate. I will do my best to make this classroom a space where we can engage bravely, empathetically and thoughtfully with difficult content when it comes up. However, if you find any of our reading triggering, you do not need to continue reading it and there will, of course, be no penalty for such a choice.

A Note on Plagiarism:

Don't do it. The work you turn in should be written by you exclusively and originally for this class. The university has extremely strict penalties for plagiarism. See the relevant pages in your Undergraduate Bulletin for more details.

Class Schedule:

8/25—Introduction + read aloud and discuss Paley, "A Conversation with my Father" (PDF)

8/27—Planning workshop schedule + discuss Carver, "Cathedral" (PDF)

9/1—Discuss Packer, "Brownies" (SA) + Spark essay (BD) + first sentence exercise

9/3—Discuss Orringer, "Pilgrims" (SA) + Kincaid, "Girl" (SA) + paragraph exercise

9/8—Discuss Díaz, "Nilda" (SA) + Schwartz essay & Wachtel essay (BD) + voice exercise

9/10—Discuss Butler, "Jealous Husband..." (SA) + Schwartz & Wachtel essays (BD) + exercise

Workshop Week 1: Discuss Johnson, "Car Crash While Hitchhiking" (SA)

--9/15—Workshop Group 1—Samantha & Kait

--9/17—Workshop Group 2—Sam & Katie

Workshop Week 2: Discuss Lahiri, “A Temporary Matter”

--9/22—Workshop Group 1—Henry & Olive

--9/24—Workshop Group 2—Meisa & Jacob

Workshop Week 3: Discuss Saunders, “Sea Oak”

--9/29—Workshop Group 1—Kira & Jenny

--10/1—Workshop Group 2—Sylvie & Amanda

Workshop Week 4: Discuss Minot, “Lust”

--10/6—Workshop Group 1—Melissa & Caitlin

--10/8—Workshop Group 2—Rachelle & Brendan

Workshop Week 5: Discuss O’Brien, “The Things They Carried”

--10/13—Workshop Group 1—Takeru & Lilya

--10/15—Workshop Group 2—Dhayahara & Sam

Workshop Week 6: Discuss Bloom, “Silver Water”

--10/20—Workshop Group 1—Samantha & Kait

--10/22—Workshop Group 2—Katie & Meisa

Workshop Week 7: Discuss Link, “Stone Animals”

--10/27—Workshop Group 1—Henry & Olive

--10/29—Workshop Group 2—Jacob & Sylvie

Workshop Week 8: Discuss Nelson, “Female Trouble”

--11/3—Workshop Group 1—Kira & Jenny

--11/5—Workshop Group 2—Amanda & Rachelle

Workshop Week 9: Discuss Baxter, “The Disappeared”

--11/10—Workshop Group 1—Melissa & Caitlin

--11/12—Workshop Group 2—Brendan & Dhayahara

Workshop Week 10: Discuss Moore, “How to Become A Writer” (PDF on Blackboard)

--11/17—Workshop Group 1—Takeru & Lilya

11/19—Open Mic with the full class

11/24—Open Mic + Conclusions/Celebration with the full class

*****FINAL REVISIONS DUE ON 12/1*****

NOTE: Writers always post stories ONE WEEK BEFORE workshop/discussion

CONTEMPORARY LITERARY AND CULTURAL THEORY
READING ANTIGONE
PROFESSOR SHEPHERDSON

office: Humanities 318
phone: 442-4056
e-mail: cshepherdson@albany.edu
office hours: Wed. 12:30 – 2:00 and by appointment

Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

COURSE DESCRIPTION:

This course has two main goals: it is intended (1) to train students of literature in the practice of close textual analysis, and (2) to help students develop their knowledge of a variety of theoretical perspectives. One recommended strategy for 410 is a “close encounter” with a major canonical text. Accordingly, this course will focus on Sophocles’ Antigone, and will explore a series of interpretive problems related to that text.

The readings are organized around three basic issues, in the following order. (1) First, we will try to read the text closely, in the limited time available, looking at particular textual details, with particular attention to the language and structure of the text, including the issue of genre. These are problems of exegesis. (2) Second, we will consider the status of tragedy within its social context, exploring the relation between literature and other forms of knowledge and institutional practices, for example the religious, political, and philosophical horizon of tragedy, and the function of tragedy in the social space of early Greek democracy (including its distinctive formulations on matters of authority, gender, subjectivity, ethics, law, guilt, responsibility, agency, the gods, and so on). These are problems concerning the role of art in the broader social horizon. (3) Third, we will look at some recent debates about emotion and affect, in order to explore how tragedy may cast light on questions of emotion in the context of esthetic experience. All these issues will involve both the primary text and a number of secondary readings, and they all raise broader theoretical questions which will allow us to see how a literary text becomes entangled in wider debates about culture, and engages with other disciplines beyond literature. As Nicole Loraux wrote:

“What kind of benefit accrued to the city through this event institutionally separated from the rest of its life, the dramatic performance? What do spectators in the theater gain from thinking, in the mode of fiction, things that cannot and must not be thought?” – N. Loraux

REQUIRED TEXT:

(1) The following text has been ordered at the university bookstore:

Sophocles I: Antigone, Oedipus the King, Oedipus at Colonus (University of Chicago Press)

(2) A required course pack containing additional readings is available on Blackboard (formerly ERES).

SECONDARY TRANSLATIONS

Students should also look at other translations of the play. Some good translations include: Richard Jebb, trans., Sophocles (Harvard UP: Loeb Classical Library), and Sophocles' Antigone, trans. Reginald Gibbons and Charles Segal (Oxford UP, 2003), which also has a good introduction.

COMMENTARIES ON THE TEXT

William Blake Tyrell and Larry J. Bennett, Recapturing Sophocles' Antigone (Rowman Littlefield, 1998).

James C. Hogan, A Commentary on the Plays of Sophocles (Carbondale: Southern Illinois UP, 1991).

For an excellent line-by-line commentary in English (with the text of the play only in Greek), see Antigone, ed. Mark Griffiths (Cambridge University Press, 1999). This text also has an excellent introduction.

Other useful notes on the text by line are available in Antigone, ed. Martin L. D'Ooge (NY: Ginn and Co., 1885), and Joan V. O'Brien Guide to Sophocles' Antigone (Southern Illinois UP, 1978).

REQUIRED WORK:

Students are expected to attend all classes, and to come to class with the text in hand. We will look closely at the assigned material, and you will not be able to work appropriately without the text.

(1) Annotated Bibliography (30% of final grade)

Students will produce an annotated bibliography of 10 secondary texts, organized around a particular topic of your choosing, in relation to the course material. This bibliography will provide the foundation for your final paper. It serves as a formal and organized set of reading notes that will provide the research basis for your final paper.

The full bibliography should be accompanied by a one-page abstract summarizing your final paper topic as clearly as possible. This abstract should focus closely and in detail on the main argument you are following through all these secondary readings. This will allow me to give you the best advice before you complete your final paper.

Each entry in your bibliography should include:

(1) a full citation of the bibliographical material for the book or chapter or article you are selecting (as you would provide in a footnote);

(2) a two-page summary of the main arguments made in the article or book chapter. In writing these bibliographical entries, do not waste space on generalization. Be as precise and detailed as possible in the limited space you have. If the argument is long and complex, you should focus your description on the 3-4 points that are most important for your research topic.

All text should be in 12-point regular Times Roman font, double-spaced with 1-inch margins. The point of these individual entries is not to make your own argument, but to describe as precisely as possible the main points in the material you read. You should select the essential points from each reading based on the issue that interests you most, to build a research platform for your final paper.

In order for me to guide you to the best material for your research topic, you will **submit a list of 20 items for the bibliography, due as posted on the calendar**, and I will help you to select the 10 best sources from your list. The due dates for these assignments are all posted on the calendar.

Rules for submission. Some texts for your bibliography (no more than four) may be drawn from the readings we do in class, but your list should include other material (at least six entries) that you find independently in the library. The deadline for the bibliography is posted on the calendar.

(2) RESEARCH PAPER (30% OF FINAL GRADE)

Students will produce a 10 page paper discussing the main theme or problem that organizes the materials in your bibliography. This will allow you to delineate your own argument in relation to the main issues addressed by the material you include in your bibliography. Your paper must include your own argument, evidence from the primary text (the literary work), and a substantial discussion of the secondary readings.

(3) TWO IN-CLASS EXAMS (20% OF FINAL GRADE FOR EACH EXAM)

The first exam will be given as posted on the syllabus, and will cover all material discussed in class prior to the exam. The second exam will be given as posted on the syllabus and will cover all material discussed in class since the previous exam. On each exam, there will be a section with short-answer questions (25 minutes) and a section with two essay questions (25 minutes each).

(4) STUDENT PRESENTATIONS IN THE FINAL WEEKS OF CLASS ARE OPTIONAL AND FOR EXTRA CREDIT.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E < 60

The University at Albany requires that syllabi contain specific language regarding plagiarism and other issues, as follows:

Academic Integrity: Plagiarism is defined as “Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness.” For additional information about academic integrity, see:

http://www.albany.edu/undergraduate_bulletin/regulations.html

Plagiarism can result in failure or a reduced grade, and may entail referral to Judicial Affairs.

Disability Resources: Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations.

About the DRC: <http://www.albany.edu/disability/prospective-new.shtml>

CALENDAR

- Jan. 24 Introduction
26 Antigone – scenes and commentaries (see Mark Griffiths, Hogan, and Tyrrell and Bennett)
(1) Antigone and Ismene (autadelphos, phrater) (1-99)
(2) Creon/Chorus, Creon/Guard (character & thought, word & deed, parrhesia) (162-331)
(3) Antigone and Creon (philia, dike) (376-581)
- 31 Antigone – scenes and commentaries (Griffiths, Hogan, and Tyrrell and Bennett)
(4) Haemon and Creon (626-780),
Chorus (100-61, 332-75 [teras], 582-625, 781-801 [eros], 944-87, 1115-54)
(5) Antigone’s lament (802-943)
(6) Teiresias and Creon
(7) Concluding with Deaths (1155-1353)
- Feb. 2 Charles Segal, “Lament and Closure,” Sophocles’s Tragic World, 119-37.
- 7 Martha Nussbaum, “Antigone: Conflict, Vision and Simplification,” The Fragility of Goodness.
9 Martha Nussbaum, “Antigone: Conflict, Vision and Simplification,” The Fragility of Goodness.
- 14 Aristotle, Poetics
16 Aristotle, Poetics **10-item bibliographical list due (e-mail submission by midnight)**
- 21 **FIRST IN-CLASS EXAM**
23 Charles Segal, “Death and Love, Hades and Dionysos,” Greek Tragedy, ed. Erich Segal.
- 28 Jean-Pierre Vernant, “Greek Tragedy,” The Languages of Criticism and the Sciences of Man
March 2 Jean-Pierre Vernant, “Greek Tragedy,” The Languages of Criticism and the Sciences of Man.
- 7 Michel Foucault, Fearless Speech, 11-36.
9 Michel Foucault, Fearless Speech, 11-36.
- 14 Spring Break 2017
16 Spring Break 2017
- 21 Martha Nussbaum, “Aristotle on Emotions and Ethical Health,” The Therapy of Desire, 78-101.
Final 5-item bibliography and paper abstract due (e-mail submission by midnight)
23 David Konstan, Pity Transformed, “Introduction: Pity as an Emotion,” 1-25;
- 28 David Konstan, Pity Transformed, “Introduction: Pity as an Emotion,” 1-25;
30 Elizabeth Belfiore, Tragic Pleasures: Aristotle on Plot and Emotion, “Gorgon at the Feast,” 9-40.
- April 4 Elizabeth Belfiore, Tragic Pleasures: Aristotle on Plot and Emotion, “Plot and Character,” 83-92.
6 Elizabeth Belfiore, Tragic Pleasures, “Katharsis and the Critical Tradition,” 257-71.
- 11 Passover 2017
13 **Class Cancelled**
- 18 **SECOND IN-CLASS EXAM**
20 **CLASS** – student presentations
- 25 Stephen Gill, Personality in Greek Epic, Tragedy and Philosophy: The Self in Dialogue,
“Introduction: Posing the Questions,” 1-15;

27 William Harris, Restraining Rage: The Ideology of Anger Control in Classical Antiquity,
“Striving for Anger Control,” 24-31; “Living Together in the Classical Polis,” 157-200.

May 2 student presentations
4 student presentations

9 Last Class – **Final Papers Due (e-mail submission by midnight)**

English 411Y (Course # 7788) Fall 2020 3 Credits
British Literature and Culture: Romanticism and the Anthropocene
M/W 1:10-2:30 Online via Zoom
Professor Helene Scheck
Office Hours: M/W 12:00-1:00 and by appointment
Email: hscheck@albany.edu
Course Website on Blackboard

Class Description:

This course will interrogate the role of literature in relation to recent attention in the Humanities to the term “the Anthropocene”: a period which entails the recognition that humans are altering the Earth’s systems (geological, biological, climatological etc.) to such an extent that these changes will be registered in the geological record of the planet for millennia. How does literature become a place for taking stock of the meaning of these changes, for how they alter our conceptions of the human, of nature, and of time? We will situate these questions within what is arguably the first literature of the

Anthropocene (before this term came into use): late 18th and early 19th century Romanticism. In an era that featured the advent of modern democracy, of rapid industrialization and urbanization, how did Romantic writers shape our current conceptions of “nature,” of the relation between humans and non-humans etc.? We will explore Romantic authors’ fascination with notions of “deep time,” which called into question not just prior theological conceptions of the world, but human-centered ones as well. Why were Romantic authors so fascinated with “apocalypses” of various kinds? We will also explore the way in which the Romantics considered the socio-political consequences of these questions. Authors studied will include Coleridge, Keats, the Shelleys (Percy and Mary), and Wordsworth. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

All Texts are Available at The Campus Bookstore

Texts: John Clare- Complete Poems (Oxford)

S.T. Coleridge- Complete Poems (Penguin)

Shelley’s Poetry and Prose (Norton)

Shelley- The Last Man (Broadview)

Wordsworth- Major Works (Oxford)

Selected Reserve Readings on Blackboard website.

- Evaluation:**
- **One – 6-7 pp. Paper (30%)**
 - **One - Final 9-10 pp. Paper (40%)**
 - **Class Participation (see below) (15%)**
 - **Discussion Board Posts (15%)**

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

Mid- Term and Term papers: The instructor will provide topics for the essays, or, in consultation with him, you may write on a topic that he explicitly approves. You must seek approval for an alternative topic by e-mailing a paper proposal (of approximately 200 words). In the determination of a grade, both content (ideas, clarity of analysis, development etc.) and structure/ grammar is considered. All assignments are to be submitted by e-mail on the day they are due. Late papers will be docked a full grade level each day that they are late. All papers must use MLA citation.

Class Participation: Since this class is a collaborative effort, and not just a lecture course, participation in all zoom class meetings, in blackboard discussions, and group discussions is essential and constitutes 15% of your grade. This means that you must have read the material, and be prepared to discuss it in class. You will be graded on the consistency and insightfulness of your oral and written responses.

Discussion Board Posts: This class deals with some difficult poetic and theoretical works and questions. In order to stay on top of things, and to be prepared to discuss the texts in our Zoom class meetings on Wednesday, you will be asked to generate a number of discussion board post dealing with the material we will discuss that week. In our first class, you will be divided into groups of 4-5 students who will then be asked to post responses to the blackboard discussion list concerning one of the texts that we will discuss that week. These short responses should be posted on the discussion board no later than 1:00 p.m. on the Sunday prior to our zoom class that week. Your post should deal with a key feature of a text (ONE text) that we will discuss on Wednesday, and attempt to analyze what is significant about that feature— either in terms of how it relates to our discussions in class, or how you might anticipate it relating to other issues we have discussed previously. You should demonstrate both that you understand something about the text, and that you have your own original comment or question ABOUT the text.

Attendance: Attendance at all zoom classes is mandatory. I understand that the zoom environment can be a distracting and sometimes awkward mechanism for discussion, but it is important for you to be present during these discussion and participate in them.

Withdrawing from the Course: Students who stop attending class must officially withdraw from the course. This must be done by the official withdrawal deadline, which is available at the Registrar's Office. Failure to withdraw properly will result in a grade being assigned.

Statement on Academic Honesty: Students are expected to understand and follow the university's guidelines on academic honesty, as defined in the Undergraduate Bulletin:

Plagiarism and cheating will result in automatic failure. Students should understand plagiarism to include: "presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences of violating University regulations."

Schedule of Required Readings This schedule is subject to change- all changes will be announced and discussed in class. All other texts are available for download on the course website on blackboard.

Aug 24- Introduction

Aug 26- Morton, "Thinking Big" (Blackboard)/ Chakrabarty "The Climate of History"(Blackboard)

Aug 31- Gould, "The Discovery of Deep Time" (Blackboard)

Sep 2- Wordsworth, Prelude Books 1-6

Sep 7- Wordsworth, Prelude Books 7-13

Sep 9- Wordsworth, "The Ruined Cottage," "Poems on the Naming of Places," "Mutability," "Nutting."

Sep 14- Wordsworth, “Home at Grasmere.”

Sep 16- Coleridge, “The Rime of the Ancyent Mariner,” “The Faded Flower,” “The Eolian Harp.”

Sep 21- Coleridge, “Religious Musings,” “The Lime-Tree Bower, My Prison,” “France; an Ode,” “Fears in Solitude.”

Sep 23- Coleridge, “Kubla Kahn,” “Dejection: an Ode,” “Hymn Before the Sunrise at Chamouni,” “Constancy to an Ideal Object,” “Time, Real and Imaginary,” “Human Life: On the Denial of Immortality.”

Sep 28- Smith, “Emigrants,” “Beachy Head.” (Blackboard)

Sep 30- Keats, “Sleep and Poetry” “On the Grasshopper and Cricket,” “Hyperion: A Fragment.” (Blackboard)

Oct 5- Keats, “Ode to a Nightingale,” “Ode on a Grecian Urn,” “The Fall of Hyperion: A Dream.” (Blackboard)

Oct 7- Clare, “Helpston,” “Recollections After an Evening Walk,” “On Taste,” “Helpston Green,” “To the Winds.” **FINAL VERSION OF PAPER #1 DUE.**

Oct 12- Clare, “Sunday Walks,” “Winter,” “The Last of March,” “To a Fallen Elm.”

Oct 14- - Clare, “Songs of Eternity,” “The Lament of Swordy Well,” “The Eternity of Nature,” “The Mores.”

Oct 19- Clare, “Shadows of Taste,” “The Moorehen’s Nest,” “The Mouse’s Nest,” “The Nightingale” (p.355), Sonnet “I am,” “I love thee Nature with a boundless love.”

Oct 21- Latour, “The Politics of Nature, Chapter 2: How to Bring the Collective Together.” (Blackboard)

Oct 26- Percy Shelley, “Queen Mab,” “Mutability.” Percy Shelley, “Essay on the Vegetable System of Diet” (Blackboard).

Oct 28- Percy Shelley, “Mont Blanc,” “Ozymandias,” “Lines Written among the Euganean Hills,” “The Sensitive-Plant.”

Nov 2- Percy Shelley, “Prometheus Unbound.”

Nov 4- Percy Shelley, “Ode to the West Wind,” “Lift not the Painted Veil,” “The Triumph of Life,” “On Life.”

Nov 9- Mary Shelley, The Last Man.

Nov 11- Mary Shelley, The Last Man.

Nov 16- Mary Shelley, The Last Man.

Nov 18- Mary Shelley, The Last Man.

Nov 23- Serres, “The Natural Contract” (Blackboard)/ MacDonald, “The Resources of Fiction” (Blackboard)

Nov 25- THANKSGIVING- NO CLASS

Dec 4- FINAL VERSION OF PAPER #2 DUE by 4:00 P.M.

Instructor: Dr. Ineke Murakami
Semester: Fall 2018
imurakami@albany.edu
Hours: R 1:10-2:10 p.m. and by appointment

Course section: 8646
Meeting: T, Th 2:45-4: 05, AS 015
Office: HU 328
Phone: 442-4072

Topics in Film or Drama:

Shakescenes

AENG 412Y 3 Credits

Fall 2018

[Shakespeare's] nonpictorial theatrical style affords flexibility and a rapid pace. It also requires that the spectators activate and exercise their curiosity and intelligence.

Russ McDonald, *Bedford Companion to Shakespeare*, 110

There are many things to do by way of interpreting, understanding and sharing a Shakespeare play that are completely beside the point compared to actually living in it for a while.

Michael Dobson, *Shakespeare and Amateur Performance*, 216

Course Description:

What does the well-worn phrase, "Shakespeare wrote for the stage" mean? Does it refer to how the practical concerns of a working playwright—from professional rivalry, to censorship, to cultural fads—shaped his plays? Does it allude to process? To plays that capture moments like snapshots, in the intensely negotiated work of play-making to which actors, playwrights, printers, and audiences all contributed in early modern England? 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. This is one of the operative assumptions we will explore this semester, as you use your own performance decisions to tackle five plays (one from each of four critically-recognized genres). By contextualizing these plays within the historical conditions of their production, we will also improve our understanding of how Shakespeare, like his contemporaries, manipulated conventions of language and character to goad audiences into questioning the norms of the day. While theater students will no doubt welcome the course's performance component, its aim is to enable all upper-level students to engage with the texts, leading to an improved understanding of the challenging languages of the Shakespearean page and stage. Course texts include historical, critical, and theoretical readings that will deepen knowledge of Shakespeare's world. Assignments include: a short, researched paper (critical or historical fiction), a team teaching presentation, four quizzes, and a final performance project with written components.

Course Objectives: By the end of the semester, students will:

- ⊗ recognize how changes in conventions of genre and performance respond to historical conditions, and how playwrights alter conventions to make meaning
- ⊗ gain a deeper knowledge of the early modern theater community, and the larger world of which it was a part
- ⊗ improve mastery of Shakespearean language and a number of Shakespeare's plays
- ⊗ understand ways in which performance and editing critically interpret text
- ⊗ possess a better idea of how language cues action in dramatic text
- ⊗ be able to describe how the text of Shakespearean drama is shaped by, extends, and resists performance exigencies and conventions

- ☞ engage some key issues in Shakespearean and early modern scholarship, orally and in writing

Fulfills General Education requirements for: Advanced Writing; Information Literacy; Critical Thinking; and Oral Discourse

Prerequisite: grades of “C” or better in English 205Z and 210

Strongly Suggested: “C” or better in English 411 “Reading Shakespeare” or similar course that focuses on close reading Shakespeare for his poetics (i.e., use of imagery, diction, verse, sources, etc.). Shakescenes works best as a *supplement* to such course work.

Required Texts: (available at UA Bookstore). **Make sure to get the Pelican Shakespeare paperback editions of these plays listed below.** If cost drives you to order online, please use/check the ISBN numbers to be sure you have the *correct* edition:

Maguire, Laurie and Emma Smith. *30 Great Myths about Shakespeare*. ISBN: 978- 0470658512

McDonald, Russ. *The Bedford Companion to Shakespeare*, 2nd ed. ISBN: 978-0312248802

Shakespeare, William. *Hamlet*, A.R. Braunmuller, ed. The Pelican Shakespeare. ISBN: 978-0143128540

Shakespeare, William. *Othello*, A.R. Braunmuller, ed. The Pelican Shakespeare ISBN: 978-0143128618

Shakespeare, William. *Richard III*. Peter Holland, ed. The Pelican Shakespeare. ISBN: 978-0143130253

Shakespeare, William. *The Tempest*. Peter Holland, ed. The Pelican Shakespeare. ISBN: 978-0143128632

Shakespeare, William. *Twelfth Night*. Jonathan Crewe, ed. The Pelican Shakespeare. ISBN: 978-0143128595

Richard III, Richard Loncraine, film - Available on Blackboard through Film link

Course Packet at Rapid Copy, \$11.88. Trailer in parking lot across from Social Science Bldg.

→ **All readings are mandatory and must be brought to class.** See Schedule for essay titles (titles will also be available on Bb via ERes link, but **note:** printing a copy at the library will cost you \$.10 per page, whereas the course packet costs \$.5 per page.)

Course Requirements and Evaluation:

- | | |
|---|-----|
| 1. Preparation and participation (including Team Teaching, class discussion, group work, and performance exercises) | 20% |
| 2. One midterm paper, including proposal | 25% |
| 3. 4 quizzes | 25% |
| 4. A final performance project and all accompanying materials | 30% |

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

1. **Preparation and participation** consist of the following:

- ☞ **Reading.** Shakespearean English can be challenging. Other readings in this course may prove challenging, as well. Make sure to give yourself sufficient time to read and **mark up your texts**. Marking up text is a **standard active reading practice** in English studies (for a quick refresher, see Princeton’s active reading strategies at <https://mcgraw.princeton.edu/active-reading-strategies>). If you wish to re-sell your books, “mark” them up with Post-its. By underlining troubling or insightful passages, questioning or noting key episodes in the margins, you gain valuable material for in-class discussion, quizzes and papers.

You are responsible for **ALL** of the texts assigned, whether we cover them in class or not (they may show up on quizzes). The film is also a mandatory text. **ALWAYS BRING YOUR BOOKS AND/OR ANY COURSE PACK OR E-RESERVE TEXTS IN HARDCOPY TO CLASS! If you are unprepared because you have not read and/or lack your book or other materials, you may be dismissed from class and marked “absent” for the day.**

- ☞ **Discussion.** Early modern dramatists expected their work to provoke conversation; expect to be **actively engaged in every class**. Discussion allows us to test and clarify ideas, contributing to the entire class’s learning process. Mark up your texts to prepare yourself to demonstrate your keen grasp of the plays and other course readings.
 - ☞ **Group work.** We learn by asking questions, and working things out through the intellectual labor of discussion (with your classmates as well as with me). I strive to make the classroom an environment that facilitates active learning; in return, I expect to see you engaged.
- ☞ **Note taking.** Students who do the best on quizzes take consistently excellent class notes. This is a true 400-level seminar in that my lectures will, in general, **supplement** assigned material rather than repeating it. Be prepared to take “old school” notes. On a related note--
 - ☞ **Turn off Electronic Devices.** Studies show long-hand notes are best for learning (see “Learning Secret” on Bb Contents page), so all cell phones, smart phones, computers and iPads/Kindles must be **turned off** during class time. If you text, make or receive a call, etc., it is disruptive behavior. I will ask you to leave, and it will count as 1 absence.
- ☞ **Teaching teams.** Early in the semester, you will sign up to deliver a short (approximately 20 minute) presentation to your classmates on one of our critical essays. I have provided

tips about what has worked in the past, but you will decide how best to engage the class.

- ☞ **Performance** is a significant component of this course. Be prepared to perform and/or block scenes from the plays on a weekly basis. You will not be graded on acting ability, per se, but are expected to thoughtfully engage, and be able to explain the causes and effects of your performance choices. A vital component of our course, your performance will help to stimulate, complicate and extend our written work and discussion of the plays. Consequently, **ATTENDANCE IN CLASS IS MANDATORY**. ***More than three unexcused absences will lower your total grade for the course by 1/3rd. Subsequent absences will lower it by 1/3rd grade per absence. Tardiness and early departure is also disruptive, so more than two of these will be marked as the equivalent of one absence. If you do arrive late, see me after class to make sure I mark you present for the class.***
- ☞ **Any disruptive behavior** will receive **one verbal warning**. After that, dismissal from class will follow, and it will count as one absence. **No exceptions**. Disruptive behavior includes, but is not limited to: **excessive bathroom breaks when not ill; rude behavior; sleeping or dozing off; using electronic devices; working on things other than work for our class.**
- ☞ **Check UAlbany email on a daily basis**. University policy states that students are responsible for all communications sent to their UAlbany e-mail account. I use email regularly to communicate changes in schedule and clarify points of our discussions.
- ☞ **Food and Drink** These are welcome as long as they can be consumed without disturbing your neighbors. Save the sticky bun with the loud, crinkly wrapper, or the grinder with extra cheese and pepperoncini for A DIFFERENT venue.

2. **The Midterm Paper** Instructions for both options are available on Blackboard, “Assignments” on the Contents page. Both papers are 15 pages, require **substantial** research, and are due **October 16th**.

Option A Historical Fiction

This paper asks you to write from the perspective of an early modern Londoner, either a historical or an entirely fictional person who is somehow deeply involved with the early modern theater world. You needn’t write in the archaic style of early modern English, but you do need to show your extensive historical research through the things your character desires, the people and things that prevent him/her from getting what he/she wants, and how he/she makes a living, etc. See “Assignments” for more details, bibliographic material, and ERes for excellent model papers.

Option B Research Paper

☞ **Mandatory: email proposal by October 6. It must be approved *before* you write your paper.**

This paper draws on more typical academic skills. It must be grounded by a strong, contestable, fact-based thesis (**topic cleared in advance**), supported by evidence that is

derived primarily from **one** of our plays. It must critically engage the ideas of other scholars (secondary texts) who have pondered your topic or play. You may use historical, critical, or theoretical sources from our course readings or others you find useful. The most successful papers are those that anchor an argument on a very small, closely read part of the text to show us something significant about the play. See ERes assignment for details, bibliographic material, and excellent model papers.

Late paper policy: I do not take late papers. If you need an extension on an assignment, please contact me as soon as possible--**at least 24 hours *before* the paper is due** to make arrangements. On a related note: just as in life, there are no “do overs” for these advanced-level research papers. Start early, do your best work, and submit it on time.

3. **Quizzes. There will be four, in total.** All will require you to fill in blanks with knowledge you have acquired and provide short essay answers. **You may use your use long-hand notes** during each quiz. These quizzes are designed to demonstrate your progress in achieving the **objectives** of this course, so come prepared to use fact-based ideas, terms, and issues explored in readings and class discussions to think about the plays. Anything in the required readings, or discussed in class, is fair game.
4. **Performance Project** (December 18th). For your final project, you will all become theater managers as well as players, directors, designers, and editors. Each performance group will select and edit a scene to produce from any one of the course plays. Working together, group members must cast roles, a process which may involve asking classmates from outside of your group to do a bit part (if, for example, you decide to do a crowd scene), and figure out a rehearsal schedule, the creation of costumes, special effects, etc. **A short individual assessment of your project will be due on the day the promptbook is due.**

Things to consider for your production: Will you use doubling? Puppets? Cross-dressing? Overhead slides? What kinds of costumes or sets will you create? Will there be music? A prologue? A fight scene? A dance? You may produce your scene as a video to show to the class (and we can talk about access to equipment, if need be), but this involves several risks:

- ☞ If equipment malfunctions, and we are unable to hear/see any part of your production, your grade for the project will suffer.
- ☞ You will need to think about a different set of material conditions and limitations than those we will be discussing in most of the class.

Academic Integrity:

Do not plagiarize. Depending on the severity of the offense, it may result in suspension, expulsion, and a failing grade for the course. For a description of violations of academic integrity beyond what is copied below, see the University Guidelines on Scholastic Integrity.

Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of

sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

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Shakescenes Schedule

English 412Y, Fall 2018

—subject to change—

30G = 30 *Great Myths*; Bb = Blackboard Contents section; BCS = *Bedford Companion to Shakespeare*;
CP = Course Pack; E: Ereserve (via Bb); SV = short video; XN = Extreme Notes

Wk.	Date	Activity/Writing Due	Reading Due
1	Aug. 28	Introductions, traditions, myths	Class syllabus + schedule; Emailed 30G : Myth #16 and link to Folger, "400+ primary documents" https://shakespearedocumented.folger.edu/?_ga=2.138719610.89750280.1534878548-1736530453.1529174376 ; Handout in class: Introductory Survey
	Aug. 30	Early Modern Stages—Setting the stage for <i>Othello</i> ▪ Sign up for Team Teaching (in class) Due: Introductory Survey	<i>Othello</i> , Act 1. Bb : look over Team Teaching Sign-up sheet; SV : Globe, Virtual Tour; BCS : "Going to a Play" and "The Playhouses," 109-120
2	Sept. 4	Shakespeare's Language: Poetry and Pragmatism ▪ Discuss <i>Othello</i> ▪ XN : Come prepared to read aloud one or two lines in <i>Othello</i> in which Shakespeare uses one of the figures listed in "Reading Sh's Verse," and explain its function	<i>Othello</i> , Act 2; SV : the Crystals, "Shakespearean Pronunciation"; CP : Krier, "Elements of Poetry"; BCS : "To What End all these Words?" 36-58; XN : see "Activity" column
	Sept. 6	Shakespeare and the Construction of Race, early modern vs. modern ▪ Casting and motive ▪ Discuss <i>Othello</i>	<i>Othello</i> , Act 3; 30G : Myth #6 "Politically Incorrect"; SV : Paterson Joseph "Caesar & Me" podcast 36 mins.; Boswell, Dear Mr. Shakespeare, ca. 5 mins.
3	Sept. 11	The Craft of Playing ▪ roles from rolls, plays from parts ▪ Go over Historical Fiction Assignment ▪ Discuss <i>Othello</i> ▪ Team Teaching: Stern	<i>Othello</i> , Act 4; Bb ; Print out Midterm Historical Fiction & Research Assignments and bring to class w/any questions you may have CP : Stern, from <i>Rehearsal from Shakespeare</i> , 1-22
	Sept. 13	Tragedy: A "great man falling from a great height"? ▪ Discuss <i>Othello</i> Quiz #1	<i>Othello</i> , Act 5
4	Sept. 18	Lady Parts: ▪ Discuss <i>Othello</i> : why good girls are tragic girls ▪ Team Teaching: McManus, Snyder + BCS	<i>Othello</i> , remainder of play; E : Snyder, "Women, Sh., Processing Emotion" ca. 4 pgs.+ CP : McManus, "The Woman's Part" ca. 7 pgs., BCS : "The Situation of Women," 253-9
	Sept. 20	No class - Rosh Hoshanah	
5	Sept. 25	▪ History Plays: the "drum and trumpet" mode ▪ The Purpose of History and Poetry in Early Modernity ▪ Discuss <i>Richard III</i>	<i>Richard III</i> , Act 1; BCS : Stubbes, excerpt "Anatomy of Abuses," 351 vs. CP : Sidney excerpt, "The Defence of Poesy"; start reading Goffman--it's a <i>long</i> chapter

	Date	Activity/Writing Due	Reading Due
5	Sept. 27	Richard and Theatricality ▪ Discuss <i>Richard III</i> ▪ Team Teaching: Goffman	<i>Richard III</i> , Act 2; CP: Goffman, from <i>Presentation of the Self in Everyday Life</i> , pgs. 17-76
6	Oct. 2	Shakespeare's study of charisma ▪ Discuss <i>Richard III</i>	<i>Richard III</i> , Act 3; CP: Weber, "Three Pure Types of Legitimate Authority," 328, 358-63 (about 6 pgs.)
	Oct. 4	▪ Discuss <i>Richard III</i> Due Oct. 6: one paragraph proposal on midterm	<i>Richard III</i> , Act 4
7	Oct. 9	Richard and the Car-park Problem	<i>Richard III</i> , Act 5
	Oct. 11	Present Richard, Relevant Shakespeare ▪ Team Teaching: Hutcheon Quiz #2	Film: Loncraine, <i>Richard III</i> ; Bb: answer Richard III Qs, bring answers to class; CP: Hutcheon, "Beginning to Theorize Adaptation" 1-32
8	Oct. 16	Discuss Hamlet and stage history Midterm papers (creative & critical) due, upload to Bb	<i>Hamlet</i> , Act 1; 30G: Myth #8, "No Scenery," 54-9
MT	Oct. 18	<i>Hamlet</i> and The Materiality of Theater I: actor, prop Team Teaching: Walsh	<i>Hamlet</i> , Act 2; CP: Walsh, "This Same Skull, Sir: Layers of Meaning and Tradition," 65-77.
9	Oct. 23	<i>Hamlet</i> and The Materiality of Theater II: from foul papers to editions Hamlet and the Editors: To Cut or Not to Cut	<i>Hamlet</i> , Act 3; 30G: Myth #4, "Not interested in Print," 26-33; Handout: Hamlet Early Modern Editions Pack, ca. 6 pgs.
	Oct. 25	<i>Hamlet</i> : the Personal is Political ▪ Discuss <i>Hamlet</i>	<i>Hamlet</i> , Act 4; BCS: "Family Life" 269-272; Gouge: "Of Domestical Duties," 290-292
10	Oct. 30	Finish <i>Hamlet</i>	<i>Hamlet</i> , Act 5
	Nov. 1	Comedy as Social Criticism in Early Modernity ▪ Discuss <i>Twelfth Night</i>	<i>Twelfth Night</i> , Act 1; CP: Aristotle, excerpt from <i>The Poetics</i> on Comedy
11	Nov. 6	▪ Discuss <i>Twelfth Night</i> Meet Performance Groups	<i>Twelfth Night</i> , Act 2
	Nov. 8	▪ Discuss <i>Twelfth Night</i> - Carnival and Foolery Quiz #3	<i>Twelfth Night</i> , Act 3; CP: Howard, "Carnival & Carnavalesque"
12	Nov. 13	▪ Discuss <i>Twelfth Night</i> Team Teaching: Traub	<i>Twelfth Night</i> , Act 4; CP: Traub, "Homoerotics of Shakespearean Comedy," 135-160
	Nov. 15	▪ Discuss <i>Twelfth Night</i>	<i>Twelfth Night</i> , Act 5
13	Nov. 20	▪ Discuss <i>The Tempest</i>	<i>The Tempest</i> , Act 1; BCS: Myth #5, "Shakespeare Never Travelled." 34-39
	Nov. 22	No class - Thanksgiving	
14	Nov. 27	The Private Theaters, effects on staging ▪ Discuss <i>The Tempest</i>	<i>The Tempest</i> , Act 2; VS: Wanamaker Theatre @ Globe complex
	Nov. 29	▪ Discuss <i>The Tempest</i> Team Teaching: Linebaugh & Rediker	<i>The Tempest</i> , Act 3; CP: Linebaugh & Rediker, "Wreck of the Sea Venture," 8-35

	Date	Activity/Writing Due	Reading Due
15	Dec. 4	The Affordances of Romance <ul style="list-style-type: none"> ▪ Discuss <i>The Tempest</i> Quiz #4	<i>The Tempest</i> , Act 4; BCS: "Romance" 94-97
15	Dec. 6	Last Day of class <ul style="list-style-type: none"> ▪ Discuss <i>The Tempest</i> 	<i>The Tempest</i> , Act 5
Exam Wk.	Dec. 18	1:00-3:00 - usual classroom ~ Performance Projects ~ Due: Director's Promptbook and Individual Project Assessment	

University at Albany, SUNY
College of Arts and Science

AENG 413Y-001: Topics in American Literature and Culture: Sentimentality

Arts & Sciences 015, Tuesday & Thursday 1.15 – 2.35pm

Fall 2016 (Call #8315)

Instructor: Erica Fretwell, Assistant Professor of English

Email: efretwell@albany.edu

Office: Humanities 340

Phone Number: 518-442-4054

Office Hours: Tuesdays, 2 – 3.30pm and by appointment

Course Credit Hours: 3 credits

Course Prerequisites/Corequisites: “C” or better in AENG 210, AENG305, or permission of instructor

Course Description

Focused examination of the selected topics in the literature and culture of the Americas. Individual semesters may focus on, among other areas: a particular historical period, genre, or theme; literature of a region or group (e.g., African-American, Caribbean, or Latino); interpretive or other theoretical problems in American literacy and cultural study.

Student Learning Objectives

Upon completion of this course, students will be able to:

1. Understand and describe characteristic features of sentimentalism
2. Perform the habits of scholarly readers: close reading and re-reading
3. Formulate an extended critical argument using research methods learned in class.
4. Identify an pertinent issue and support an analytic argumenta about it
5. Synthesize knowledge of sentimentalism with research strategies, including citational practices and acceptable forms of evidence
6. Respond to and offer further interpretations in class or group discussion

Course Materials are available at SUNY textbook store. Can also be purchased at an in-person or online bookseller.

Fern, Fanny. *Ruth Hall* (1854)

Foster, Hannah. *The Coquette* (1797)

Harper, Frances E.W. *Iola Leroy* (1892)

Hawthorne, Nathaniel. *The Scarlett Letter* (1850)

Jacobs, Harriet. *Incidents in the Life of a Slave Girl* (1861)

Stowe, Harriet Beecher. *Uncle Tom's Cabin* (1852)

Wharton, Edith. *The House of Mirth* (1905)

James Baldwin's essay "Everybody's Protest Novel" (1949)

Course Requirements and Grading

All coursework must be submitted on time. Late assignments automatically receive a “0.” The grading scheme is A, B, C, D, E. Below are factors that will contribute to the grade for the class, and a description of how each component of the final grade will be evaluated.

Syllabus Quiz. 5%

Research Essay Proposal. 10%

A research proposal written by your group for your collaborative research paper.

Lab Report 10%

Instructions forthcoming.

Discussion Board Entries 20% (total)

Over the course of the semester you will post 10 individual 500-word close analyses of the assigned text and 10 individual 200-word responses to your peers’ entries.

Collaborative Research Paper (12 – 15 pages) 25%

Work with 2 peers to develop an argumentative paper about a sentimental text that draws on at least 3 scholarly sources. Due Date TBA.

Class Participation. 30%

Your active, sustained participation in class discussion is crucial to our success. As you read, take notes and mark key passages. Review these notes before class so that you are ready to ask questions, to advance discussion by providing new ideas and insights, and to build on others’ comments. All students must be ready and willing to take intellectual risks and experiment with new ideas. Chronic absence and/or late arrivals will adversely affect your participation grade.

Course Average	Final Grade
93 – 100	A
90 – 92	A -
88 – 89	B +
83 – 87	B
80 – 82	B -
78 – 79	C+
73 – 77	C
70 – 72	C -
68 – 69	D+
63 – 67	D
60 – 62	D -
< 60	E

UNIVERSITY POLICIES

Academic Integrity

“Every student has the responsibility to become familiar with the standards of academic integrity at the University. Faculty members must specify in their syllabi information about academic integrity,

and may refer students to this policy for more information. Nonetheless, student claims of ignorance, unintentional error, or personal or academic pressures cannot be excuses for violation of academic integrity. Students are responsible for familiarizing themselves with the standards and behaving accordingly, and UAlbany faculty are responsible for teaching, modeling and upholding them. Anything less undermines the worth and value of our intellectual work, and the reputation and credibility of the University at Albany degree.”

I expect that all of the work you do will be your own. **Plagiarism will result in a 0 for that particular assignment.** Please see me if you have any questions about plagiarism. The following are a few examples of plagiarism:

- Copying, quoting, or paraphrasing from any source without documentation
- Purchasing a pre-written paper or letting someone else write a paper for you
- Submitting someone else’s work as your own, with or without permission

For information on the penalties of failing to meet the University’s basic standards of integrity, visit <http://www.albany.edu/studentconduct/appendix-c.php>.

Reasonable Accommodations

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 130, 518-442-5490, DRC@albany.edu). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations.

Attendance Policy.

You are allowed **2** unexcused absences. After that, you must have an official letter to document illness or emergency. (For cases of documented emergency, see the University’s Medical Excuse Policy: http://www.albany.edu/health_center/medicalexexcuse.shtml.) For every unexcused absence, your **final grade will drop by 1 letter grade.**

COURSE SCHEDULE

SESSION # /DATE	TOPIC	READINGS/ASSIGNMENT
1. T, 8/30	INTRODUCTION	N/A - SYLLABUS
2. Th, 9/01	SENTIMENTAL REPUBLIC	Hannah Foster, <i>The Coquette</i> , Letters 1 – 29
3. T, 9/06	SENTIMENTAL REPUBLIC	<i>Coquette</i> , Letters 30 – 53
4. Th, 9/08	SENTIMENTAL REPUBLIC	<i>Coquette</i> , Letters 54 – 74 / Syllabus Quiz
5. T, 9/13	SENTIMENTAL REPUBLIC	Fanny Fern, <i>Ruth Hall</i> , Preface – Chapter XXIV
6. Th, 9/15	SENTIMENTAL REPUBLIC	<i>Ruth Hall</i> , XXV – L; “Declaration of Sentiments” (1848)
7. T, 9/20	SENTIMENTAL REPUBLIC	<i>Ruth Hall</i> , LI – XC

8. Th, 9/22	SENTIMENTAL REPUBLIC	Nathaniel Hawthorne, <i>The Scarlet Letter</i> , Chapters 1 – 8
9. T, 9/27	SENTIMENTAL REPUBLIC	<i>Scarlet Letter</i> , 9 – 17
10. Th, 9/29	SENTIMENTAL REPUBLIC	<i>Scarlet Letter</i> , 18 – 24
11. T, 10/04	SLAVERY & SYMPATHY	Harriet Beecher Stowe, <i>Uncle Tom's Cabin</i> , Preface – Ch. 8
12. Th, 10/06	WORKSHOP	<i>Library Workshop: Scholarly Historical Databases</i>
13. T, 10/11	SLAVERY & SYMPATHY	UTC, 9 – 13
14. Th, 10/13	SLAVERY & SYMPATHY	UTC, 14 – 19
15. T, 10/18	SLAVERY & SYMPATHY	UTC, 20 – 29 / Library Report Due
16. Th, 10/20	SLAVERY & SYMPATHY	UTC, 30 – 42
17. T, 10/25	SLAVERY & SYMPATHY	UTC, 43 – 45; Baldwin, “Everybody’s Protest Novel”
18. Th, 10/27	WORKSHOP	<i>Writing Workshop: Finding Your Question</i>
19. T, 11/01	SLAVERY & SYMPATHY	Harriet Jacobs, <i>Incidents in the Life of a Slave Girl</i> , Preface – Ch. 8
20. Th, 11/03	SLAVERY & SYMPATHY	<i>Incidents</i> , 9 – 17
21. T, 11/08	SLAVERY & SYMPATHY	<i>Incidents</i> , 18 – 29 / Research Essay Proposal due
22. Th, 11/10	SLAVERY & SYMPATHY	<i>Incidents</i> , 30 – Appendix
23. T, 11/15	WORKSHOP	<i>Writing Workshop: Argument and Evidence</i>
24. Th, 11/17	DOMESTIC MODERNITY	Frances E.W. Harper, <i>Iola Leroy</i> , Chapters 1 – 15
25. T, 11/22	DOMESTIC MODERNITY	<i>Iola Leroy</i> , 16 – 33
26. T, 11/29	DOMESTIC MODERNITY	Edith Wharton, <i>The House of Mirth</i> , Book 1: Chapters 1 – 8
27. Th, 12/01	DOMESTIC MODERNITY	<i>House of Mirth</i> , Book 1: 9 – 15

28. T, 12/06	DOMESTIC MODERNITY	<i>House of Mirth</i> , Book 2: 1 – 8
29. Th, 12/08	DOMESTIC MODERNITY	<i>House of Mirth</i> , Book 2: 9 – 14

December 15, 2016: Group Research Project Due

University at Albany
College of Arts and Sciences
AENG 416Y, cross-listed with WGSS 416Y—Topics in Gender, Sexuality, Race, or Class:
“How Sex Tells, How Sex Sells”
Fine Arts Building 114, Tuesdays and Thursdays 11:45 – 1:05
Fall 2015 (Class #8886; Cross-listed class #8890)

INSTRUCTOR

Eric Keenaghan, Associate Professor of English
Humanities Building 343 (Third Floor, English Department)
Office Phone: (518) 442-4078 (*Note:* Email is preferred.)
Email: ekenaghan@albany.edu

OFFICE HOURS

Tuesdays 5:00-6:00 (walk-in); Thursdays 9:00-10:30 (walk-in, but appt. recommended)

TEACHING ASSISTANT

Nicole Cosentino, English PhD Student
Office: Humanities 388 (Third Floor, English Department)
Email: ncosentino@albany.edu (No office phone.)
TA Office Hours: Tues 10:30-11:30; Wed 2:30-3:30

COURSE CREDIT HOURS

3 credits. AENG 416Y is an upper-level elective capstone seminar for English major, and WGSS 416Y fulfills the upper-level elective requirement for the Women’s, Gender, and Sexuality Studies Major and the LGBTQ minor.

COURSE PREREQUISITES

For AENG 416Y, C or better in AENG 210, AENG 305, or permission of instructor.
For WGSS 416Y, declared LGBTQ minor, or permission of instructor.

COURSE DESCRIPTION

Catalogue description: Focused examination of topics in the study of gender, sexuality, race, and/or class, as they are positioned and defined in Anglophone literary or other texts from any period(s). Individual semesters may focus on, among other areas: a particular historical period, genre, or theme; theories of gender, sexuality, race, and/or class as related to literary or other forms of representation; a particular cultural problem. May be repeated once for credit when content varies. Prerequisite(s): C or better in AENG 210, AENG 305, or permission of instructor.

Section/topic description: Sexually explicit representations not only open moral controversies but they also introduce aesthetic problems. Sex is a part of life, so it should go without saying (but often needs to be argued) that it belongs in art. Yet, how does one artistically represent sex? What is the line between the aesthetic and the obscene? Is there—or should there be—such a line? (Just consider the fact that, historically, censorious agents have claimed that texts are “obscene” *because* they are so stylized they are difficult to understand!) What about the representations of non-normative forms of sex? Standards of sexual normativity do change over

time, so now liberal-minded and progressive readers might consider what once was deemed taboo (interracial relations, same-sex relations, relations out of wedlock, masturbation, phone sex, virtual sex) permissible as “literary” subjects. But what about sexual forms that still are generally less socially acceptable or even criminal, such as: public sex, prostitution and other sex work, rape, incest, sadomasochism, fetishism, pedophilia, childhood sexuality, bestiality, necrophilia? In literature, should sexual representations, of whatever sort, provide intellectual pleasure, or should we regard them as essential for delivering what theorist Roland Barthes once called “the pleasure of the text ... that moment when my body pursues its own ideas—for my body does not have the same ideas as I do”? Can such a pleasure of the text serve as a means for aesthetic works to effect political transformation? How much can aesthetic texts pleasure audiences’ bodies before those fictions, poems, plays, or films become mere pornography? Must there be a strong distinction between the pornographic and literary? The idea of pornography is linked to the issue of censorship and the juridical category of “obscenity,” and it also draws our attention to how literature and film—like porn—are market commodities, the consumption of which is not always within artists’ control or according to their aesthetic or political intentions. If a book or film is going to make its mark, though, it has to find an audience. Sometimes sex will help a work sell, but at other times finding an audience entails compromising the erotic or sexual dimensions of one’s vision by collaborating with censorial editors, publishers, and social or political authorities. Some artists have misgivings and give up altogether on finding an audience, and so suppress the publication of their own potentially controversial works. This seminar will explore how artists’ literary approaches to the material facts of sex and physical intimacy work to *tell* audiences something about life, including but not limited to sexual matters. At the same time, they must negotiate legal, market, and social factors related to sex’s ability to help *sell* (or that cause the *shelving* of) the work. Our literary readings will be framed by theories about sex and representation, the artists’ own poetics statements about art and sex, as well as criticism about the assigned literary texts and histories about modern censorship and these texts’ distribution and reception. We will begin by studying influential predecessor texts that met with controversy, but our emphasis will be on poetry, fiction, theater, and film from three moments and categories of twentieth- and twenty-first American texts and markets (interwar modernist literature, c.1910-1945; cold war literature and underground film, c.1945-1980; postmodern, homocore/punk, and new queer literature and film, c.1980-today).

STUDENT LEARNING OBJECTIVES

Upon completion of this course, students will be able to:

- (1) Identify historical shifts in legal, medical, and other social constructions of sex, sexuality, and obscenity in the United States from circa 1910 until today
- (2) Write critical analyses of twentieth- and twenty-first-century literary and/or film texts that represent sex and/or sexuality and use secondary sources (literary criticism, plus social and cultural histories) to frame one’s written analysis of the literary text
- (3) Conduct research of peer-reviewed journal articles and academic monographs about a literary author and/or the cultural issue studied
- (4) Clearly communicate their critical insights orally in seminar-style conversation and breakout discussions, as members of a community of learners and researchers

UALBANY GENERAL EDUCATION COMPETENCIES

General education competencies fulfilled: Advanced Writing, Information Literacy, Critical Thinking, Oral Discourse. See: <http://www.albany.edu/generaleducation/>

COURSE MATERIALS

Books are available through the UAlbany Bookstore (in the Campus Center). Inexpensive used copies are available through online retailers. URLs to online sources and PDF files of other required and recommended readings are on Blackboard, accessible through your MyUAlbany portal. (Titles available on Blackboard are specified on the schedule of reading assignments.) Please have relevant materials on hand for class discussions. Texts with asterisks (*) beside them are on 3-hour reserve at the UAlbany Main Library's Reserve Desk.

Required textbooks for purchase or rental:

- * John D'Emilio and Estelle Friedman, *Intimate Matters* (3rd ed.) (Chicago UP)
- Michel Foucault, *The History of Sexuality, Vol.1* (Vintage/Random House)
- * Roland Barthes, *The Pleasure of the Text* (Hill and Wang/FSG)
- William Gass, *Willie Masters' Lonesome Wife* (Dalkey Archive)
- * Henry Miller, *Tropic of Capricorn* (Grove)
- * Tennessee Williams, *A Streetcar Named Desire* (New Directions)
- Vladimir Nabokov, *Lolita* (Vintage/Random House)
- Samuel R. Delany, *Stars in My Pocket Like Grains of Sand* (Wesleyan UP)
- * Kathy Acker, *Blood and Guts in High School* (Grove)
- Chris Kraus, *I Love Dick* (Semiotext/e)

Also on library reserve (but not ordered at bookstore):

- * E.R. Hutchison, *Tropic of Cancer on Trial: A Case History in Censorship*
- * Elia Kazan (dir.) and Tennessee Williams (screenplay), *A Streetcar Named Desire* (DVD)

COURSE REQUIREMENTS

Students are required to attend class, and are expected to come prepared with the assigned materials for the day and ready to engage in seminar-style discussion about the readings after my brief introductory lecture. See the attendance policy below.

Assignments Descriptions:

- (1) **Class Attendance and Participation (4 absences before penalty; automatic failure for course after 7 absences) (20% of course grade):** Seminars depend on regular class participation and active discussion, so attendance is required. Active participation, in the form of contributions to discussion, is required for the Oral Discourse competency.
- (2) **Midterm Essay (5- to 6-page essay analyzing a literary text and using at least two secondary sources from the syllabus) (30% of course grade):** The midterm essay is a 5- to 6-page essay, for which you will use one literary text and two secondary texts (a historical essay, a critical essay, an archival text, and/or a poetics essay) to develop a historically grounded critical reading of the primary text. Brief comments and a grade will be supplied. (Note: Half of the class will be required to submit two copies of their papers; the second set will receive additional comments from the teaching assistant.)
- (3) **Proposal, Research Process Worksheet, and Working Bibliography for the Seminar**

Paper (Ungraded, but mandatory): Prior to the final paper, everyone must complete a required proposal for the final paper. Also required is a Research Process Worksheet, which will provide instruction (or a refresher) in searching for, evaluating, and vetting secondary sources, external of the syllabus, related to your working thesis. This prewriting assignment concludes with a revised thesis statement (1–2 paragraphs), incorporating external sources, and an annotated bibliography of an additional 6-8 sources that you have yet to find, read, and vet. (Note: Half of the class will be required to submit two copies of their prewriting assignments for additional comments from the teaching assistant.)

- (4) **Seminar Paper (Critical essay analyzing one primary text, 12-15 pages incorporating 6-10 secondary sources [4+ external of syllabus]) (50% of course grade):** The final paper will be a longer analysis of one text. *You must choose a different text than what you analyzed in the Midterm Essay.* Failure to do so will result in a “C” or less. *If you want to work on a text that is not on the syllabus, before the proposal is due, you must visit me during office hours and discuss your idea in order get my permission.* (Note: Half of the class will be required to submit two copies of their papers; one will be emailed to the teaching assistant, who will supply a second set of comments.)

GRADING

Grading Scheme: graded A-E

Grading Scale:

<u>Course Average</u>	<u>Final Grade</u>
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
<60	E

Evaluation rubrics for graded components and assignments:

- (1) Class Attendance and Participation (20% of course grade)

Attendance: There are no penalties for absences 1 through 4, each of which is automatically excused. Between 5 and 7 absences, you lose 10 points per excessive day from your Attendance and Participation Grade (e.g., from “B” to “C” for 5 absences, to “D” for 6 absences to “E” for 7 absences). If you miss more than 7 classes, you automatically fail this course. If you arrive more than 10 minutes for class, it will count as an absence. Keep track of your own absences, as you would sick days used at a job.

Participation criteria: Active participation includes answering questions, volunteering

your insights and readings, and active listening (i.e., listening and note-taking), and cooperating in all workshop and breakout group activities.

Writing workshop participation: The writing workshops conducted during the semester's last weeks will partially fulfill the Oral Discourse competency; so, an absence from any of the mandatory workshops will incur a 5-point deduction (per missed workshop) in your Course Participation grade, even if you have allotted absences remaining.

Note on disruptive behavior: College classrooms are learning environments, and my classrooms are zero tolerance zones. Any disruptive behavior will receive only one verbal warning. After that, dismissal from class will follow, and it will count as an absence. Disruptive behavior includes, but is not limited to: sleeping; chatting with neighbors; passing notes; using electronic devices inappropriately; refusing to answer direct questions. Any threatening or hostile behavior directed against me or classmates will result in: (1) my immediate notification of Judicial Affairs; (2) the offender's automatic failure of the course; and, depending on one's record, (3) possible probation, suspension, or expulsion from UAlbany.

Participation grade rubric:

A- to A = strong, active participation in discussion, workshop, & breakout groups

B- to B+ = good and active listener, but tends to speak less in general class

discussion though may be more verbal in workshop and breakout groups

C- to C+ = average to minimal participation in workshop and disciplinary issues in class

D- to D+ = often withdrawn and not participatory in both workshop and class

E (for course) = more than 7 absences and/or other disciplinary issues

(2) Midterm Essay (30% of course grade)

Criteria for evaluation: basic writing mechanics, grammar, syntax; original thesis; focused discussion; clear articulation of your original reading of a literary text, set up in relationship to a frame narrative using sources to discuss the issue indicated by the prompt; support for your claims with quotes from properly cited primary and secondary texts; language from quotes are "unpacked" (i.e., explained and interpreted to further your analysis)

Grading rubric:

A- to A: Excellent in all aspects—and an excellent and original thesis

B- to B+: Good in all aspects but needs improvement in 1 or more—and/or thesis needs strengthening—and or/ close reading needs to be more fully developed

C- to C+: Average for college-level writing and critical analysis, but needing substantial improvement in 2 or more aspects—and/or no original thesis—and/or not a strong close reading—and/or questionable choice of secondary sources

D- to D+: Poor and substandard in most or all aspects, possibly including missing sources

E: Plagiarized, failed to turn in assignment, or egregiously poor in all aspects

(3) Final Paper (50% of course grade)

Criteria for Evaluation: A strong grasp on basic writing mechanics, grammar, syntax; original thesis; a focused discussion with smooth transitions; clear articulation of

your original and focused close reading of a literary text, set up in relationship to a researched frame narrative using sources to discuss the issue indicated by the prompt; support for your claims with quotes from properly cited primary and secondary texts; successfully uses the required number of on-syllabus and off-syllabus secondary research; language from quotes are set up in relationship to the literary text's story arc and are unpacked (i.e., explained and interpreted to further your reading).

Note on ungraded prewriting for the final paper: The prewriting for the final seminar paper is not graded. However, if you do not turn in the proposal or the Research Process Worksheet and annotated bibliography on time, your final paper's grade will be penalized 10 points.

Grading rubric:

A- to A: Excellent in all aspects—and an excellent and original thesis

B- to B+: Good in all aspects but needs improvement in 1 or more—and/or thesis needs strengthening—and/or close reading needs to be more fully developed

C- to C+: Average for college-level writing and critical analysis, but needing substantial improvement in 2 or more aspects—and/or no original thesis—and/or not a strong close reading—and/or questionable choice of secondary sources—and/or missing the required number of secondary sources

D- to D+: Poor and substandard in most or all aspects, possibly including missing sources

E: Plagiarized, failed to turn in assignment, or egregiously poor in all aspects

UNIVERSITY POLICIES

Policy on Academic Integrity

All written assignments must be your own original work. If you submit any plagiarized work (no matter how small the assignment), you will automatically fail this course, and I will report the case to the Dean of Undergraduate Studies and to your department or program chair. (Note that if you withdraw from the course after receiving notice of having failed for plagiarism, the Dean's Office will file a *second* Violation of Academic Report against you.) Two or more reports on file can lead to academic probation, suspension, even expulsion. Plagiarism is more than the wholesale copying of an entire document. The University's definition of plagiarism is as follows: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness." Also note that violations of academic integrity also include "self-plagiarizing," or submitting the same (or similar) work for multiple courses. Claims of supposed ignorance about if a practice constitutes plagiarism, as well as claims that the proven

plagiarism was “unintentional,” are not adequate defenses. If you are uncertain if a practice constitutes plagiarism, ask me or another faculty member before you turn in work. Visit the following webpage for the University’s statement about, and policies regarding, violations of academic integrity: https://www.albany.edu/undergraduate_bulletin/regulations.html

Reasonable Accommodations

When appropriate to the assignment and the situation, students registered with the Disability Resource Center may be eligible for extensions, alternative modes of examination, or adaptive equipment. Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide me with verification of your disability, and will recommend appropriate accommodations. Please present your forms from the Disability Resources Center to me at the start of the semester, and we will discuss when alternative arrangements will be necessary for our course. For details, refer to the Disability Resources Center webpage: <http://www.albany.edu/disability/>

OTHER CLASS POLICIES:

Disclaimer on Explicit Content

Although all of the assignments are “literary,” much of the material contains sexually explicit language, situations, and/or images. Some might find the assigned texts offensive or objectionable. Registration for this course signals *ipso facto* acceptance of these facts and your contractual obligation to complete and intellectually engage all of the reading assignments. Sometimes it will prove difficult or awkward to converse or write about such texts; but throughout the semester we will tackle those difficulties by discussing, as a class, the intellectual limits of introducing sexual content into academic and public discourse. Students will be asked to sign an acknowledgment form on their first day of attendance.

Attendance

Please adhere to the allotted number of excused absences indicated above, in the description above regarding the course attendance and participation grade criteria. Additional absences will be excused *only* if they include *your own* hospitalization, religious observance, or civic duty (i.e., jury or military duty). All valid excuses must be documented by the Undergraduate Dean’s Office or, in the case of hospitalizations, by Student Health Services (SHS). Except in the case of a hospitalization, a medical note from SHS does not allow you more absences than the allotment. For the University’s Medical Excuse Policy, consult the following link: http://www.albany.edu/health_center/medicalexexcuse.shtml

Assigned Reading and Class Preparedness

- * Come to class having completed the required reading. Some readings may be stylistically, conceptually, and even linguistically challenging, so allot sufficient time to finish them.
- * If you are unprepared because you have not read and/or lack assigned reading materials, I may dismiss you. In those instances, your dismissal will count as a class absence.

Policies on Electronic Devices in Class

- * Only laptops and tablets are permitted to take notes or to read the online materials being discussed. If you use these devices inappropriately (i.e., messaging, surfing the web, etc.), I may dismiss you for disruptive behavior.
- * Smart phones are *not permitted* in class, either to read materials or to take notes. Silence them and put them away upon entering the classroom, as you would when boarding a plane or a theater. Do not put your phones on your lap or on your desk. Do not check your phone. If your phone rings, if you look at it during class, or if you refuse to put it away, I can and will dismiss you for disruptive behavior.

Office Hours and Email Policies

- * When possible, if you have questions or concerns come see me during office hours. The advice and feedback I can give in person is more substantial than over email. If you have another class during regular office hours, check to see if I can arrange another time to meet you.
- * *All emails should be signed, and put your name and course number in the subject line.*
- * During the week, allow 24 hours for me to respond to all emails during the week.
- * I do not check or respond to email on the weekends (i.e., Friday 5 pm–Monday 9 am).
- * I do not address attendance or disciplinary issues via email exchanges. I might send you a warning via email, but do not respond. Come to my office hours to discuss the issue.
- * I do not review drafts of papers or projects via email, but I will be happy to discuss them during office hours.

Policies for All Written Assignments

- * All written assignments must feature your own original ideas and critical prose. Summary, rehashing of class notes, and readings based on historical generalizations or inaccuracies, will earn a “C,” at best.
- * *Any amount of plagiarism in an assignment leads to automatic failure for the course.*
- * *All written assignments must be completed in order to pass the course.*
- * *Late assignments will be docked one full grade (“B” to “C,” etc.) per day late. This includes each day of the weekend. I do not accept any papers one week (7 days) after the due date.*
- * If you require a short extension on an assignment, request it in person or by email at least 24 hours before the due date. Not all requests will be granted.
- * For assignments to be submitted via Blackboard, the name of your file should be formatted as: your last name, assignment (class number, semester). Example: “Smith, Final Paper (ENG 358, Fall 2018).”
- * All assignments should be typed or word-processed in an academic 12-point font (such as Times New Roman), with numbered pages.
- * Include a bibliography for all primary and secondary sources referenced or cited at the end of your paper (not as a separate file).
- * Every paper must demonstrate basic writing skills, ranging from grammar to sentence mechanics to the organization and development of a focused critical argument.
- * As in life, there are no “do overs” or “extra credit.” Plan, pre-write, and do your strongest work the first time around. Come speak to me during office hours about problems or issues with the assignment *before* the due date.

Inclement Weather and Class Cancellations

In the event that the University cancels one or more class meetings due to inclement weather, I will email everyone and post an announcement to Blackboard about an alternative schedule for the day's assignments. In the rare instance that inclement weather makes my own commute unsafe but the University has not canceled classes, I will notify you by email and post a Blackboard announcement, as soon as I am able. If necessary for making up any crucial canceled lectures, I may adjust the syllabus by replacing workshops or writing days with lectures.

COURSE SCHEDULE

Key of abbreviations and categories for reading assignments:

BB = PDF or URL on Blackboard

Context = Historical or critical text (secondary text)

Theory = Critical theory (secondary text)

Archive = Document from the period studied (primary historical text)

Poetics = Essay about literature/art, etc., by a writer or artist (secondary literary text)

Literature = Poetry, fiction, play, or film (primary literary text)

Recommended = Not required reading but will be referenced in my lectures

UNIT ONE: Sex in Literature and Film—Representation, Theory, Discourse

Week One – Introduction to Course

Thursday, August 27

Introduction: Your ideas about sex and its relationship to literature – Class objectives and materials – Mandatory disclaimer form

Literature: Kenneth Anger, *Fireworks* (short film, 1947) (BB)

Week Two – Thinking about Sex Through Theory and the Literature Itself (part 1)

Tuesday, September 1

Theory: Wendy Steiner, “The Perfect Moment” (BB); Jonathan Dollimore, “Those Who Love Art the Most Also Censor It the Most” (BB)

Literature: William Gass, *Willie Masters’ Lonesome Wife* (Bring book to class: start reading first 10 pages; Read entire text for next Thursday, Sept. 10)

Thursday, September 3

Theory: Michel Foucault, *The History of Sexuality vol.1*: Parts 1, 2, and 3

Week Three – Thinking about Sex Through Theory and the Literature Itself (part 2)

Tuesday, September 8

Theory: Michel Foucault, *The History of Sexuality vol.1*: Parts 4 and 5

Thursday, September 10

Theory: Roland Barthes, *The Pleasure of the Text* (entire book)

Literature: Review Gass

Study Question: How do Foucault and Barthes cast a different light on Gass's novella? How does it *resist* their theories and compel us to think about sex and pleasure in a new way?

UNIT TWO: That's Obscene – Literary Censorship in the U.S.

Week Four – An “Obscene” American Classic: Walt Whitman's *Leaves of Grass*

Tuesday, September 15

Classes Suspended: Academic Calendar (all classes resume at 12:35 pm)

Regular office hours will be held today.

Thursday, September 17

Literature: Walt Whitman, from *Leaves of Grass* 1881-1882 edition: poems in the clusters/sections: “Song of Myself,” “Children of Adam,” and “Calamus” (BB)

Context: John D’Emilio and Estelle Freedman, *Intimate Matters*: Chapter 7

Poetics: Walt Whitman, “Poetry To-day in America—Shakspeare—the Future” (BB)

Archive: Anthony Comstock, *Traps for the Young* (Chapters 1 and 11) (1882) (BB); Anonymous, Review of *Leaves of Grass* for *San Francisco Evening Bulletin* (1882) (BB); Elmina, Review of *Leaves of Grass* for *The Iconoclast* (1883) (BB)

Recommended Context: Michael Moon, Introduction from *Disseminating Whitman* (BB); Walt Whitman Archive, “Revision and Censorship in Whitman’s Poetry” (includes links to versions Whitman revised to placate censors in *Leaves of Grass* before 1881) (BB)

Recommended Archive: Various, Other contemporary reviews of *Leaves of Grass* (1881-1882 edition) (BB); Mark Twain, “The Walt Whitman Controversy” (1882) (BB)

Week Five – Banning “Dirty” Books Between (and After) the Wars: The Censorship Battles Over Henry Miller's *Tropics* Novels (part 1)

Tuesday, September 22

NOTE: All classes are suspended starting at 2:35 pm—Our class is meeting today. Office hours for today only: 9:00 – 11:00.

Literature: Henry Miller, *Tropic of Capricorn*—pp. 9 – 109

Context: John D’Emilio and Estelle Freedman, *Intimate Matters*: Chapter 11

Poetics: Henry Miller, excerpt from *The World of Sex* (BB)

Recommended Context: Laura Frost, Introduction from *The Problem with Pleasure* (BB)

Thursday, September 24

Classes Suspended: Academic Calendar (all classes resume at 12:35 pm). No office hours.

NOTE: Keep reading Miller's novel to keep up.

**Week Six – Banning “Dirty” Books Between (and After) the Wars:
The Censorship Battles Over Henry Miller’s *Tropics* Novels (part 2)**

Tuesday, September 29

Literature: Henry Miller, *Tropic of Capricorn*— pp. 109 – 267

Theory: Susan Sontag, “The Pornographic Imagination” (BB)

Poetics: Henry Miller, “Obscenity and the Law of Reflection” (BB)

Recommended Context: John Semonche, from *Censoring Sex* (BB); E.R. Hutchison, from *Tropic of Cancer on Trial* (BB); Rachel Potter, “Offense” from *Obscene Modernism* (BB)

Thursday, October 1

Literature: Henry Miller, *Tropic of Capricorn*— pp. 267 – end

Theory: Lauren Berlant and Lee Edelman, from *Sex, or the Unbearable* (BB)

Week Seven – Placating Cold War Censors: *Streetcar*, Stage vs. Screen

The prompt for the Midterm Essay will be available on BB at the start of class on Tuesday.

Tuesday, October 6

Literature: Tennessee Williams, *A Streetcar Named Desire* (read entire play)

Context: John D’Emilio and Estelle Freedman, *Intimate Matters*: Chapter 12

Recommended Context: Michael Paller, “The Time and World That I Live In” (BB)

Thursday, October 8

Literature: Elia Kazan (dir.) and Tennessee Williams (screenplay), *A Streetcar Named Desire* (film) (Reserve DVD or watch online via a streaming service)

Context: R. Barton Palmer and William Robert Bray, “Bending the Code” (BB)

Recommended Context: Sam Staggs, from *When Blanche Met Brando* (BB)

Study Question: How do the changes in the film version of the story avoid possible obscenity? How is the play’s treatment of sex substantially changed?

Discussion (30 minutes): Review of midterm essay prompt and discussion of using sources to frame your own original critical reading

Week Eight – Censoring the Queer Underground during the Cold War: *Flaming Creatures*

Tuesday, October 13

Literature: Jack Smith, *Flaming Creatures* (film, BB)

Context: John D’Emilio and Estelle Freedman, *Intimate Matters*: Chapter 13; J. Hoberman, “Crimson Creatures” (BB)

Poetics: Jack Smith, “Journal Notes on the Uses of Pornography” (BB)

In-class viewing: Andy Warhol, *Blowjob* (short film, BB)

Recommended Context: Linda Williams, “Going All the Way” (BB); Thomas Waugh, “Cockteaser” (BB); Dominic Johnson, “*Flaming Creatures* and the Burden of Disgust” (BB)

Recommended Archive: Susan Sontag, “Jack Smith’s *Flaming Creatures*” (BB); Parker Tyler, “Underground Climb: From Exhibitionism to Art” (BB); Arthur Knight, “New American Cinema?” (BB)

Thursday, October 15

No Class: Complete Your Midterm Exam Essay. (Regular office hours held today.)

DUE by 2:00 pm: Midterm Essay (5-6 pages). Bring a hardcopy of your essay to my office (Humanities 343) by 2pm. (Half the class will be required to bring in two copies; one for me, one for the TA.) If I am not there when you drop off your essay, please slide it under my office door. *NO LATE PAPERS WILL BE ACCEPTED.*

UNIT THREE: Pushing the Bounds – Classics That Test Moral and Political Limits through Representations of Sex, Gender, and Sexuality

Week Nine – “Light of My Life, Fire of My Loins”: Canonical Pederasty (part 1)

Tuesday, October 20

Literature: Vladimir Nabokov, *Lolita*—Part One

Theory: Richard D. Mohr, “The Pedophilia of Everyday Life” (BB)

In-class viewing: excerpts from Jessica Yu, *In the Realms of the Unreal: The Mystery of Henry Darger*

Recommended Literature: Henry Darger, excerpts from *In the Realms of the Unreal* (BB); Images from *In the Realms of the Unreal* from the Darger collection at the American Folk Art Museum (BB) and from the official Henry Darger webpage (BB)

Recommended Context: Michael Moon, “Weird Flesh, World’s Flesh” (BB)

Note: Read the assigned Nabokov. Much of the discussion today, though, will consider the representation of children’s sexuality through the work of outsider artist/novelist Henry Darger.

Thursday, October 22

Literature: Vladimir Nabokov, *Lolita*—Part Two (sections 1 – 12)

Poetics: Vladimir Nabokov, *Lolita*: “On a Book Entitled *Lolita*” (Afterword in back of book)

Recommended Context: Elisabeth Ladenson, “Vladimir Nabokov: Lolitigation” (BB)

Recommended Poetics: Vladimir Nabokov, Interview with *Playboy* (BB)

Week Ten – “Light of My Life, Fire of My Loins”: Canonical Pederasty (part 2)

Tuesday, October 27

Literature: Vladimir Nabokov, *Lolita*—Part Two (sections 13 – end)

Theory: Kathryn Bond Stockton, “What Drives the Sexual Child?” (BB)

Thursday, October 29

Literature: Kathy Acker, *Blood and Guts in High School*—Part One (“Inside High School”)

Context: Robert Glück, “The Greatness of Kathy Acker” (BB)

Poetics: Kathy Acker, “Seeing Gender” (BB)

Recommended Poetics: Kathy Acker, “A Few Notes on Two of My Books” (BB)

Note: The conclusion of our discussion of Nabokov might continue into today. But Acker’s novel supplies a postmodern and equally controversial approach to representing children’s sexuality.

Week Eleven – Is This Political?: Sex in Postmodern Feminist and Queer Fiction (part 1)**Tuesday, November 3**

Literature: Kathy Acker, *Blood and Guts in High School*—Finish reading the novel

Context: John D’Emilio and Estelle Freedman, *Intimate Matters*: Chapter 14

Theory: Lynne Huffer, “There Is No Gomorrah” (BB)

Thursday, November 5

Literature: Samuel R. Delany, *Stars in My Pocket Like Grains of Sand*—Prologue and Monologues 1 – 2

Poetics: Samuel R. Delany, “The Rhetoric of Sex/The Discourse of Desire” (BB)

Recommended Poetics: Samuel R. Delany, “Sex, Race, and Science Fiction” (Interview) (BB)

Note: This class session might begin with a conclusion to our discussion of Acker.

Week Twelve – Is This Political?: Sex in Postmodern Feminist and Queer Fiction (part 2)**Tuesday, November 10**

Literature: Samuel R. Delany, *Stars in My Pocket Like Grains of Sand*—Monologues 3 – 10

Context: John D’Emilio and Estelle Freedman, *Intimate Matters*: Chapter 15

Recommended Context: Robert Reid-Pharr, “Clean: Death and Desire in Samuel R. Delany’s *Stars in My Pocket Like Grains of Sand*” (BB)

Thursday, November 12

Literature: Samuel R. Delany, *Stars in My Pocket Like Grains of Sand*—Monologues 11 – 13 and Epilogue

Week Thirteen – (No?) Sex and (No?) Intimacy: Are We Now Post-Sexual?

The Research Process Worksheet (RPW) and the specs for the Seminar Paper will be available on BB by Monday. Review both documents and write down questions for next Tuesday (Nov. 17). If you are thinking about researching a literary or filmic text not on the syllabus, you must see me during office hours sometime this week in order to discuss your ideas and get permission.

Tuesday, November 17

Literature: Chris Kraus, *I Love Dick*—Part One

Context: John D’Emilio and Estelle Freedman, *Intimate Matters*: Chapter 16

Poetics: Chris Kraus, “Private Parts, Public Women” (BB)

Recommended Poetics: Chris Kraus, Interview from *The Believer* (BB)

Thursday, November 19

Literature: Chris Kraus, *I Love Dick*—Part Two

Context: Karolin Meunier, “Speaking Candour” (BB)

Discussion (30 minutes): Review of RPW and workshop on researching the final paper. *NOTE*: Start the RPW over the weekend, before you leave for break! It will take approx. 3-5 hours of research (in the actual library and online).

UNIT FOUR: DEVELOPING AND WRITING THE SEMINAR PAPER

Week Fourteen – On Choosing and Researching a Topic for the Seminar Paper

Tuesday, November 24

Due: Final Paper Proposal (1½ - 2 pages). Email to me and the TA, by the start of our usual class time if you are not attending today’s optional workshop. *Late proposals will result in a 10-point deduction from the Seminar Paper’s grade.*

OPTIONAL WORKSHOP (Highly recommended): Bring to class 3 hardcopies of your proposal: 2 to submit, 1 to workshop. Your proposal must indicate a primary text, your inquiry, and working thesis. Come to class with the primary texts, other notes, and any questions.

Thursday, November 26

Classes Suspended: Academic Calendar. (Office hours canceled.)

Week Fifteen – Researching and Drafting the Seminar Paper, Plus Individual Conferences

Tuesday, December 1

On Monday, Tuesday, and Wednesday of this week, we will have individual conferences in my office (Humanities 343) about your research and your paper’s development. Your RPW and Working Bibliography are due at our conference. Save an electronic copy, and bring a hardcopy. Missing RPW and/or bibliography will incur a 10-point penalty on the Final Paper.

No Class: Individual student conferences instead (on Monday, Tuesday, and Wednesday)

Thursday, December 3

Required Workshop: Come to class with 3-5 working draft pages of your final paper. These pages should include your thesis statement and frame narrative (incorporating at least 1 of your secondary sources). *These last workshops are required for the Oral Discourse competency; thus, the Course Participation grade will be docked 5 points per missed workshop (even if you have allotted absences remaining).*

Week Sixteen – Seminar Paper Workshop

Tuesday, December 8

Required Workshop: Bring to class your working draft thus far. You should have approximately 10-12 pages—a nearly completed draft. Bring to class three questions you wish answered in peer review. (Plan on finishing the draft by Friday so that you can revise over the weekend, prior to submitting the finished product.) *These last workshops are required for the Oral Discourse competency; thus, the Course Participation grade will be docked 5 points per missed workshop (even if you have allotted absences remaining).*

Seminar Papers (12-15 pages) are due by Monday, December 14 at 12:00 noon. No late papers will be accepted. Submit your paper via Blackboard as a PDF file. If you cannot save it as a PDF, a Microsoft Word (.doc or .docx) file is acceptable. Half of the class will be required to email their papers to the TA, too. By 7pm of the due date, check your email for confirmation of receipt of your essay. If I cannot open your file, I will send an email asking you to resend it. Your failure to comply in a timely fashion might lead to an “I” or even an “E” for the course.

SUPPLEMENTARY RESOURCES AND READING LIST

Below is a partial list of other primary texts you could consider researching for your seminar paper. These texts were considered for our syllabus but, for reasons of time, did not make the cut.

European modernist novels banned in the U.S. (1920s-1940s):

James Joyce, *Ulysses* (Ireland, 1922); D.H. Lawrence, *Lady Chatterley’s Lover* (UK, 1928); Radclyffe Hall *The Well of Loneliness* (UK, lesbian/transgender novel, 1928); Jean Genet, *Our Lady of the Flowers—Miracle of the Rose—The Thief’s Journal* (France, gay prison novels, 1930s-1940s; also Genet’s banned film *Un chant d’amour*)

Sex-positive American modernist fiction (1920s-1940s):

Djuna Barnes, *Ryder* or *Ladies Almanack* (lesbian/queer); Paul Goodman, *Don Juan or the Continuum of the Libido*; *Empire City*; *Parents’ Day* (bisexual/pedophilia/sex work); Anais Nin, any of the *Cities of the Interior* novels; Henry Miller, *Tropic of Cancer* or any of *The Rosy Crucifixion* trilogy; Parker Tyler and Charles Henri Ford, *The Young and Evil* (gay)

Sex-positive Beat and other underground fiction, poetry, theatre, and film (1950s-1970s):

William S. Burroughs, *Naked Lunch* (banned, gay Beat novel); Andy Warhol and Paul Morrissey, *Trash*, *Heat*, *Flesh*, or *Women in Revolt* (films about sex work, heroin, and transgender subcultures); John Waters, *Multiple Maniacs*, *Female Trouble*, *Mondo Trasho*, *Pink Flamingos*, or *Desperate Living* (films); Lenore Kandel, *The Love Book* (banned feminist Beat poetry); Allen Ginsberg, *Howl and Other Poems* (banned gay Beat poetry); Kenneth Anger, *Scorpio Rising* and *Kustom Kar Kommandos* (short gay films); The Living Theatre, *Paradise Now* (avant-garde anarchist performance art, banned because of onstage nudity and simulated sex acts); Alfred Chester, *The Exquisite Corpse*

Gay Liberation into HIV/AIDS fiction (1970s-1980s):

John Rechy, *City of Night* or *The Gay Outlaw*; Edmund White, *The Beautiful Room Is Empty* or *The Farewell Symphony*; Andrew Holleran, *Dancer from the Dance*; David Wojarowicz, *The Waterfront Journals* or *Memories That Smell Like Gasoline* (short stories by a gay visual artist)

Homocore/queer punk film and New Narrative novels (1980s-today)

Richard Kern, any of his short films; Bruce LaBruce, any of his films; Dennis Cooper anything (*Frisk* and *The Sluts* most recommended); Dodie Bellamy: *Cunt-Ups* or *The Letters of Mina Harker*; Kevin Killian, *Spreadeagle*, *Impossible Princess*, or *Shy*; Eileen Myles, *Inferno* or *Cool For You*; Kathy Acker, any novel; Michelle Tea, *The Passionate Mistakes and Intricate Corruption of One Girl in America* or *Rent Girl* (graphic novel); Robert Glück, *Jack the Modernist*, *Elements*, *Margery Kempe*, or *Denny Smith*

Fantasy/sci-fi novels and speculative fiction (1970s-today):

Samuel Delany, *Dhalgren*, *The Mad Man*, *Hogg*, *Phallos*, or *Through the Valley of the Nest of Spiders*; Philip José Farmer, *Fire and the Night*; Ursula Le Guin, *The Left Hand of Darkness* (gender variance)

Graphic novels (1980s-today):

Chester Brown, *Paying For It*; R. Crumb, anything; Alan Moore, *Lost Girls*

Other contemporary fiction (1990s-today):

Nicholas Baker, *Vox*; William Vollmann, *Whores for Gloria*; Hanya Yangihara, *The People in the Trees* or *A Little Life*; Chuck Palahniuk, *Snuff*; Bret Easton Ellis, *American Psycho*

A ENG 419/419Y
Topics in Technology, Media, and Performance:
Digital Rhetorics

University at Albany
College of Arts and Sciences
Mondays & Wednesdays, 5:45-7:05PM
Location: LC 10

INSTRUCTOR

Dr. Laura Tetreault
ltetreault@albany.edu
Humanities 346
518- 442-4089

OFFICE HOURS

Mondays & Wednesdays 4:00-5:00PM

COURSE CREDIT HOURS

3 credits

COURSE PREREQUISITES/COREQUISITES

C or better in A ENG 210, A ENG 305, or permission of instructor

COURSE DESCRIPTION

Focused examination of a specific theme or issue in the study of technological media or staged phenomena, as well as readings related to these forms. Individual semesters may focus on, among other areas: the machine in culture; artificial intelligence; notions of nature and the body; environmental issues; print media; television; the Internet; popular arts; performance art; ritual; social practices. May be repeated once for credit when content varies.

This course will investigate **rhetorical action in digital spaces**, with particular emphasis on using digital media to speak about current **social justice issues**. The course will center on questions such as: How do digital environments shape contemporary writing and rhetoric? How do people use the affordances of digital spaces to combine textual, visual, aural, and other forms of expressions, and with what impacts? How do dynamics such as **race, gender, and sexuality** structure digital interactions differently for different people? To these ends, we will analyze how people use digital writing both as a form of resistance to dominant ideologies and as a method of upholding these ideologies. Readings and examples will be drawn from a variety of experiences, but will foreground works by LGBTQ, women, and people of color writers and digital content creators.

STUDENT LEARNING OBJECTIVES

By the end of this course, students will be able to:

- Analyze digital rhetorics through a social justice lens
- Demonstrate knowledge of major contemporary conversations in the study of digital rhetorics
- Apply skills in digital research to the study of rhetorical actions online
- Rhetorically analyze digital platforms and act as advocates for users of specific platforms
- Produce multimedia texts that show awareness of audience and context and attention to accessibility

UALBANY GENERAL EDUCATION COMPETENCIES

400 level senior seminars contribute to all 4 competencies.

COURSE MATERIALS

No textbook. Readings will be on Blackboard or web links. The class meets in a computer lab. You are also welcome to bring your own technology to interact with class materials. You must have Blackboard and OneDrive access to complete readings and assignments.

COURSE REQUIREMENTS

ASSIGNMENT DESCRIPTIONS

In-Class Work: 200 points/20%, due daily

Instead of an attendance grade, you receive a grade for in-class work. Every class period is assigned a point value and you get credit for being an active participant during that period. **DISCUSSIONS:** This class is very collaborative and will feature many small and large group discussions.

EXPERIMENTS: Our class meets in a computer lab so that we can engage in regular digital experiments and try out new technologies, platforms, and design tools in a low-stakes environment.

Homework: 200 points/20%, due weekly

Homework is mostly **readings and responses**, with occasional other small assignments. Please come to class on the days when readings are due with a response submitted and be ready to discuss your response. Responses are low-stakes spaces for you to engage with the readings, pose questions, and work through ideas.

Circulation Study: 150 points/15%, due 10/1

You will start this project by choosing an example of activism online that interests you and that

has *gone viral*, and then study how, where, and with what impacts this one example has moved.

Platform Report: 150 points/15%, due 11/5

In this mini-report, you will question how bias and inequality impact user experience on a digital platform/tool of your choice. Your goal is to act as a rhetorical advocate for others using the same platform.

Accessibility Redesign: 150 points/15%, due 11/28

In this project, you will act as designers and rhetorical advocates by revising one existing example of digital rhetoric (of your choice) to increase accessibility (for a population of your choice).

Webzine Contribution: 150 points/15%, due 12/10

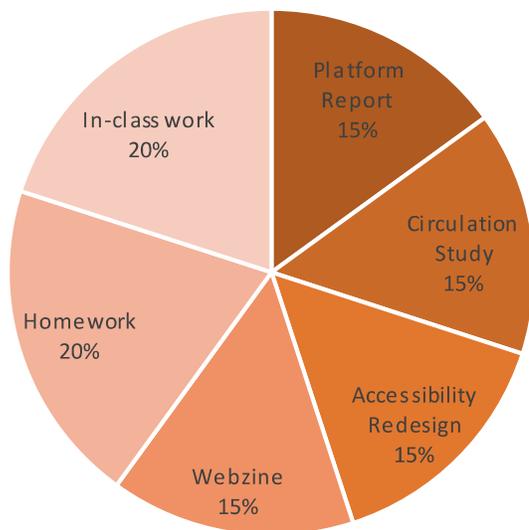
In this final project, individuals will choose examples of their previous work to revise and will work together to design a collaborative webzine representing our work in this course to outside audiences.

GRADING

You can earn up to 1000 points. Your grade will be based on the number of points you earn during the semester:

930-1000 points = A
900-929 points = A-
870-899 points = B+
830-869 points = B
800-829 points = B-
770-799 points = C+
730-769 points = C
700-729 points = C-
670-699 points = D
630-669 points = D+
600-629 points = D-
599 and below = F

A breakdown of what will contribute to the grade is below. Please see descriptions of each component in the previous section of this syllabus under Course Requirements.



Points will be assigned according to the following criteria (but more specific criteria will be presented with each assignment):

A: strong rhetoric & writing skills | deep understanding of rhetorical principles | very few minor design adjustments needed in documents | exceptional content knowledge, research, and preparedness

B: acceptable rhetoric & writing skills | basic understanding of rhetorical principles | several minor design adjustments needed in documents | good content knowledge, research, and preparedness

C: less than adequate rhetoric & writing skills and/or difficulties understanding and applying rhetorical principles | a few major design problems in documents | evidence of inadequate or inconsistent content knowledge, research, preparedness

D/below: significant problems in terms of writing and/or major misunderstanding of rhetorical principles | frequent evidence of inadequate or inconsistent content knowledge, research, preparedness

POLICIES

ACCESSIBILITY & ACCOMODATIONS

All of us learn in different ways, and the structure of any course will accommodate each student differently. I will strive to provide an environment that is equitable and conducive to achievement and learning for all students. Please talk to me as soon as you can about your individual **learning needs** and how this course can best accommodate them, and we can co-design accommodations, if necessary.

The **Disability Resource Center** at UAlbany also provides support and advocacy services to students with **visible and invisible disabilities**. An interactive process based on documentation is used to determine reasonable academic accommodations. Students with disabilities may also schedule appointments for assistance with developing study and test taking skills, or to receive coaching in time management and setting goals. If you believe you have a disability requiring **accommodation** in this class, please contact the Disability Resource Center (518-442-5490; drc@albany.edu). The office makes recommendations to professors regarding individualized reasonable accommodations.

Full **UAlbany accessibility policies** can be found [at this link](#).

BASIC NEEDS

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact [UAlbany Student CARE Services](#) for support. Furthermore, please notify the professor if you are comfortable in doing so. This will enable her to provide any resources that she may possess.

MENTAL HEALTH

You may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug concerns, depression, difficulty concentrating and/or lack of motivation. If you or someone you know are suffering from any challenges, you should reach out for support. The university [Counseling and Psychological Services Center](#) provides individual and group therapy to students *at no fee*. Please visit the website for more information or to make an appointment.

CLASSROOM TECHNOLOGY

This class embraces the use of technology as part of the course content and as an important set of tools for writing and rhetoric. You may use whatever technology best helps you interact with course materials, including the computers in the lab classroom, personal computers, tablets, and phones. However, if you consistently use these in class for purposes not related to class work, you will lose participation points for each day you do so, and this will distract others

and create a negative environment.

ATTENDANCE / MEDICAL EMERGENCIES

Your success in this class depends on regular attendance because much of our work happens during class periods. Each class period is assigned a **point value**, and missing classes means you do not receive the participation points for that class period.

However, life happens and emergencies come up. You get **one free absence** this semester without a point-loss penalty. Further, **if you need to miss class, please do the following:**

- Email the professor as soon as possible so she can plan for your absence.
- If the class period involves group work, contact your group members so they can also plan for your absence.

In case of a **medical emergency** requiring you to miss a week or more of classes, please 1) consult the university's [Medical Excuse Policy](#) and 2) talk with the professor about making up your class work.

ACADEMIC INTEGRITY

Every student has the responsibility to become familiar with the standards of academic integrity at the University, which can be found [at this link](#). Students are responsible for familiarizing themselves with the standards and behaving accordingly, and UAlbany faculty are responsible for teaching, modeling and upholding them. Anything less undermines the worth and value of our intellectual work, and the reputation and credibility of the University at Albany degree. (University's Standards of Academic Integrity Policy, Fall 2013)

TITLE IX REPORTING

Title IX of the Education Amendments of 1972 is a federal civil rights law that prohibits discrimination on the basis of sex in federally funded education programs and activities.

The SUNY-wide Sexual Violence Prevention and Response Policies prohibit offenses defined as sexual harassment, sexual assault, intimate partner violence (dating or domestic violence), sexual exploitation, and stalking. The SUNY-wide Sexual Violence Prevention and Response Policies apply to the entire University at Albany community, including students, faculty, and staff of all gender identities. The University at Albany provides a variety of resources for support and advocacy to assist individuals who have experienced sexual offenses.

Confidential support and guidance can be found through the Counseling Center (518-442-5800, https://www.albany.edu/counseling_center/), the University Health Center (518-442-5454, https://www.albany.edu/health_center/), and the Interfaith Center (518-489-8573, <https://www.albany.edu/spirituality/onCampus.shtml>). Individuals at these locations will not report crimes to law enforcement or university officials without permission, except for in extreme circumstances, such as a health and/or safety emergency. Additionally, the

Advocates at the University at Albany's Advocacy Center for Sexual Violence are available to assist students without sharing information that could identify them (518-442-CARE, <https://www.albany.edu/advocacycenter/>).

Sexual offenses can be reported non-confidentially to the Title IX Coordinator within The Office for Equity and Compliance (518-442-3800, <https://www.albany.edu/equity-compliance/>, Building 25, Room 117) and/or the University Police Department (518-442-3131, <http://police.albany.edu/>).

Please note, faculty members are considered "responsible employees" at the University at Albany, meaning that they are required to report all known relevant details about a complaint of sexual violence to the University's Title IX Coordinator, including names of anyone involved or present, date, time, and location.

In case of an emergency, please call 911.

COURSE SCHEDULE AND READING LIST

Note: This may change, in which case you will receive an updated schedule.

Color code: readings in purple; homework assignments in orange; major projects in red

Abbreviations: BB [Blackboard]; OD [Class OneDrive]

Date	What's Due	What's Happening in Class
MODULE 1: DATA & SURVEILLANCE		
WEEK 1: What can digital rhetoric be?		
Mon 8/27		Introductions. Activity.
Wed 8/29	<p>Readings due:</p> <p>Bratta, Phil, Malea Powell, and Dànielle Nicole Devoss. "Authorships, Infrastructures, and the Digital Publishing Lab." [Online]</p> <p><i>Design Justice in Action</i> zine [Online]</p>	<p>Discussion based on reading responses.</p> <p>Design Justice Principles.</p> <p>Digital experiment.</p>
WEEK 2: How do marginalization, oppression, resistance operate in digital spaces?		
Mon 9/3	NO CLASS: LABOR DAY	
Wed 9/5	<p>Carey, Tamika. "A Tightrope of Perfection: The Rhetoric and Risk of Black Women's Intellectualism on Display in Television and Social Media." [BB]</p> <p>Ribero, Ana Milena and Adela C. Licon. "Digital Art + Activism: A Focus on QTPOC Digital Environments as</p>	<p>Discussion and digital experiment.</p>

	Rhetorical Gestures of Coalition and Un/belonging.” <i>Routledge</i> [BB]	
	Reading response/Positionality statement [OD]	

WEEK 3: What is circulation? How do circulation and virality shape online activism?		
Mon 9/10	NO CLASS: ROSH HASHANAH	
Wed 9/12	Gries, Laurie. “Iconographic Tracking.” [BB] Mielczarek, Natalia. “The “Pepper-Spraying Cop” Icon and Its Internet Memes: Social Justice and Public Shaming Through Rhetorical Transformation in Digital Culture.” [BB] Reading response [BB]	Discussion and sharing of examples from responses.
WEEK 4: Continued: How can we study circulation and virality in online activism?		
Mon 9/17		Pause and reflect on circulation. In-class circulation study research lab.
Wed 9/19	NO CLASS: YOM KIPPUR	
WEEK 5: Circulation & Virality case studies		
Mon 9/24	Case study: #BlackLivesMatter and circulation Garza, Alicia. “A Herstory of the #BlackLivesMatter Movement.” [Online] Khan-Cullors, Patrisse. Selection from <i>When They Call You a Terrorist</i> . [BB] Williams, Miriam F. “#BlackLivesMatter: Tweeting a Movement in <i>Chronos</i> and <i>Kairos</i> .” [Online] Reading response [BB]	Discussion of readings. Discussion of digital research ethics for Circulation Study.
Wed 9/26	Bring materials relevant to your circulation study (ex. research, examples, notes). [OD]	Prepare for Circulation Study submission.

MODULE 2: PLATFORMS & BIAS		
WEEK 6: How are social structures and inequities built into digital platforms?		
Mon 10/1	CIRCULATION STUDY DUE	Discussion of Circulation Studies and findings. Start Module 2. Digital experiment.
Wed 10/3	Wachter-Boettcher, Sara. “Algorithmic Inequity.” [BB]	

	Response [BB]	Assign group article presentations [see next week].
WEEK 7: What is a digital platform? How are platforms rhetorical?		
Mon 10/8	The class will be split into groups and each group will be assigned one article from the <i>Present Tense</i> special issue on the rhetoric of platforms. Each group will present on their article, teaching that article to the class. Your group's reading from <i>Present Tense</i> special issue [Online]	Groups teach the class
Wed 10/10		Work to prepare for Platform Report. Digital experiment.
WEEK 8: What are algorithms? How are they rhetorical?		
Mon 10/15	Noble, Safiya Umoja. "A Society, Searching" [BB] Beck, Estee. "Implications of Persuasive Computer Algorithms." <i>Routledge Handbook</i> . [BB] Response [BB]	
Wed 10/17		Preparation work for Platform Report. Design strategies and audiences.
WEEK 9:		
Mon 10/22		Midterm period; Pause to reflect on work done so far
Wed 10/24		Prepare for Platform Report
WEEK 10: What is data? How is data collected online and how is this rhetorical?		
Mon 10/29	Eubanks, Virginia. "Automating Eligibility in the Heartland." [BB] Hutchinson, Les. "Wielding Power and Doxing Data: How Personal Information Regulates and Controls our Online Selves." <i>Routledge Handbook</i> . [BB] Response [BB]	Discussion. In-class research into data privacy and terms of service.
Wed 10/31		Prepare for Platform Report.
MODULE 3: ACCESS & DESIGN		

WEEK 11: What is access? How does it manifest in digital rhetorics?		
Mon 11/5	PLATFORM REPORT DUE	
Wed 11/7	Watch video or read transcript: Roy, Elise. "When we design for disability, we all benefit." [Online]	Discussion: What is access? In-class examples of redesigns.
WEEK 12: How can we (re)design for accessibility?		
Mon 11/12	Arola, Kristin. "Indigenous Interfaces." [BB] Response [BB]	Strategies for redesign: accessibility and audiences
Wed 11/14	NO CLASS: CONFERENCE TRAVEL	

WEEK 13		
Mon 11/19	Research design principles that can enhance accessibility. Prepare a short handout on one principle of your choice for your classmates. [BB]	Prepare for Accessibility Redesign
Wed 11/21	NO CLASS: THANKSGIVING	
MODULE 4: REVISION & COLLABORATION		
WEEK 14		
Mon 11/26		Pause and reflect. Introduce webzine. Discussion of possible platforms.
Wed 11/28	ACCESSIBILITY REDESIGN DUE	Presentations of redesigns. Introduce Module 4.
WEEK 15		
Mon 12/3	Choose which previous project you want to revise for inclusion in the webzine.	In-class revision & collab work. Create editorial teams.
Wed 12/5		In-class revision & collab work
WEEK 16		
Mon 12/10	Final collaborative webzine	Reflections and celebrations!

Helen Regueiro Elam
English 449Y/9291 (3 credits)
T Th: 1:15—2:35 PM BB 209

helam@albany.edu
Office: HUM 338
OH: T 2:40—4:40; by appt.

Topics in Comparative Literatures and Cultures: Anglo-American Modernism

Course Description: Characterized by stylistic innovation, an emphasis on interiority and a rejection of the constraints of the traditional realist novel, modernism is generally taken to emerge in the late 19th century, flourish in the 1910s and 1920s and to exhaust itself by the close of the 2nd World War. In this course we will read key works of American, British and Irish modernism (in both poetry and prose), paying attention both to their technical and stylistic qualities as well as the historical situations to which they respond.

Required Texts: James Joyce, *A Portrait of the Artist as a Young Man*; Virginia Woolf, *Jacob's Room*; Zora Neale Hurston, *Their Eyes Were Watching God*; William Faulkner, *The Sound and the Fury*; Course Reader. Books are available at the Campus bookstore. Since the University has destroyed its course reader system, making it prohibitively expensive, I will be sending PDFs of what would ordinarily be a course reader. **YOU MUST PRINT THESE OUT AND BRING THEM TO CLASS.**

Course Policies: Grades will be based on two papers and several shorter writing assignments. The first paper is 6-8 pages, the second will be 7-10 pages. In addition the first paper can be re-written if turned in one week after I give it back to you. There is no guarantee your grade will improve, but it will certainly not go down. **If you turn in your paper late you forfeit the right to revise.** Late papers will be marked down a 1/3 grade for each day they are late.

Grading: Papers are worth 40% each. Participation (including short writing assignments and reading quizzes, should they prove necessary) is worth 20%.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

Participation: Class participation does not, simply, mean coming to class, nor does it mean logging in one superficial comment per day. It means, instead, that you are engaged in the course and making your best attempt to come to terms with the material. This can be demonstrated in class or in office hours. You are allowed 4 excused absences for whatever reason. After that your participation grade will suffer. I will take an automatic 1/3 grade off for each day you miss after the first four (meaning the **highest possible grade** you can get for participation if you miss five classes is an A-, six a B+, etc.) **If you miss ten or more classes you automatically fail the course.** If you attend class regularly but never speak or come to office hours, the best you will get for participation is a B. Do not answer your phone in class. If I catch you text-messaging I will throw you out and mark you absent. I will also mark you late if

you come to class after I take attendance (and absent if you come to class partway through). Two lates equals an absence.

Electronic Devices: You must have all electronic devices turned off and stowed away during class. Even the most attentive of us can not resist the internet when it is directly in front of us. You must read – and bring – actual books to class, so that we can look at them, cite them and discuss them.

Email: I am happy to answer questions through email, but I would ask that you hold to the bare minimum of communicational etiquette. Recall that I am an English professor and try to include grammar and actual English words in your email. Salutations are welcome.

Academic Integrity: It should go without saying that all work must be your own. Any use of outside sources, including general information taken from the internet, must be appropriately cited. Here is the University’s definition of plagiarism: “Presenting as one’s own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student’s work as one’s own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one’s reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness.” Should you be caught plagiarizing, you will fail the course and your violation will be reported to the University. Quite simply, there is no purpose to higher education if you wish me to rubber stamp someone else’s work. I spend all my time reading student work and published papers. Do not test me. Every semester I catch someone plagiarizing. Don’t let it be you.

Disability Resources: Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations.

Core Competencies: As a 400 level English class, this course contributes to all four of the core competencies: “Advanced Writing”; “Information Literacy”; “Critical Thinking”; and “Oral Discourse.”

Websites:

Additional information about academic integrity:

http://www.albany.edu/undergraduate_bulletin/regulations.html

About the core competencies:

<http://www.albany.edu/generaleducation/implementation-timetable.php>

About the DRC:

<http://www.albany.edu/disability/prospective-new.shtml>

Schedule of Readings:

Week 1: 8.27; 8.29

Day 1: Introduction

Day 2: Modernism across the arts

Week 2: 9.3; 9.5

Day 1: Friedrich Nietzsche, "On Truth and Lies in an Extra-Moral Sense"; Perry Anderson, "Modernity and Revolution"

Day 2: T.S. Eliot, poems in course reader.

Week 3: 9.10; 9.12

Day 1: T.S. Eliot, *The Waste Land*

Day 2: Wallace Stevens, poems

Week 4: 9.17; 9.19

Day 1: Marianne Moore, poems

Day 2: Gertrude Stein, *Tender Buttons*

Week 5: 9.24; 9.26

Day 1: William Carlos Williams, *Spring and All*

Day 2: Williams, (cont.)

Week 6: 10.1; 10.3

Day 1: Countee Culleen & Claude McKay

Day 2: Langston Hughes, *Montage of a Dream Deferred*

Week 7: 10.8; 10.10

Day 1: James Joyce, *Portrait of the Artist as a Young Man* (Part 1)

Day 2: *Portrait* (Part 2); **Paper #1 due.**

Week 8: 10.17

Day 2: *Portrait* (Parts 3 & 4)

Week 9: 10.22; 10.24

Day 1: *Portrait* (Part 5)

Day 2: Virginia Woolf, *Jacob's Room*

Week 10: 10.29; 10.31

Day 1: *Jacob's Room* (cont.)

Day 2: *Jacob's Room* (cont.)

Week 11: 11.5; 11.7

Day 1: Zora Neale Hurston, *Their Eyes Were Watching God*

Day 2: *Their Eyes Were Watching God* (cont.)

Week 12: 11.12; 11.14

Day 1: William Faulkner, *The Sound and the Fury*, (Part 1)

Day 2: *Sound and the Fury*, (Part 2)

Week 13: 11.19; 11.21

Day 1: *Sound and the Fury*, (Part 3)

Day 2: *Sound and the Fury*, (Part 4)

Week 14: 12.3; 12.5

Day 1: Samuel Beckett, *Waiting for Godot* (Act 1)

Day 2: *Godot* (Act 2)

FINAL PAPER DUE 12.16 AT 5:00 PM

Topics in Writing Studies: Modern Feminist Rhetorics
AENG 450Y, Section 7789—3 Credits (Fully Online Synchronous)

Course and Instructor Information

Class meetings: Mondays and Wednesdays, 3:00 – 4:20 pm, Zoom

Instructor: Laura Wilder

Email: lwilder@albany.edu (This is the most efficient and reliable way to reach me.)

Phone: 442-4056

Office Hours: Mondays and Wednesdays, 1:45 – 2:45 pm, Zoom

I realize that my office hours may not work for you, so I am available to meet with you at our mutual convenience. Please feel free to make an appointment with me at any time.

Course Prerequisites

C or better in AENG 210 and completion of AENG 305

Course Goals

By the end of this course, students will be able to

- critically read and analyze feminist texts using multiple rhetorical frameworks;
- articulate and critically examine the significance of a feminist text's historical and cultural context;
- trace common themes, perspectives, arguments, and rhetorical strategies and devices across eras of feminist thought; and
- develop and clearly articulate well-reasoned critical analyses of feminist texts using multiple rhetorical frameworks.

Course Description

In this course, we will study the history of feminist rhetoric from the late 18th Century to the contemporary era. While feminist paradigms share a foundational belief in women's equality, multiple feminisms have developed over time, making use of and critiquing rhetoric in various ways. We will consider the development and evolution of feminist rhetorics over time and examine the rhetorical strategies feminist writers have used to make the case for women's equality and their right to be free, to be educated, to work, to vote, to be treated as equals in marriage, to receive equal pay, and to exercise control over their own bodies. In addition to other authors, we will read foundational texts by Mary Wollstonecraft, Margaret Fuller, Sojourner Truth, Harriet Jacobs, Elizabeth Cady Stanton, Betty Friedan, bell hooks, Adrienne Rich, Audre Lorde, and Alice Walker.

We will approach our examination of feminist rhetorics as a conversation, meaning we will examine the ways in which feminist writers and thinkers are corresponding with each other as well as responding to outside forces and messages. We will also approach our work together as a scholarly conversation. The work of rhetorical analysis is not done in isolation, and I have designed this course to create a community of scholars. While you will be required to do a great deal of individual reading and thinking, the ultimate goal of that work is to engage in meaningful and productive conversation with your scholarly community. This course will give you frequent opportunities to develop, test out, and evaluate analyses and arguments, both on your own and in discussion with your peers. organized chronologically around first, second, and

third/fourth-wave feminism. book-length narrative text. On the first day of class, you will be placed into permanent teams, and a key function of those teams will be formulating and evaluating rhetorical analyses, practicing the higher-order thinking skills associated with analysis and interpretation, and giving feedback on each other's work. Your interactions and performance in your team will be crucial to your success in the course and to your growth as a rhetorical scholar.

The course is divided into four learning sequences. The first sequence is an introduction to rhetoric and key rhetorical frameworks that we will use to analyze feminist texts. Each sequence will culminate with a short (3-4 page) analytical essay.

Course Texts

I will provide PDF copies or links to free versions of all required course texts in Blackboard.

In addition to the required texts, it is recommended that you have access to the *MLA Style Handbook*, 8th edition.

How You Will Earn Grades

Your final course grade will be composed of the following elements:

60%	Short Analytical Essays (4 total, 15% each)
20%	Analytical Reading Guides
	Note: You will have the option of dropping 2 analytical reading guide grades.
10%	Reading quizzes
10%	Drafts, peer review, and in-class tasks and reflections

Final grades will be calculated according to this scale:

A = 93-100	A- = 90-92	B+ = 87-89
B = 83-86	B- = 80-82	C+ = 77-79
C = 73-76	C- = 70-72	D = 60-69
E = Below 60		

Description of Course Requirements

- ***Short Analytical Essays (60% total, 4 essays worth 15% each):*** You will be asked to write four 3-4 page essays, each focused on one of the texts we are reading in the course. In these essays, you will choose a rhetorical framework and use it to develop a focused critical argument about the text under consideration. You should build upon ideas that emerge from the thinking you document in the Analytical Reading Guides to help you begin fleshing out your argument. For each essay, you will be asked to bring a working draft for peer and instructor feedback, and you will use that feedback to help you create a final draft to be submitted to the instructor in Blackboard. Due dates for these essays are available on the course schedule at the end of this document. More specific assignment instructions and grading rubrics for each essay will be available well in advance of the due date. You are welcome and encouraged to see me outside of class for help while you are working on your essays.

Please note: Essays are considered due by the time and date specified on the Course Schedule. While in an ideal world I would expect to receive all of your essays at the due date and time, I realize that my

scheduling of these assignments sometimes coincides with other responsibilities—both academic and otherwise—that you are obligated to fulfill. For that reason, you have a “no excuses needed late pass” for late submission of ONE of these four assignments. You can use this pass to turn in an assignment no more than 72 hours (3 full days) late. Because you already have this built-in extension for one essay, there will be no need to ask for additional extensions on the essays unless there are serious extenuating circumstances.

- *Analytical Reading Guides (20%)*: The analytical reading guides (available for download in Blackboard) are designed to guide you through careful reading of each of the texts. In addition to helping you articulate your own thinking about the reading, these guides will help inform our class activities and discussions, so they will be submitted on Blackboard before class meetings. It is ideal, also, for you to have access to and be able to refer to your work on these guides during class. The goal of the guides is to help you practice rhetorical analysis and begin developing ideas that will inform the short critical essays and ultimately your final seminar paper. Due dates for the reading guides appear in the course schedule. **Please note:** Because these guides are designed to help you prepare for class tasks and discussions, it is important that they be completed on time—*no late submissions will be accepted*. However, *you will have the opportunity to drop 2 analytical reading guide grades during the semester*. This means that while there are 12 reading guides assigned in the course, you will be eligible for full credit for this portion of the grade by submitting 10 completed guides by their respective due dates. If you do not need to drop 2 grades for missed guides, you will be able to drop the 2 lowest scores you receive.
- *Reading quizzes (10%)*: You will take occasional short quizzes on the assigned reading for class. These quizzes are designed to help you assess your understanding of the reading and to ensure that you are prepared for in-class work. **Please note:** Because these quizzes are designed to help you prepare for class tasks and discussions, it is important that they be completed on time. You will have the opportunity to drop 2 reading quiz grades during the semester. This means that while there are 10 scheduled reading quizzes, you will be eligible for full credit for this portion of the grade by completing 8 quizzes. If you do not need to drop 2 grades for missed quizzes, you will be able to drop the 2 lowest scores you receive.
- *Drafts, peer review, and in-class tasks and reflections (10%)*: For each of the analytical essays, you will submit working drafts and participate in peer review. In addition, you will complete several written reflections, both inside and outside of class, on your learning in the course. This will include short written reflections that are submitted alongside the essays, reflections on what you learn from feedback on your written work, and frequent reflection on the work that we do in class. **Please note:** Because much of this work is taking place in “real time,” *no make-up opportunities will be offered for these assignments, and no late assignments will be accepted*. However, because circumstances can conspire against our best intentions, sometimes you will find that you can’t make it to class. For this reason, *there are 2 drop opportunities for work in this category* built into the course. If you miss class on a day when one of these assignments is completed, it will be possible to drop the failing grade you would automatically receive for completing the assignment. If you do not need to drop both grades for missed assignments, you will be able to drop the lowest scores you receive.

Some Important Strategies for Success in this Course

The reading and writing assignments in this course are substantial, and they will require that you think strategically about how best to use your time and the resources that are available to you. Below are some strategies that I recommend to help ensure your success.

- *Allot yourself enough time to complete readings.* While most of the texts we will read in the course aren't terribly lengthy, many of them are complex and challenging. Don't assume that you can read a 20-page article in 30 minutes—instead, allow yourself sufficient time so that you can . . .
- *Read critically and with care.* Make sure that you are taking time to think, ask questions, make connections, and interpret as you read. An important way to do this is to make sure you . . .
- *Complete the Analytical Reading Guides.* The analytical reading guide template is designed to focus your reading so that you can begin to discover and articulate what you think about the texts, test out your ideas in writing, use rhetorical strategies to conduct analysis, and begin generating ideas for the analytical essays.
- *Attend class regularly and contribute.* Our class time is designed to help you gain a better understanding of the texts and to work with your classmates to practice the skills of rhetorical analysis.
- *Use the instructor as a resource.* I want you to be successful! Please don't hesitate to call on me if you find yourself in need of support as you navigate the requirements of the course.
- *Take risks and have fun with the texts.* Rhetorical analysis is exciting because it can offer opportunities to be creative and to examine texts from different perspectives and angles. Don't be afraid to think in new ways and to question standard readings—and don't be afraid of being “wrong.” Sometimes the best ideas grow out of initial mistakes.

Attendance

Your in-class performance is crucial to your success in this course because we will spend a significant amount of class time practicing the analytical skills that will contribute to your success on the course assignments. Completion of written reflections in class also constitutes part of the course grade, and keeping a passing average on these is not possible without consistent attendance. Missing class means earning an automatic “0” for any activities or assignments missed. No make-up opportunities will be available for in-class activities except in documented cases of extreme extenuating circumstances. Missing an activity that happened at the beginning of class before you arrive or at the end of class after you leave early will also earn a “0”, and there will be no make-up opportunities. The University's [Medical Excuse Policy](#) provides additional guidance regarding absences due to illness.

Absences due to religious observance are governed by York State Education Law (Section 224-A) whereby campuses are required to excuse, without penalty, individual students absent because of religious beliefs, and to provide equivalent opportunities for make-up examinations, study, or work requirements missed because of such absences. Please notify me if you believe that you will need accommodation for a religious observance, and I will work with you. Consult the [Undergraduate Academic Regulations](#) section of the Undergraduate Bulletin for more information.

Your Presence in Class

Class meetings will be held in the Zoom platform. Interacting and working in this space will be different from being in a classroom together, and this is a new teaching and learning context for many of us. However, we will still spend our time together practicing the key analytical skills that are important for your success in the course. I realize, though, that not everyone will be accessing the class in the same way or that, in some cases, you may be in an environment that presents challenges. In the first days of class, we will spend some time determining how we want to work together in class and what our expectations will be for maintaining active presence in the class.

Maintaining a Productive Environment

My goal is for this class to be a challenging, fun, and interesting place to be—for everyone. Essential to this environment is consistently demonstrating courtesy and respect for all of your peers and the instructor. Let's all work together to ensure that all our interactions are lively and engaging, but civil. Please limit your use of electronic devices (laptops, tablets, cell phones, etc.) so that we can maintain a professional, distraction-free environment.

Academic Integrity

Academic honesty and integrity at all levels are essential to maintaining an environment of trust in a scholarly community. These values will be of crucial importance to your ethical participation in a workplace environment as well. Students are on their honor to be ethical and honest in carrying out all the assignments and requirements of this course. Any violations of this code, such as cheating, copying, plagiarism, or misrepresentation or one's own work, will meet with the appropriate penalties and discipline as outlined in the [UAlbany Standards of Academic Integrity](#).

All the work you do in this class must be your own, and it must be work originally done for this class. Turning in your own work from other classes, current or past, is unacceptable. Saving all your drafts and notes as evidence of your writing process is not only good scholarly practice but can also help you to show the development of your ideas if your work is called into question.

Sometimes students are uncertain about what constitutes plagiarism. The University at Albany Libraries provides several resources about [practicing academic integrity](#), which includes information about plagiarism, copyright, paraphrasing, and appropriate citation. We will spend time in class reviewing appropriate documentation for the essays you write, and this is an important component of academically and professionally ethical behavior. If you are not certain about what constitutes plagiarism, please ask the instructor for clarification before submitting any work for this course.

Internet Requirements

We will rely on two key technologies for this course: Zoom (to hold class sessions and office hours) and Blackboard (to locate course materials and assignments, keep track of your grades, and submit work). You will need reliable internet access for completing this work. Please let me know ASAP if you believe that internet access will present a challenge for you so that we can work together to ensure you are able to complete the course requirements successfully.

General Education

This course meets the General Education core competencies in four areas: Advanced Writing, Information Literacy, Critical Thinking, and Oral Discourse.

This course may also be used to fulfill the Oral Discourse General Education requirement. This requirement has four objectives, all of which will be addressed in the course.

1. Students will demonstrate the ability to communicate ideas (creative, expressive, intuitive, intellectual) according to a specific set of criteria.
2. Students will demonstrate the ability to establish and maintain an appropriate performer/audience relationship in a given oral exercise, and actively engage with listeners/audience.
3. Students will demonstrate the ability to respond to and, where appropriate, incorporate listener's comments and questions.
4. Students will demonstrate the ability to critique, orally or in writing, an oral performance.

Your Psychological Health During COVID-19

It is normal to experience some psychological distress and a range of emotional reactions to an evolving global health situation, such as COVID-19. Some signs of distress may include:

- Difficulty concentrating
- Increased fear, anxiety, worry, or feeling paralyzed or overwhelmed
- Trouble sleeping
- Changes in appetite or eating habits
- Increase in alcohol or other drug use, and/or concerns about your use by friends or family
- Crying, sadness, loss of interest/pleasure
- Feeling hopeless and/or helpless

If your distress is interfering with your relationships, academic, work, or daily life, confidential support is available to you. Contact Counseling and Psychological Services (CAPS) at 518-442-5800 or consultation@albany.edu to schedule an appointment with a psychologist. Virtual counseling services are available. The CAPS website (www.albany.edu/caps/) also contains self-help resources and other valuable information.

Special Needs Policy

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Disability Resource Center by emailing drc@albany.edu. That office will provide the course instructor with verification of your disability and will recommend appropriate accommodations. To learn more about the DRC's services for UAlbany students, you can visit: <http://www.albany.edu/disability/current.shtml>.

Course Schedule

Note: This schedule may be subject to change during the semester. You will receive any revisions in writing.

Overview of the Course Learning Sequences

Sequence 1	August 31-September 16	The terms of the conversation: What is rhetoric?
Sequence 2	September 21-October 7	Starting the conversation: First-wave feminism
Sequence 3	October 12-28	Personalizing the conversation: Second-wave feminism
Sequence 4	November 2-23	Broadening the conversation: Third- (and fourth-?) wave feminism

Sequence 1 - The Terms of the Conversation: What is rhetoric?

Date	Preparation for class and assignments due
Monday, August 24	Introductory tasks and orientation
Wednesday, August 26	<ul style="list-style-type: none"> • Read full course syllabus (available in Blackboard) • Syllabus Quiz due in Blackboard by 3:00 pm • Short course goals assignment due in Blackboard by 3:00 pm
Monday, August 31	<ul style="list-style-type: none"> • Read Covino & Jolliffe, "What is Rhetoric?" • Analytical Reading Guide #1 due in Blackboard by 3:00 pm
Wednesday, September 2	<ul style="list-style-type: none"> • Read excerpt from Burke, <i>A Rhetoric of Motives</i> • Reading Quiz #1 due in Blackboard by 3:00 pm
Monday, September 7	<ul style="list-style-type: none"> • Read excerpt from Burke, <i>A Rhetoric of Motives</i> • Analytical Reading Guide #2 due in Blackboard by 3:00 pm
Wednesday, September 9	<ul style="list-style-type: none"> • Read Foss & Griffin, "Beyond Persuasion: A Proposal for an Invitational Rhetoric" • Reading Quiz #2 due in Blackboard by 3:00 pm
Monday, September 14	<ul style="list-style-type: none"> • Read Ratcliffe, "Defining Rhetorical Listening" • Analytical Reading Guide #3 due in Blackboard by 3:00 pm
Wednesday, September 16	Full Working Draft of Analytical Essay #1 due in class for peer review

Sequence 2 – Starting the Conversation: First-wave Feminism

Date	Preparation for class and assignments due
Monday, September 21	<ul style="list-style-type: none"> • Read Wollstonecraft, excerpt from <i>A Vindication of the Rights of Woman</i> • Analytical Reading Guide #4 due in Blackboard by 3:00 pm
Wednesday, September 23	<ul style="list-style-type: none"> • Read Fuller, excerpt from <i>Woman in the Nineteenth Century</i> • Reading Quiz #4 due in Blackboard by 3:00 pm • Final draft of Analytical Essay #1 due in Blackboard by 11:59 pm
Monday, September 28	<ul style="list-style-type: none"> • Read Stanton, Speech at the Seneca Falls Convention, 1848 and McClintock, Mott, Stanton, and Wright, Declaration of Sentiments and Resolutions, 1848 • Analytical Reading Guide #5 due in Blackboard by 3:00 pm
Wednesday, September 30	<ul style="list-style-type: none"> • Read Sojourner Truth, selected speeches

	<ul style="list-style-type: none"> • Reading Quiz #5 due in Blackboard by 3:00 pm
Monday, October 5	<ul style="list-style-type: none"> • Read Ida B. Wells, “Southern Horrors” • Analytical Reading Guide #6 due in Blackboard by 3:00 pm
Wednesday, October 7	Full Working Draft of Analytical Essay #2 due in class for peer review

Sequence 3 – Personalizing the Conversation: Second-wave Feminism

Date	Preparation for class and assignments due
Monday, October 12	<ul style="list-style-type: none"> • Read excerpt from Betty Friedan, <i>The Feminine Mystique</i> • Analytical Reading Guide #7 due in Blackboard by 3:00 pm
Wednesday, October 14	<ul style="list-style-type: none"> • Read excerpt from Kate Millett, <i>Sexual Politics</i> • Reading Quiz #6 due in Blackboard by 3:00 pm • Final Draft of Analytical Essay #2 due in Blackboard by 11:59 pm
Monday, October 19	<ul style="list-style-type: none"> • Read excerpts from Lorde, <i>Sister Outsider</i> • Analytical Reading Guide #8 due in Blackboard by 3:00 pm
Wednesday, October 21	<ul style="list-style-type: none"> • Read excerpts from Walker, <i>In Search of Our Mothers' Gardens</i> • Reading Quiz #7 due in Blackboard by 3:00 pm
Monday, October 26	<ul style="list-style-type: none"> • Read excerpt from Adrienne Rich, <i>Of Woman Born</i> • Analytical Reading Guide #9 due in Blackboard by 3:00 pm
Wednesday, October 28	<ul style="list-style-type: none"> • Read excerpt from Steinem, <i>Outrageous Acts and Everyday Rebellions</i> • Reading Quiz #8 due in Blackboard by 3:00 pm
Monday, November 2	<ul style="list-style-type: none"> • Read excerpt from hooks, <i>Ain't I a Woman?</i> • Analytical Reading Guide #10 due in Blackboard by 3:00 pm
Wednesday, November 4	Full Working Draft of Analytical Essay #3 due in class for peer review

Sequence 4 – Broadening the Conversation: Third- (and Fourth-?) Wave Feminism

Date	Preparation for class and assignments due
Monday, November 9	<ul style="list-style-type: none"> • Read Walker, “I Am the Third Wave” and Riot Grrrl Manifesto • Analytical Reading Guide #11 due in Blackboard by 3:00 pm
Wednesday, November 11	<ul style="list-style-type: none"> • Read Snyder, “What is Third-Wave Feminism?” • Reading Quiz #9 due in Blackboard by 3:00 pm • Final Draft of Analytical Essay #3 due in Blackboard by 11:59 pm
Monday, November 16	<ul style="list-style-type: none"> • Read excerpt from hooks, <i>Feminism is for Everybody</i> • Analytical Reading Guide #12 due in Blackboard by 3:00 pm
Wednesday, November 18	<ul style="list-style-type: none"> • Read excerpts from Hernandez & Rehman, <i>Colonize This!</i> • Reading Quiz #10 due in Blackboard by 3:00 pm
Monday, November 23	<ul style="list-style-type: none"> • Watch Gay, “Bad Feminist” and Adichie, “We Should All Be Feminists” • Last day of class • Full Working Draft of Analytical Essay #4 due in class for peer review
	Final Draft of Analytical Essay #4 due by 11:59 pm on December 4.



AENG 460Y (Spr 2017)

Topics in Transnational Studies:

Gothic Romance: Transatlantic Ghosts and Colonial Desires
(3 Credits)

Tu/Th: 2.45-4.05 HU 116

Office	HU 351
Office Hours	Thursday 12.30-2.30, and by appointment
Contact Details	Email: jlilley@albany.edu
Course Homepage	Logon to Blackboard (BLS) from MyUAlbany

Course Description:

On both sides of the Atlantic, the Gothic continues to enjoy a privileged position in literary studies. The ghosts, ruins, and supernatural mysteries that haunt its pages proved successful and lucrative literary formulas when they were first published, and these same specters now enjoy a rich critical afterlife in the hands of scholars interested in, for example, the rise of the novel, the politics of the emerging British and U.S. nations, the development of modern forms of time and historicity, and the establishment of racial difference in an age of colonial expansion. In this class, we will take a broad snapshot of this literary genre, focusing on its early development in England and then tracing its movement across the Atlantic to the United States, where it would become the genre of choice for the new nation's first professional authors. We will be spending most of our time with the novels themselves, but we will also read representative examples of current scholarship on the genre, providing us with the kind of breadth necessary to situate the Gothic in both historical and literary critical perspective. Authors to include: Horace Walpole, Ann Radcliffe, Monk Lewis, Jane Austen, Washington Irving, Edgar Allan Poe, and Herman Melville. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor. Course fulfills: Advanced Writing, Oral Discourse, Information Literacy, and Critical Thinking competencies.

Pre-requirements: C or better in AENG 210, AENG 305, or permission of instructor.

Assignments:

Presentation:	20%
Midterm:	25%
Final Exam Project:	30%
Responses & Participation	25%

Grade Scale:

93-100	A	73-76	C
90-92	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-66	D
80-82	B-	60-62	D-
77-79	C+	<60	E

Books: Available at the University Book Store.

*Clery, Emma. *Gothic Documents* (Manchester UP: 9780719040276)

*Poe, *The Narrative of Arthur Gordon Pym* (Broadview 2010) ISBN 9781551118383

*Jane Austen, *Northanger Abbey, Lady Susan, The Watsons, Sanditon* (Oxford World's Classics: 978-0199535545)

*Horace Walpole, *The Castle of Otranto* (Oxford World's Classics 2009: 978-0198704447)

Online Readings: In order to help defray costs, I will make additional readings available to you through Blackboard (look for the “B” next to the reading assignment). The one caveat is that I ask you to print these readings out and bring them to class for reference or bring a laptop/tablet with the relevant file at hand.

Learning Objectives:

- Students will develop sophisticated, disciplinary interpretive, analytical, and critical practices by:
 - Applying modes of close reading and textual analysis
 - Understanding and applying theoretical models when interpreting texts and distinguishing between different critical approaches to textual interpretation
 - Understanding and responding to scholarship published in this discipline
 - Understanding and describing characteristic features of literary-historical periods
- Students will gain a proficiency in written and oral expression in disciplinary forms, as demonstrated by:
 - The ability to identify a pertinent issue and support an analytic argument about it amidst conflicting viewpoints
 - The ability to effectively revise drafts in response to constructive criticism
 - The ability to apply disciplinary genre conventions including argumentative strategies, organizational structures, citation practices, and acceptable forms of evidence
 - The ability to apply discipline-specific research strategies, including the use of library resources (i.e., electronic indexes), and the ability to evaluate appropriate sources (discerning primary from secondary sources, scholarly from popular, etc.)
 - The ability to respond to and offer further oral interpretations of texts supported by textual evidence during group or class discussions

Syllabus:

Week 1:

Jan 24	Course Introduction
Jan 26	Gothic Docs 1.1, 1.2, 4.4 (Lecture)

Week 2:

Jan 31	Gothic Docs 1.5, 1.6, 1.9, 2.1, 2.4, 2.6, 2.7, 2.10, 2.11
Feb 2	Gothic Docs 2.12, 3.1, 3.3, 3.4, 3.6, 3.7a

Week 3:

Feb 7	Walpole, <i>The Castle of Otranto</i> (Vanessa)
Feb 9	Walpole, continued.

Week 4:

Feb 14	Gothic Docs, 3.8, 3.9, 3.10, 3.11a, 3.14, 4. 1, 4.2a, 4.2b
Feb 16	Gothic Docs, 4.3, 4.3a, 4.3b, 4.5a, 4.5c, 4.7, 4.8

Week 5:

Feb 21	Austen, <i>Northanger Abbey</i> (Introduction and Vol. 1): Presentation 1
Feb 22	Johnson (B): Presentation 2

Week 6:

Feb 28	Austen, <i>Northanger Abbey</i> (Finish) (Vanessa)
Feb 2	Paulson, "Gothic Fiction and the French Revolution" (B)

Week 7:

Mar 7	Gothic Docs, 5.1, 5.3, 5.5, 5.6, 5.7, 6.1, 6.1a, 6.6, 6.10 (Liz)
Mar 9	"Amelia; or the Faithless Briton" (B)

Week 8:

Mar 14 & 16	SPRING BREAK
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Week 9:

Mar 21	Midterm Preparation (Vanessa)
Mar 23	No Class: Midterm Due by 5pm

Week 10:

Mar 28	Irving, "Rip Van Winkle" (B); Fiedler (B)
Mar 30	Irving, "The Legend of Sleepy Hollow" (B): Presentation 3

Week 11:

Apr 4	Poe, "The Man That Was Used Up," "Some Words With a Mummy," "Mellonta Tauta," "Ligeia" (B): Presentation 4
Apr 6	Poe, "The Black Cat" (B); Dayan, "Poe, Persons, Property" (B) (Vanessa)

Week 12:

Apr 11	No Class: Passover
Apr 13	Poe: "Hop-Frog," "The System of Dr. Tarr and Professor Fether," "MS. Found in a Bottle" (B): Presentation 5

Apr 18	<i>Narrative of Arthur Gordon Pym</i> (Intro and Chs. 1-10). Presentation 6
Apr 20	<i>Pym</i> (Chs. 11-12) (Liz)

Week 14:

Apr 25	<i>Pym</i> (Finish) & Appendix A:2 and 3, and all Appendix B. Presentation 7
Apr 27	" <i>Pym</i> and Antarctic Exploration" (B); Morrison (B)

Week 15:

May 2	Melville, <i>Benito Cereno</i> (Finish) (B): Presentation 8
May 4	<i>Benito Cereno</i> , continued

Week 16:

May 9	Melville, <i>Bartleby</i> (B)
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Final Exam Project Due (for comments): TBA

Academic Integrity: It should go without saying that all work must be your own. Any use of outside sources, including general information taken from the internet, must be appropriately cited. Here is the University's definition of plagiarism: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness." Should you be caught plagiarizing, you will fail the course and your violation will be reported to the University. Quite simply, there is no purpose to higher education if you wish me to rubber stamp someone else's work. I spend all my time reading student work and published papers. Do not test me. Every semester I catch someone plagiarizing. Don't let it be you.

University at Albany
College of Arts & Sciences
Department of English

AENG 465/465Y Topics in Ethnic Literatures in Cultural Contexts

(Pre-requirements: C or better in AENG 210, AENG 305, or permission of instructor)

Spring 2021 Semester: Online Course meets via Zoom on Tuesdays & Thursdays from 12:00 pm to 1:20 pm

Instructor:

Glyne A. Griffith, Ph.D.
Professor, Dept. of English
E-mail: ggriffith@albany.edu

Teaching Assistant:

Zahra Hamdani
Doctoral Candidate, Dept. of English
E-mail: zhamdani@albany.edu

Instructor Office Hours:

Wednesdays 11:00 am to 12:00 noon
& by appointment

Course Credit Hours: 3

Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

Course Description:

Generically, English 465/465Y provides a focused examination of a particular topic on constructions of "race" and/or "ethnicity" as related to literature or other forms of representation from any period(s). In this iteration of the course, we will examine constructions of race and ethnicity in the context of the West's discursive and materialist circuits of knowledge and power that link and simultaneously decouple the West relative to its perceived "remainder," in Achille Mbembe's phrase. As such, we will read a selection of texts that participate in the idea of race and ethnicity as markers of degrees of humanity, or what Alexander Weheliye calls "assemblages of the human, not-quite-human, and nonhuman," and we will read countervailing tests that assert the ethical and moral bankruptcy of modern racist and ethnocentric ideologies that were and are critical to the logic of the West's understanding of itself and its remainder, if not its negation. In addition to examining a selection of essays on the topic, we will read representative fictional works from the Anglophone British, West African, African American, and South Asian literary and cultural traditions.

The prose fiction readings are as follows:

- (1) *Heart of Darkness* by Joseph Conrad
- (2) *Things Fall Apart* by Chinua Achebe
- (3) *The Bluest Eye* by Toni Morrison

(4) *The Reluctant Fundamentalist* by Mohsin Hamid

The critical readings (on Blackboard) are as follows:

- (a) "The Subject of Race," from *Critique of Black Reason* by Achille Mbembe.
- (b) "Bare Life: The Flesh," from *Habeas Viscus* by Alexander Weheliye.
- (c) "An Image of Africa: Racism in Conrad's *Heart of Darkness*" by Chinua Achebe.
- (d) "Achebe's Sense of an Ending: History and Tragedy in *Things Fall Apart*" by Richard Begam.
- (e) "On Dolls, Presidents, and Little Black Girls" by Cheryl Wall.
- (f) "Postcolonial Remains" by Robert J.C. Young.

Student Learning Objectives:

Upon successful completion of this course, students will:

- Be familiar with the content as well as several of the significant structural literary devices employed in the assigned prose fiction readings.
- Be familiar with the postcolonial literary strategy of "writing back" to the central tenets associated with the consolidation of modern racialized assemblages in the Americas.
- Be familiar with the conceptual distinction between *zoe* (mere biological life) and *bios* ("full" human existence).

Course Requirements: lectures, readings, in-class discussion, written assignments, regular attendance.

Grading:

This course will be graded according to the A-E rubric as outlined below:

Course Average	Final Grade
94-100	A
90-93	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D

Your overall course grade will be based on a combination of regular attendance and active in-class participation (10%) and the quality of your critical analysis and writing performance in two essays (90%). The first essay will focus on *Heart of Darkness* or *Things Fall Apart* (45%) and the final essay will focus on *The Bluest*

Eye or *The Reluctant Fundamentalist* (45%). Each essay should be 5 to 7 pages in length and typed as a Word document. Your essay should be typed double-spaced using 12 point font. Submit your essay as a Word document only, not as a pdf. Each essay must be submitted on the due date. Late submissions will incur a 10% deduction for each day of lateness beyond the due date. You must submit both essays to be eligible to pass the course. Do not plagiarize, that is to say, do not represent the copyrighted words and/or ideas of others as your own in your written work. This is dishonest and constitutes stealing, plain and simple. Anyone caught plagiarizing will automatically fail the assignment that was plagiarized, and the infraction will be reported to the Office of the Vice Provost of Undergraduate Education. Such a report constitutes a negative mark on your academic profile. Please consult the following website for the University's policy on academic integrity:

https://www.albany.edu/studentconduct/standards_of_academic_integrity.php

I expect you to attend Zoom class regularly and on time. I expect you to conduct yourself respectfully in class at all times. I expect you to complete reading and writing assignments on time and to work conscientiously throughout the semester.

Reasonable Accommodations:

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center, Room 130, at 518-442-5490, or DRC@albany.edu). That office will provide me, your course instructor, with verification of your disability and will recommend appropriate accommodations. Please consult the following website for the University's medical excuse policy:

https://www.albany.edu/health_center/medicalexcuse.shtml

Class Schedule:

Week of Tuesday, February 2: Read "The Subject of Race" by Achille Mbembe.

Week of Tuesday, February 9: Read Chapter I, *Heart of Darkness*.

Week of Tuesday, February 16: Read Chapter II, *Heart of Darkness*.

Week of Tuesday, February 23: Read Chapter III, *Heart of Darkness*. Also read "An Image of Africa: Racism in Conrad's *Heart of Darkness*" by Chinua Achebe.

Week of Tuesday, March 2: Read "Bare Life: The Flesh" by Alexander Weheliye.

Week of Tuesday, March 9: Read Chapters One through Seven, *Things Fall Apart*.

Week of Tuesday, March 16: Read Chapters Eight through Thirteen, *Things Fall Apart*.

Week of Tuesday, March 23: Read Chapters Fourteen through Twenty-Five, *Things Fall Apart*. Also read "Achebe's Sense of an Ending: History and Tragedy in *Things Fall Apart*" by Richard Begam.

First essay due on Tuesday, March 30 (worth 45% of overall grade).

Week of Tuesday, March 30: Read pp. 3 – 58 (Autumn), *The Bluest Eye*.

Thursday, April 8: Read pp. 61 – 131 (Winter/Spring), *The Bluest Eye*.

Week of Tuesday, April 13: Read pp. 132 – 206 (Spring/Summer), *The Bluest Eye*. Also read "On Dolls, Presidents, and Little Black Girls" by Cheryl Wall.

Week of Tuesday, April 20: Read Chapters 1 through 5, *The Reluctant Fundamentalist*.

Week of Tuesday, April 27: Read Chapters 6 through 9, *The Reluctant Fundamentalist*.

Week of Tuesday, May 4: Read Chapters 10 through 12, *The Reluctant Fundamentalist*. Also read "Postcolonial Remains" by Robert J.C. Young.

Final essay due on Tuesday, May 11 (worth 45% of overall grade).

ENG 485Y (9479)
Fall 2018
T-Th 04:15-5:35
BA 215

Dr. Mike Hill
HU 329
Office hours:
T-TH: 2:40-
4; W 2-3; by
appt:
<mhill@albany.
edu>

Topics in Cultural Studies: War and Society

COURSE CATALOG DESCRIPTION:

A ENG 485/485Y Topics in Cultural Studies (3 credits)

Focused examination of particular topic in the study of culture, broadly defined. Individual semesters may focus on, among other areas: post-colonial studies; history of social institutions and knowledge production; study of identity formations; cultural forms; technology and science studies. May be repeated once for credit when content varies.

Prerequisite(s): C or better in A ENG 310, A ENG 305, or permission of instructor.

COURSE BULLETIN DESCRIPTION:

Military historians, policy strategists, and myriad cultural commentators, have noted that we have entered a revolutionary period regarding the significance and practice of war. Gone we're told are the days of distant conflicts across clear battle lines--no more clear distinctions between winners and losers, civilians and combatants, violent beginnings and peaceful ends. Instead, the current debate on war insists that we've arrived at a unique historical moment where foreign threats permeate the homeland, where friends and foes crossover in shadowy (usually virtual) networks, and where the duration of war is either permanent or totally unclear. This course will examine the relationship between war and society, with specific emphasis on the apparent historical shift between war as it was and war as it is. Our discussion will focus on a wide spectrum of texts: classic writing on violence and civilian life; famous war strategists; and contemporary theorists of twenty-first century style intra-state violence. We will also include our share of literary texts that work on—or within—the conditions of war. Requirements: attendance, significant class participation, two exams, and two 5-7 page critical papers. Prerequisite: C or better in Eng 210.

STUDENT LEARNING OBJECTIVES:

At the end of this course, the student will be able to read effectively from a variety of theoretical, policy oriented, and literary texts; the student will be able to synthesize this material into two cogent and effectively argued critical analysis essays; the student will be able to express these abilities in observable terms through a series of in class writing assignments, including two open book essay exams.

STUDENT LEARNING ASSESSMENTS:

- participation, take home writing, in class quizzes, and attendance;
- 2 discussion questions (written and delivered orally on a pre-assigned day);
- two critical essays based in-class reading and discussion (4-6 pps.);
- two in-class exams.

GRADING Percentages:

- attendance 5%
- quizzes: 5%;
- discussion questions: 5%
- two longer essays: 50%;
- exams: 35%.

Grade Scale: A(93-100) A- (90-92) B+ (87-89) B (83-86) B-(80-82) C+(77-79) C(73-76) C-(70-72) D+(67-69) D(63-66) D-(60-62) E<60

STATEMENT ON PLAGIARISM:

Plagiarism is a serious offense with harsh consequences. Depending on the severity of the offense, it may result in suspension, expulsion, or a failing grade for the course. The *Undergraduate Bulletin* defines plagiarism as:

presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgement, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

For details, including examples, see the *Bulletin*:
http://www.albany.edu/undergraduate_bulletin/regulations.html.

REQUIRED TEXTS:

- Agamben, Giorgio. *States of Exception* (Chicago) 9-780226-009254
Assange, Julian. *Cypher Punks: Freedom and the Future of the Internet* (Times) 978-93-82299-37-0
*Ballard, J. G. *The Drought* (Harper Collins) 0-586-08996-9
Clausewitz, Carl von. *On War* (Oxford) 978-0-19-280716-8
- Connolly, William E. *Neuropolitics: Thinking, Culture, Speed* (Minnesota) 978-0-8166-4022-5
*De Landa, Manuel. *War in the Age of Intelligent Machines* (Zone) 9-780942-299755
Dick, Philip K. *The Minority Report and Other Classic Stories* (Citadel) 0-8065-23-4
Galula, David. *Counterinsurgency Warfare: Theory and Practice* (Praeger) 0-275-99303-5
Ghosh, Amitav. *The Calcutta Chromosome* (Perennial) 0-380-81394-7
Habermas, Jurgen. *Structural Transformation of the Public Sphere* (MIT)
(http://pages.uoregon.edu/koopman/courses_readings/phil123-net/publicness/habermas_structural_trans_pub_sphere.pdf)
Hobbes, Thomas. *On the Citizen* (Cambridge) 0-521-43780-6
National Security Strategy of the United States (2002)
(<http://www.state.gov/documents/organization/63562.pdf>)
Serres, Michel. *The Natural Contract* (Michigan) 0-472-06549-1

*Please note: these books are out of print but can be purchased used over the internet.

READING SCHEDULE:

August 27: Introductions: What is Cultural Studies?

29: *National Security Strategy of the United States of America*
Habermas, *Structural* (1-26)

September 3-10: Habermas, *Structural* (27-88)

5: classes suspended

12: Hobbes, *Citizen* (1-65)

17-19: Clausewitz, *On War* (7-43; 134-56; 169-90; 241-65)

24: Galula, *Counterinsurgency* (vii-47)

26: Dick, from *Minority Report* (37-51; 157-71)

October 1: Galula, *Counterinsurgency* (47-99)

3: Dick, from *Minority Report* 173-80; 289-300)

8: Review

10: Mid-term exam

15-17: Hobbes, *Citizen* (69-141) **paper #1 due**

22: Agamben, *State of Exception* (1-51)

24: Hobbes, *Citizen* (142-67)

29: Agamben, *State* (65-73)

31: De Landa, *War* (1-43)

November 5: Dick, from *Minority Report* (103-16; 114-45)

7: De Landa, *War* (54-75; 161-209)

12: Connolly, *Neuropolitics* (1-36; 50-77)

14: Dick, from *Minority Report* (71-102)

19: Serres, *Natural* (1-25)

21: Ghosh, *Calcutta* (1-80)

26: Serres, *Natural* (25-50)

28: classes suspended

December 3: Ghosh, *Calcutta* (80-214)

5: Assange, *Cypherpunks* (1-7; 33-85; 149-61)

10: Ghosh, *Calcutta* (214-311) Paper #2 due

Dec. 18 : Wednesday **1-3:00 Final Exam 10:30am – 12:30pm.

**ENG 488W Special Topics in English: This Place: Writing and Photography
Spring 2018, Wednesdays, 1 - 4 pm, FALL 2018 (Note: this course will also meet
frequently in the University Art Museum)**

[Prof. Danny Goodwin](#) and [Prof. Edward Schwarzschild](#)

Goodwin office hours: 10 am to Noon Wednesdays or by appointment, Boor Sculpture Studio 103

Schwarzschild office hours: 10 am to Noon Wednesdays or by appointment, Humanities 324

A ENG 488W/488Z Special Topics (3 CREDIT HOURS)

May be repeated once for credit when content varies. Prerequisite(s): C or better in A ENG 210.

In this one-time, cross-listed, shared-resource, special-topics interdisciplinary class, team-taught by Daniel Goodwin of the Department of Art and Art History and Edward Schwarzschild of the Department of English, writers and photographers will collaborate on creative projects related to the Spring 2018 exhibition on view in the University Art Museum from February 1st through April 7th. Entitled [This Place](#), this exhibit explores the complexity of Israel/Palestine through the eyes of twelve internationally acclaimed photographers. Our collaborations will be informed not only by the exhibit and reviews of the exhibit, but also by wide-ranging readings and viewings of materials related to writing, photography, and museum practices. Throughout the course, we will interrogate the lines between various disciplines as we rigorously examine the ways we see, describe, and understand the world around us. In addition to producing artistic collaborations, students will also be expected to write essays and deliver presentations.

Although we'll spend a great deal of time looking at, as well as talking and writing about, the work of the artists in the exhibition, you will also explore (individually and collaboratively) the topics of the course through your own creative projects. We will only meet once a week, but you will be expected to be either in the Museum or working in the lab/studio a **minimum of three hours per week**. Let us stress that **this is the absolute minimum outside of class weekly time commitment required** to pass this class. You'll likely have to devote significantly more time to working independently in order to excel. If you feel you cannot spare this time in your schedule, you might consider dropping the class before it is too late.

There are several points in the semester when we will ask you to present your ongoing work in a specific way. It is important that you pay close attention to the instructions given, as these exercises are intended to hone your ability to creatively solve problems while adhering to specific guidelines (something you will hopefully do a lot in your future career, whether writing or art-related or not).

Student learning objectives:

- interrogate the lines between disciplines in the arts, humanities, and social sciences
- better understand issues of representation and the Israel/Palestine conflict

- critique works of art which are politically charged

Your full and energetic participation in each of these components of the course, especially the critiques, is mandatory for success in the class.

Texts:

All texts/readings for this class will be posted here on (or linked-to from) Blackboard or provided to you, courtesy of the Department of Art and Art History and the Department of English, with one exception: you will be required to purchase [Men and Apparitions by Lynne Tillman](#). Prof. Tillman will be a guest lecturer in our class this semester, as well. We've also set up an extensive public reading room for the exhibition with relevant materials pulled from the University Libraries. There is no need to purchase any textbook.

Attendance:

Please do not miss class, as it will be virtually impossible to pass this course if you miss more than three classes. If you miss class, it is up to you to get notes and/or handouts, and you are responsible for all assigned work regardless of attendance in class. Excused absences do not excuse you from the requirement to produce the work.

Students are required to attend all scheduled critiques. Because the experience of a three-hour group forum cannot be replicated as “make-up” work, you are expected to make every effort to attend and participate. Similarly, you are expected to attend and participate in any informal, unscheduled critiques that may occur during class time.

Students are required to attend and participate in the final critique in this course. Missing the final critique is like missing a final exam in a conventional academic course, except that group critiques cannot be made up. University policy stipulates that we must administer a make-up exam or “offer an alternative mutually agreeable to the instructor and the student” in the case of a documented illness, tragedy or emergency. We will, of course, do that, but be aware that while you will not be penalized academically, the experience of the critique cannot logically be recreated.

Assignments:

Late projects will absolutely not be accepted. One project of your choosing may be redone to improve the grade. If the work was turned in on time, the higher grade will be recorded. If the work was late, the re-done project grade will be averaged with a zero. It is always to your benefit to turn in the work- even if it is not complete- so that you may receive feedback from me and the others in the class, and so that you avoid this formidable grade penalty.

Reading, Viewing and Writing:

Readings specific to each of the assignments are outlined in the schedule. In addition, you will be required to seek out contemporary art work that you find compelling and important. We will provide many online resources for you to find work via the web, but seeing work in

person is ideal. You'll most likely only need to walk down the hall to the University Art Museum, but other resources may be found locally, in your hometown, or in New York City. As we read, discuss the readings, and critique each other's work, you will learn how to criticize works of art and why criticism is important. From time to time you may also write about your work. Writing about your work and the work of others will help you better understand and articulate your own artistic practice.

Academic Integrity

Plagiarism and other forms of academic dishonesty will not be tolerated. Unless otherwise stated, all work is to be conducted and produced individually and all work submitted must be the student's own, unless the assignment specifically calls for collaboration and/or external sources; external sources must be properly credited. Students should familiarize themselves with the University's policies on academic dishonesty (see the Undergraduate Bulletin: https://www.albany.edu/undergraduate_bulletin/regulations.html). Such acts will result in a failing grade for the assignment and, quite possibly, the course. ALL incidents of academic dishonesty will be referred to the Office of Undergraduate Education. To learn more about plagiarism and how to avoid it, view the "Plagiarism 101" informational website and tutorial at <http://library.albany.edu/usered/plagiarism/index.html>.

Cell Phone and Computer Use Policy:

There's a time and a place for phone use. Many of you will work primarily with the camera in your smartphone. And we appreciate the fact that you may edit images, take notes, look up references, schedule events, and otherwise do class-related business with the device in your pocket. However, at those moments when you have been specifically instructed not to use your phone, you must resist the temptation. This includes, but is not limited to, when we are speaking to you. Please turn your phones to silent or vibrate mode when entering our class. If you have an emergency that requires you to take a phone call, please leave the room immediately. Do not text message during class time. There is a break in the class at about the half-way point; you can use that time for making calls and texting. We are at least as addicted to this technology as you are, but we will not abide phone use when your peers in the class (or your instructors) are speaking. You will be asked to leave and will not be allowed to make up any work missed.

Absolutely no phone use of any kind during Critique (you will be directed to leave the room and your attendance will be marked as absent for the day.)

Continued violation of this policy will result in you being asked to leave the class as well as a lowering of your overall course grade average by one letter for each instance of non-compliance.

Grades:

Grades will be figured A-E on the conventional percentage scale. More importantly, grades are an indication of how well you are doing in the course. Please note that in this course we consider a "C" as nominal completion of the work, i.e., "average". You will have to do above average work or superior work to get a "B" or an "A", respectively. We encourage you

to give realistic and thoughtful consideration to the grade you expect to receive on a project before said grade is assigned.

A (100-90%) = Outstanding; pushing the limits of both the student's creativity and the assignment.

B (80 - 89%) = Thorough, thoughtful, and creative approach to the assignment.

C (70 - 79%) = AVERAGE; minimum project requirements met.

D (60 - 69%) = Poor; does not meet minimum requirements.

F (0 - 59%) = Fail; failure to complete the assignment.

Grading Criteria:

Projects 1, 2, 3 = 15% each (45% total)

Project 4 (Final Project) = 25%

Class Participation (Critiques, Readings Discussions, Workshops, Demos, Lab Days) = 30%

Extra Credit Options:

Students are invited and encouraged to seek ways to expand upon the basic guidelines of the projects to receive extra credit. If you should feel confined or limited by one of our projects, please contact us at the earliest opportunity so that we might discuss other options. Do not settle for producing work at the minimum level required because you do not feel engaged. There is a grade for such performance, and you don't want it (see table above).

Special Needs:

If you require any additional help from us or the facility to accommodate a disability, please do not hesitate to contact us. We will make every effort to insure that you are able to get the work done. We can be incredibly flexible and creative when it comes to finding ways to help students make work.

Lab Monitor Responsibilities:

We do not have technical support personnel managing our labs. We do have a Graduate Teaching Assistant who has been assigned to oversee photo-related tech issues in the department. You'll probably get to know her pretty well. Her name is Momo Chang. Her office hours in both the Boor Sculpture Studio and the Fine Arts Building will be announced soon. Stay tuned.

The College of Arts and Sciences also employs an Instructional Support Technician who oversees high-level, system-wide computing support. If at any time you experience problems with the computers, scanners, printers or other digital equipment in our labs, please send a detailed note to Adam Cowie at cascomp@albany.edu.

If you would like to volunteer as a Lab Monitor for 3 hours per week in exchange for 24/7 access via swipe-card and door code to both labs, please let me know and we will arrange it. Otherwise, know that you will only be able to work outside of class during [scheduled open lab hours](#).

Materials:

Please do not rush out and acquire any materials or expensive equipment prior to the first day of classes. We need to meet and discuss options before you make purchases. As you may know, studio art classes can be quite expensive depending on the type and amount of work that you choose to do. Please budget carefully to insure that you are able to produce the work required. Students typically spend around \$300 (on average) on consumable supplies and materials. Some spend twice as much; some get by on much less. In addition to a working camera, you may be required to provide the expendable supplies described below.

Because the materials you would be required to handle in processing traditional chemistry-based color photographs are so dangerous, and because much of the industry is abandoning “wet lab” procedures, we will be doing all color printing using digital processes. You may certainly still shoot film, but will then scan and color-correct on the computer, to be output in our digital lab.

Please Note:

Pigment-based archival inks are not compatible with low-end hobbyist papers available at office supply stores. Your results will be disappointing and the printer could actually be damaged. Please ensure that your paper is compatible with either pigment inks or "Ultrachrome" inks.

Black and White film should be processed in our labs here on campus. Chemistry is included in the lab fee you've already been charged. Color film processing (E-6 and C-41) should be done at McGreevy's Pro Lab, 376 Broadway in Albany (518-426-1039). Film dropped off at McGreevy Pro Lab up until 6 pm Wednesdays will be ready Thursday morning, so please plan accordingly. As a student in our class, you receive a 10% discount, but you have to remember to ask for it. We are not equipped to properly process the toxic effluent produced in processing color film or paper. You may not, under any circumstances, process color film by hand in our darkrooms. This would violate state and federal environmental regulations and would be considered grounds for ejection from the lab.

Schedule

WEEK 1

Jan. 24

- **Overview:** Course philosophy, objectives, materials, and requirements
- Read [*Against Neutrality* by Teju Cole](#)

WEEK 2

Jan. 31

- **Discuss Cole reading**
- **In-class writing exercise**
- **Primer on 4x5 view camera and scanning/editing/printing work-flow**
- **Intro *Project 1***

WEEK 3

Feb. 7

- **Meet in University Art Museum for exhibition tour and *Close Looking* exercise**
- **Stephen Shore lecture at Tang Museum, Skidmore College, Feb. 3 at 5 pm**

- Jungjin Lee lecture in University Art Museum Tuesday, Feb. 6 at 7 pm
- Read [Primer on Israel/Palestine](#) 
- **WEEK 4**
Feb. 14
- Workshop *Creative-Critical Drafts*
WEEK 5
Feb. 21
- **Creative-Critical Piece (Project 1) Due**
- **Intro Project 2**
WEEK 6
Feb. 28
- DG Lecture in Standish Room (Science Library) from 12:35-1:30 pm
- Lab/Workshop *Project 2* from 2 to 4 pm
WEEK 7
Mar. 7
- **CRITIQUE in FA223 Project 2 (The Whole Problem)**
- **Intro Project 3 (Illuminate Something Invisible)**
- Frédéric Brenner lecture/conversation at Recital Hall, Performing Arts Center, 7pm
WEEK 8
Mar. 14
- **Classes Suspended (Spring Break)**
WEEK 8
Mar. 21
- **CRITIQUE in FA223 Project 2 (The Whole Problem)**
- **Intro Project 3 (Illuminate Something Invisible)**
WEEK 9
Mar. 28
- 1st half of class: Lab/Workshop Day (printing/presenting *Final Project*)
2nd half of class: **Informal, in-progress Crit Project 3 (Illuminate Something Invisible)**
WEEK 10
Apr. 4
- **Field Trip to Tang Museum at Skidmore College DURING CLASS (please meet in classroom at noon this day).**
WEEK 11
Apr. 11
- 1 - 2 pm: Lab/Workshop
- 2 pm: **Visiting Writer: [Lynne Tillman](#) in New York State Writers' Institute, Science Library 341**
WEEK 12
Apr. 18
- 1st half of class: **CRITIQUE in FA223 Project 3 (Illuminate Something Invisible)**
2nd half of class: Lab/Workshop Day (printing/presenting *Final Project*)
WEEK 13
Apr. 25
- Lab/Workshop Day (layout/printing/presenting *Final Project*) meet in FA115

WEEK 14

May 2

- **Lab/Workshop (printing/presenting *Final Project*) in Boor Sculpture Studio**

WEEK 15

May 7

- **Printing Day, 9am-4pm, Boor Sculpture Studio**

May 9

- **FINAL CRITIQUE in FA223 (*Project 4*)**

- **All work due at the START OF CLASS**

THIS SCHEDULE IS SUBJECT TO CHANGE. YOU WILL BE NOTIFIED VIA THE EMAIL ADDRESS YOU PROVIDED AT THE BEGINNING OF THE SEMESTER OF ANY CHANGES.

AENG 497
Independent Study in English

Course Credit Hours: 1-4

Professor: Eric Keenaghan, Associate Professor

Professor's Office Hours: TBD

Prerequisite(s): C or better in A ENG 310 and permission of a faculty member in the department and of the appropriate departmental committee. Reserved for English majors.

Course Description:

Senior level course designed to address intellectual needs that have grown out of previous coursework, or subject matter that is not regularly covered under the English department's curriculum. May be repeated.

Learning Outcomes:

1. Students learn how to perform research in English.
2. Students learn how to write in an advanced context in relation to research.
3. Students learn how to receive constructive feedback from faculty and use it to strengthen research and paper quality.

Assignment Requirements: 100% of grade is based on final written paper produced through independent research. Paper minimum length 15 pages.

Grading Scale:

94-100 = A
90-93 = A-
87-89 = B+
83-86 = B
80-82 = B-
77-79 = C+
73-76 = C
70-72 = C-
67-69 = D+
63-66 = D
60-62 = D-
< 60 = E

Course Topics:

This is a unique course that does not meet weekly. Student and professor meet during assigned time weeks 1, 8, and 15.

- Week 1 Meeting - To discuss expectations and topic ideas
- Week 8 Meeting - To discuss draft
- Week 15 Meeting - To turn in final paper

Absence Policy: Given the unique nature of this course, there are no allowed absences from the three scheduled meetings with the professor. They can, however, be rescheduled if the student contacts the professor to make arrangements.

Plagiarism & Academic Integrity: When you write your papers, you should clearly credit any sources from which you borrow. You should not turn in any work that is not your own. University at Albany considers plagiarism (accidental or otherwise) a severe violation of the educational trust. When you take tests, you must keep your eyes on your own work unless collaboration is explicitly permitted/required. Violating academic integrity in this course will result in an automatic failing grade (no exceptions) and an official report to the administration. You may review the University's policies here: <http://www.albany.edu/eas/104/penalty.htm>.

Provisions for Students with Disabilities: Reasonable accommodations will be provided for students with documented physical, sensory, systemic, medical, cognitive, learning and mental health (psychiatric) disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Disability Resource Center by contacting them at drc@albany.edu or [518-442-5510](tel:518-442-5510). Upon verification and after the registration process is complete, the DRC will provide you with a letter that informs the course instructor that you are a student with a disability registered with the DRC and list the recommended reasonable accommodations.

Absence due to religious observance: New York State Education Law ([Section 224-a](#)) states that campuses are required to excuse, without penalty, individual students absent because of religious beliefs, and to provide equivalent opportunities for make-up examinations, study, or work requirements missed because of such absences. Students should notify the instructor of record before the religious observance and make arrangements as soon as possible in the semester.

English 498: Thesis Seminar I
Professor Eric Keenaghan
Fall 2016
Tuesdays and Thursdays 10:15 – 11:35

This document is your student contract for this course, detailing all requirements, policies, and assignments. Read it carefully, and consult it if you have a question about these matters. If you cannot find the answer here, set up an appointment to meet with me during office hours.

Contact Information

Instructor: Eric Keenaghan, Associate Professor of English
Office: Humanities Building 343 (Third Floor, English Department)
Office Hours: Tuesdays 2:45-4:00 and Thursdays 9:00-10:00; or by appointment
Office Phone: (518) 442-4078 (*Note:* Email is preferred.)
Email: ekenaghan@albany.edu

Course Information for English 498

Course Catalog Number: AENG 498
Call Number: 4597
Location and Meeting Times: Social Sciences 117, Tuesdays and Thursdays 10:15-11:35
Grading Scheme: S/U, 3 credits
Requirements Fulfilled: Required for partial completion of the English Honors program
General Education Competencies Fulfilled: Advanced Writing; Information Literacy; Critical Thinking; Oral Discourse
Pre-requisites: C or better in AENG 210, and completion of AENG 305V. Permission of instructor required.

Course Description

The English Honors Program concludes with a 2-course sequence, in which students individually research, write, and revise an Honors thesis. The thesis is a long-form researched critical project, a researched creative manuscript, or a hybrid creative-and-critical writing project of 40 to 50 pages. Successful projects are those developed by students who are self-starters and self-motivated and creative thinkers and strong writers, yet who are willing to take the notes and recommendations of the faculty members with whom they are working. It is developed independently, in stages and under the supervision of a faculty member from the English Department. In the late Fall, a second faculty reader will join each committee, but usually consults with the student starting in the spring. (Sometimes the second reader only reviews the finished product; but many also will meet with students or read polished chapter drafts or other materials before then.) That person often is from the English Department, too, but can be from another program or department if that suits a given project.

In the Fall, you, as an English Honors student, will begin the process of developing and proposing projects with me (as the Director of the Honors Program). Working together, I will pair you with a faculty advisor and a second reader with whom you feel comfortable and excited to work and who also are best suited for your individual project. For much of the semester, you will be working independently. Most weeks, we will convene as a group only once during our scheduled class time; the other scheduled class session will be reserved for research and writing

days and/or one-on-one conferences with me. You will be asked to attend the English Department's Pre-Registration Open House (usually in early October) to share your experience thus far in the program with fellow majors who might be considering applying to the Honors Program this year or next. After Thanksgiving, you will share a brief presentation of your in-progress research at a semi-public event that will include the incoming cohort of English Honors students (who will be writing their own theses next year) and other students interested in applying to or recently accepted into the program. By the end of the Fall, you will have developed preliminary research, a provisional outline for your entire project, a strong revised draft of your first chapter, and a provisional schedule (worked out and approved by your project's readers) tailored to your individual project. In the Spring, when you are registered for English 499, you will continue to work on and will complete your independent project.

Objectives for This Course

- (1) Facilitate students' ability to select, focus, and articulate an originally conceived conceptual problem befitting Honors-level research and writing (critical or creative) in the discipline of English Studies.
- (2) Strengthen students' existing research and writing skills, and introduce advanced skill sets needed for the successful completion of a long-term independent project.
- (3) Help students cultivate good habits of communication (with me, with peers, and with project advisors) required for independent research and writing.
- (4) Cultivate each student's sense of owning her individual work, and use class workshops, presentations, and public sharing sessions outside class to bolster each student's confidence and her sense of critical and/or creative authority as a researcher and writer.
- (5) Cultivate a sense of a community of scholars and writers whose members all are invested in each other's work and success, even though everyone works "independently."
- (6) By the end of the semester, each student should have: made significant inroads in her preliminary research for the conceptual problem addressed by the overall thesis project; constructed a provisional prospectus outlining the structure of the project, as a whole; developed a provisional schedule (worked out with and approved by the project's faculty advisor) tailored to the individual project; and completed a strong revised draft of the project's first chapter or creative unit.

Required Texts

In the Fall and in the Spring you are expected to search for, read, and purchase (or borrow from the library) titles germane to your independent project, as suggested or required by me, your advisor, and/or your second reader. The required texts listed below are handbooks for writing and research that you will use as references and guides this semester and next semester as you develop, write, and revise your project. These titles are available through the UAlbany Bookstore (in the Campus Center). Inexpensive used copies of most are available online. URLs for online sources and PDF files of other required and recommended readings are on the class's Blackboard site, accessible through your MyUAlbany portal. Please have relevant materials on hand for class discussions. Electronic readings will be projected in class.

Required Texts:

MLA Handbook, 8th edition (MLA)
Joseph Williams and Joseph Bizup, *Style: Lessons in Clarity and Grace*, 11th or 12th edition (Pearson)

Recommended Texts:

Wayne Booth, Gregory Colomb, and Joseph Williams, *The Craft of Research*, 3rd edition (Chicago UP)

Also Required:

One old-school notebook. That is, paper. No electronic notebooks. We are using a different part of your brain that increases cognition, reading comprehension, and memory. (For real.) This notebook will be what creative writers usually call a copybook, but what we will call your “reading journal.” Use this notebook for the “Reading Journal” assignments indicated below, as well as a centralized place for keeping reading notes about primary text/s and secondary sources, and even for working out some rough plans and jotting random notes related to your project.

Course Policies, Requirements, and Assignments

Attendance, Participation, and Behavior

- * Your active participation in class conversations is vital for a successful course and for any research and writing community (but is especially important for Honors-level work). Active participation includes answering questions, volunteering your insights and readings, and active listening (i.e., listening and note-taking), as well as cooperating in all workshop and breakout group activities.
- * **Only three absences are allotted**, since we will be meeting less than the total number of semester’s class times. (The rest are research/writing days and/or conferences.) Missing a scheduled conference without 24 hours notice counts as an absence.
- * **More than three absences could result in receiving a “U” for the class. This would mean dismissal from the Honors Program, disallowing you to register for 499 in the Spring or complete your thesis.** Any exception will be considered only at my discretion, in consultation with the respective faculty member directing the student’s thesis project.
- * Keep track of your own absences, just as you would keep track of the sick days you might use at a job. I will not provide you with a report, though I keep my own records.
- * The only “excused” absences include *your own* hospitalization, religious observance, or civic duty (jury or military). All must be documented by the Undergraduate Dean’s Office or by the Disability Resources Center. I do not accept doctors’ notes, work notes, etc. Refer to the University’s medical excuse policy at the link below:
http://www.albany.edu/health_center/medicalexcuse.shtml
- * College classrooms are learning environments, and my classrooms are zero tolerance zones for disruptive behavior. The first offense will receive a verbal warning. After that, dismissal from class will follow, and it will count as an absence. No exceptions. Disruptive behavior includes, but is not limited to: sleeping or dozing off; chatting with neighbors; passing notes; ringing phones; using laptops, smart phones, tablets, etc. inappropriately (web surfing, texting, social networks, etc.); refusing to answer direct questions. Any

threatening or hostile behavior directed against me or classmates will result in: (a) my notifying Judicial Affairs immediately; and (b) the offender's automatic, non-negotiable failure of our class. The University might pursue further disciplinary action, as well.

Electronic Devices in Class

Turn **off** all cell phones before you sit down. If I have to tell you to turn off your phone, after the first offense you will be dismissed from class and it will count as an absence.

Laptops, tablets, and similar devices are **generally not permitted** in class. Take notes on paper. Bring in hardcopies of all materials to be workshopped. (This is for your protection, too, so that a classmate doesn't drop or damage your laptop or accidentally delete your work.) You can use a laptop or tablet (never cell phones) when I announce that it is permitted. Otherwise, use print copies of assigned texts and put all electronic devices away.

Office Hours and Email Policies

- * When possible, if you have questions or concerns come to my office hours. The advice and feedback I can give in person is more substantial than over email. If you have another class during my regular office hours, check to see if I can arrange another meeting time.
- * An email is not an informal text. So, use a salutation addressing me (or whoever you are emailing), and always be sure to sign your message. To avoid possible confusion, clearly state in the subject line what course you are taking with me.
- * During the week, allow 24 hours for me to respond to all emails during the week.
- * I do not check or respond to work email on the weekends (i.e., Friday 5 pm–Monday 9 am).
- * I do not address attendance or disciplinary issues via email exchanges. I might send you a warning via email, but do not respond. Come to my office hours to discuss the issue.
- * I do not review drafts via email, but I will be happy to discuss them during office hours.

Assigned Reading and Class Preparedness

- * Come to class having completed the required reading. Some readings may be stylistically, conceptually, and even linguistically challenging, so allot sufficient time to finish them.
- * If you are unprepared because you have not read and/or lack assigned reading materials, I may dismiss you. In those instances, your dismissal will count as a class absence. And, of course, unpreparedness will count against you when I determine participation grades.

Inclement Weather and Class Cancellations

In the event that the University cancels one or more class meetings due to inclement weather, I will email everyone and post an announcement to Blackboard with an alternative schedule for the day's assignments. Should the University not cancel classes but inclement weather makes my own commute unsafe, I will notify you by email and post an announcement to Blackboard as early as possible. If it is necessary to make up crucial canceled lectures, I may adjust the end of the semester schedule by replacing workshops or writing days with regular lectures.

Disability Resources

When appropriate to the assignment and situation, students registered with the Disability Resource Center may be eligible for extensions, alternative modes of examination, or adaptive equipment. Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you

have a disability requiring accommodation in this class, please notify the Disability Resource Center (Campus Center 137, 442-5490). That office will provide me with verification of your disability, and will recommend appropriate accommodations. Please present your forms from the DRC at the start of the semester, and we will discuss alternative arrangements. For details, see the DRC webpage: <http://www.albany.edu/disability/prospective-new.shtml>

Plagiarism and Violations of Academic Integrity

Violations of academic integrity include (but are not limited to): plagiarism (in any form), illicitly signing in an absent classmate to the attendance sheet or forging another student's name on official documents, cheating on exams (including disseminating exam answers). All written assignments must be your own original work. If you submit any plagiarized work (no matter how small the assignment) or commit any other violation of academic integrity, you will automatically fail this course and be dismissed from the English Honors Program. I also will report the case to the Dean of Undergraduate Studies and to your department or program chair. (Note that if you withdraw from the course after receiving notice of having failed for plagiarism, the Dean's Office will file a *second* Violation of Academic Report against you!) Two or more reports on file can lead to academic probation, suspension, even expulsion. Plagiarism is more than the wholesale copying of an entire document. The University's definition of plagiarism is as follows: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness." Note that violations of academic integrity also include "self-plagiarizing," or submitting the same (or similar) work for multiple courses. Claims of supposed ignorance about if a practice constitutes plagiarism, as well as claims that the proven plagiarism was "unintentional," are not adequate defenses. If you are uncertain if a practice constitutes plagiarism, ask me or another faculty member before you submit work. See the following webpage for the University's definition of and policies about violations of academic integrity: http://www.albany.edu/undergraduate_bulletin/regulations.html#plagiarism

Criteria for All Writing Assignments

- * All written assignments must be your own original critical work. Summary, mere transcription or rehashing of class notes, and socio-historical readings based on generalizations or misrepresentations of a historical period can earn, at best, a "C."
- * **Any amount of plagiarism leads to automatic failure for the course.**
- * **All written assignments must be completed in order to pass the course.**
- * Late assignments will be *docked one grade per day late*. This includes each day of the weekend. **I do not accept any papers one week (7 days) after the due date.**
- * If you need a short extension (1 or 2 days, without penalty), request one in person or by email at least 24 hours before the due date. Unreasonable requests may be denied.
- * For assignments to be submitted via Blackboard, the name of your assignment file should be

formatted as: your last name, class number + assignment. Example: *Smith, ENG 358 Final Paper*. Save as an MS Word (.doc or .docx) file or as a PDF.

- * Unless they are to be done in your reading notebook, all assignments should be typed or word-processed in an academic 12-point font (such as Times New Roman), with numbered pages.
- * Include a bibliography for all primary and secondary sources referenced or cited at the end of your paper, not as a separate file.
- * Every paper must demonstrate basic writing skills, ranging from grammar to sentence mechanics to the organization and development of a focused critical argument.
- * There are no “do overs” for papers, and in college there is no “extra credit.” Plan, pre-write, and revise before you submit your essays. Come to office hours *before* the due date to discuss any questions or problems that you might have.
- * See the syllabus below for due dates for prewriting assignments for thesis development, research, and writing. Descriptions of each will be provided as we near its due date.

Grade Breakdown

Grade Breakdown for English 498

Our class this semester is graded on an S/U basis. In order to move on to English 499 and complete your thesis in the Spring, you must receive an “S” [satisfactory] in English 498 this semester. If you earn a “U” [unsatisfactory], you will be dismissed from the program and not allowed to register for English 499 or to complete your thesis in the spring. In order to graduate with an English major, any student who withdraws from or who receives a “U” for English 498 is responsible for completing the usual English major requirements. (Consult the English Advisement Office if this should apply to you.)

I will be determining your “S” or “U” grade for our course in consultation with the faculty member supervising your individual project. Our joint decision will be based on your overall performance and likelihood of completing the required independent project. Major criteria for that evaluation include: your attendance and performance in shared class sessions (**no more than 3 absences for the entire semester; some weeks, we will be meeting as a class only once and sometimes not all**); your ability to keep scheduled conferences with both me and your individual advisor, and your conscientious and timely notification (at least 24 hours in advance) if you cannot keep a scheduled meeting (Don’t just disappear!); your ability to meet deadlines, as well as to meet quality standards for research and writing at the level of an Honors project; and your performance in public sharing sessions of your work-in-progress. A midterm progress report will be sent to your thesis advisor, so as to ensure that you are staying on track or to flag any issues that she or I might help you with to ensure that you succeed.

Planning Ahead: Completing the Thesis Project and Grades for English 499 (in the Spring)

A general timeline for the completion of your project during that semester can be found toward the bottom of the online English Honors Program Handbook:

http://www.albany.edu/english/under_honors_handbook.php A more detailed syllabus for English 499 will be shared with you at the start of the Spring semester.

Grades for English 499 are determined on an A-E basis. Your project’s grade will be assigned by your thesis advisor and second reader, in consultation with me. Your thesis’s readers will have the most input, based on the quality of your thesis and your general performance in

your independent work with them. I will make recommendations if the readers' suggested grade seems unfairly or inordinately low or high, relative to your peers' performance in their own independent studies. My suggestions will be based on my evaluation of several qualitative factors, including: the strengthening or weakening of your general performance during the entire thesis year; your ability to meet deadlines; your attendance of and preparation for required meetings for English 499 during the spring semester; your performance during conferences and public sharing sessions of your work; your ability to check-in with me if problems arise (especially during the independent study segment of the project); any awards or recognitions that your project has received.

Remember that in order to graduate with Honors (on one's transcript), one must end the program with a minimum 3.5 GPA in the English major and a minimum 3.25 GPA overall. Any student who does not meet the above GPA minimums, as well as anyone who voluntarily leaves or is dismissed from the Honors Program, is responsible for completing the regular English major requirements and course distributions.

Grading rubric for completed thesis (English 499, in the Spring):

Criteria: General performance; ability to keep deadlines; strength of public presentations; strength of research; strength of writing and revision; ability to work on an independent basis; any awards or recognitions received for the project prior to its final submission

- A (4.0) Excellent in all criteria
- A- (3.7) Very strong but needs strengthening in one or more criteria
- B+ (3.3) Very good but needs strengthening in two or more criteria. *Note:* Students who receive a B+ for 499/the completed thesis are on borderline (depending on one's GPA) of graduating with Honors or not.
- B (3.0) Good effort but the final product and/or process of researching, writing, and revising the project is not Honors-level work
- B- or less (< 2.7) Substandard for Honors-level work

Students who fail to turn in the finished product by the assigned deadline risk receiving an "E" for 499. In the rare instance that your faculty advisor and your second reader both recommend an "I" [incomplete], you must make the necessary arrangements with those faculty members for delivering the final product by a new date that you all agree to.

The English Honors Program Handbook

If you have any questions about the program, the sequence requirements (or possible substitutions, especially for English 399Z), or your performance in the program, please consult the online version of the English Honors Handbook for a detailed account of all the program's policies and requirements: http://www.albany.edu/english/under_honors_handbook.php If you do not find the answers there, or if you just want to chat and check-in, feel free to set up an appointment with me during any point in this thesis-writing year.

Syllabus of Readings and Assignments

NOTE 1: We will be meeting as a class during the officially scheduled class time, except for those dates on the syllabus that are signaled as “Canceled” (due to the suspension of classes according to the academic calendar) or that are designated as “Research Days,” “Writing Days,” or “Conferences” (when I will schedule individual meetings during class time or office hours to review a research or prewriting assignment).

NOTE 2: “BB” indicates that a PDF or URL for a reading or handout available on Blackboard

Week One – Introduction to Writing an Honors Thesis: On Creative Thinking, Ethical Modes of Critical Inquiry, and Your Ideas

Tuesday, August 30

Required reading: *Craft of Research*—Chapters 3 and 4 (BB)

Recommended reading: *Style*—Lesson 12 (“The Ethics of Research”); *MLA Handbook*—“Plagiarism and Academic Dishonesty” (pp.6-10); *Craft of Research*—Chapters 1 and 2, plus “The Ethics of Research” (pp.273-6)

Workshop: Bring to class your two write-ups (300-500 words each) about topics that interest you and the possibilities and challenges that you see each as posing if it were to be a topic for researching your Honors thesis. Three or four volunteers will give informal presentations about their two ideas. After each writer presents, the class will discuss the relative strengths and limitations of her two ideas.

Thursday, September 1

Workshop: In breakout groups, you will present on your ideas informally to one another. The volunteers from Tuesday will be the group leaders (mostly monitoring time). Take notes on all of your classmates’ presentations, and use those notes to give pointed feedback. A set of evaluation criteria will be supplied at the start of class.

Week Two – Refining Your Topic

Tuesday, September 6

Required reading: *Style*—Lesson 7 (“Motivation”)

Reading Journal: (1) Choose one of the two topics that you brought to class last week. Start rereading one primary text related to that topic. In your reading notebook, write one page of critical **questions** that start to articulate a “conceptual problem” prompted by the text and what you see as the significance of the text’s imagined solution (or suggestion of a solution). If you are planning a creative or hybrid thesis, ask questions that inquire about how that solution might help you conceptualize your own original project and/or poetics. (2) After you complete your page of question, **circle three** that seem the most focused and promising and of interest to a general audience. (3) Then, **write 1-2 paragraphs** sketching out a preliminary answer to one of the questions you circled.

Workshop: You will continue working in the breakout groups from last time.

Thursday, September 8

Assignment (typed): Continue rereading your primary text. Bring to class a three-paragraph redraft of your write-up. This version has two objectives: (1) In two paragraphs, articulate a stronger thesis statement—What is the problem? How does the text approach that problem? Why is that approach interesting or significant? Be sure to cite specifics from the text, and use one of your paragraphs to develop a strong text-based analysis that supports your working thesis statement;

(2A: Critical theses) In your final paragraph, indicate one or two other primary literary, filmic, or cultural texts that you intuit approaches this issue or problem in a related—but different—way. Why would this constellation of texts be interesting in how they suggest to you ways of treating a shared problem? Based on your familiarity with these texts thus far, how does each offer a different angle in thinking about that problem? Why might that difference be interesting? (Note: Your advisor might suggest a different second or third primary text; but it is helpful for you to have some ideas to bat around with her. And a possible second or third text might help open up the avenues for your research, in its initial stages.

(2B: Creative or hybrid theses) Indicate how you might design a creative project to tackle this conceptual problem. How would your approach differ from that of the primary text's author—in terms of form, genre, content, style, etc.? Why is that difference important for addressing this issue? You should specify your criteria for this significance, which might be in terms of “updating” an aesthetic approach to an issue for our current time and place, or thinking about your own (or your subject's social location), or your own ideas about literature and art, or your ideas about language and style and form... Whatever informs and drives your own writing and craft should be specified.

Week Three – Developing Research on Your General Problem

Tuesday, September 13

Required reading: *MLA Handbook*—Skim the rest of Part I (pp.10-58). This probably is familiar, but take at least 30 to 60 minutes to refresh yourself on these issues.

Recommended reading: *Craft of Research*—Chapters 5 and 6

Reading Journal: (1) In your reading notebook, make a list of the *subjects or issues* you might research and the *sorts* of sources that you imagine using for your project (i.e., historical, critical, archival, theoretic), and why you think they would help you develop a strong way of engaging your problem, your author(s), and your primary text(s). (2) Read (or, if a longer form text, start reading) one specific source that you have in mind. Take notes in your reading notebook about why

Workshop: On conducting database research and researching in English Studies. Review of requirements for working bibliography (due next week). **NOTE:** If you have a laptop, bring it to today's class. Please be willing to share it with classmates so that you might jointly review and practice some basic research methods.

[Specs available by start of class for the working bibliography. Sign up for 30-minute conferences with me next Tuesday and next Wednesday.]

Thursday, September 15

No Class or Office Hours: Research Day—Start working on your library research and the working bibliography for your project.

**Week Four – Preparing an Annotated Bibliography on
the General Problem and Your Primary Text**

Tuesday, September 20

Reference: *MLA Handbook*—Part 2 Section 2 (pp.102-116) (Proof and edit your bibliography for correct MLA format!)

Reading journal: Conduct at least three different database searches. Make PDFs and printouts of the results of each search. Find 4-6 sources, and start reading them and take notes in your reading journal. For your notes on each source, include an MLA bibliography citation as a header. Your notes should entail tracking a key idea, noting the thesis, quoting key passages or phrases, recording your own questions, and briefly noting why (or why not) this source is useful for your thesis project.

CONFERENCES (No class): Bring to conference your in-progress bibliography, your printout of a list of sources from your database searches, and your reading journal with all of your notes. Be sure to correctly format of your bibliography's entries so as to conform to *MLA format*.

Thursday, September 22

Assignment (typed): Start typing up your annotated in-progress bibliography by formalizing your reading journal notes. Print out what you have.

Reading Journal: Take detailed notes about how you see your original reading of the primary text “responding” to the research you have conducted thus far, cumulatively. If you are developing a critical project, this response should be a reformulation of your thesis statement. If you are developing a creative or hybrid project, this response should be a reformulation of your plans for your creative manuscript (style, content, motivation/poetics).

Workshop: Two volunteers (one creative writer, one critical writer) will share from their in-progress bibliographies, complete with annotations. (Please post on BB, for projection.) Discussion of the upcoming researched proposal.

[Specs available by start of class for researched proposal. Sign up for 10-minute conferences with me next Tuesday and next Thursday.]

**Week Five – Writing a Researched Proposal and Annotated Bibliography on
the General Problem and Your Primary Text**

Brief conferences will be held during my usual office hours and other scheduled times. The purpose of this conference is to discuss a prospective advisor for your project.

Tuesday, September 27

Task: Before class, consult the list of faculty and their research, writing, and teaching interests on the English Department webpage. Who do you imagine as particularly suited as an advisor and/or second reader for your thesis, and why? Have you had those individuals as

instructors previously (or currently)?

Reading: *Style*—Lesson 8 (“Global Coherence”)

Recommended Reading: *Craft of Research*—Chapters 7, 8, and 9

Assignment (typed): Full of researched proposal (3-4 pages), plus annotated bibliography (at least $\frac{3}{4}$ of your sources should be annotated). Creative projects also should include a brief (2-3 pages max.) writing sample of your own work where you attempt to tackle the conceptual problem creatively. Bring two hardcopies, one for me and one for workshop. I will supply brief comments on my copy and return it to you in class on Thursday.

Workshop: Small group evaluation of proposal drafts and bibliographies.

Thursday, September 29

Reading: *Style*—Lesson 1 (“Understanding Style”), Lesson 3 (“Actions”), and Lesson 4 (“Characters”)

Assignment (typed): After reading from *Style*, revise the prose and if necessary the argument of your draft proposal. Consider your peers’ recommendations from Tuesday’s workshop.

**Week Six – Writing a Researched Proposal and Annotated Bibliography
on the General Problem and Your Primary Text (continued)**

Tuesday, October 4

Classes Suspended: Academic Calendar

Assignment: Over the long weekend, complete your working bibliography’s annotations; draft your solicitation letter to a prospective faculty advisor; and finish whatever revisions you need to complete for your researched proposal.

(NOTE: All classes resume at 12:35 pm. I will hold office hours as usual.)

Thursday, October 6

Workshop: Bring to class electronic copies of: (1) A revised version of your thesis proposal; (2) A revised version of your annotated bibliography that includes annotations for all of your sources; and (3) A draft of your email to a faculty member that introduces yourself and your project and that explains why you believe that this faculty member’s critical and/or creative interests are particularly suited for your thesis. *By the end of class today, we will be sending out these materials to prospective faculty member, in a request to ask them to meet with you to discuss supervising your projects!*

Week Seven – MILESTONE WEEK: Meeting Your Prospective Thesis Advisor

You should schedule your first meeting with your prospective advisor to discuss your project this week or early next week. Make a point of asking for a direction to take your research further, in terms of both one or two other primary texts and secondary sources...And then begin following up on those suggestions! Borrow books from the library, start reading and taking notes on newly suggested secondary materials, find and start reading the additional primary texts.

This weekend and week should be a research-intensive period for you!

Tuesday, October 11 (NOTE: All classes are suspended at 2:35 pm.)

Class Canceled and Usual Office Hours Canceled

Set up a meeting with your prospective advisor for Monday, Tuesday morning or early afternoon, or Thursday afternoon. I will hold walk-in office hours during our usual class time.

Thursday, October 13 (NOTE: All classes resume at 12:35 pm.)

Classes and Office Hours Suspended: Academic Calendar

Week Eight – Researching the Overall Project’s Problem Statement

Tuesday, October 18

Reading journal: Continue to take notes on your research. Try to find additional secondary sources or primary texts, or look up and start reading texts suggested by your advisor (if you have met with her). If you are working on a creative project, you might start using your reading journal as a copybook for further developing your project’s underlying ideas and objectives, for planning the structure of your creative project, for drafting scenes or episodes or lines, etc. Whatever you do, keep using this notebook (or a new one, once you fill up this one)!

Workshop: On the bigger picture. Come ready to share your experiences about: How has your overall project started to change as you have begun working with a faculty advisor? How are the new, additional primary text(s) helping your project evolve? Gain scope? Gain coherence? What are your next steps?

[Sign up for 30-minute conferences with me later this week and early next week.]

Thursday, October 20

CONFERENCES (No class)

Week Nine – Developing a Prospectus and a Writing Schedule, Part 1

In addition to your meeting with me, you should schedule a meeting with your advisor for this week to discuss your questions, your plans, and your progress on your project.

Tuesday, October 25

CONFERENCES (No class)

Thursday, October 27

Recommended reading: *Craft of Research*—Prologue to Part IV (pp.173-6) and Chapter 12

Reading journal: Make a sketch of ideas that you have for developing a larger project. For critical projects: What other primary texts would you like to look at, beyond the one you included in your proposal? Why? Or, has your advisor made suggestions that you're starting to look into? For creative projects: What is the shape or arc that you envision for your creative manuscript? How do you see the various parts as relating to and developing the conceptual idea that piqued your interest in this project?

Workshop: On writing a prospectus and developing a provisional writing schedule. Discussion about saving your work, often and more often...and in many forms (physical and virtual). *[Specs for the prospectus and writing schedule will be available on BB by the start of class.]*

Week Ten – Developing a Prospectus and Writing Schedule, part 2

Tuesday, November 1

Assignment (typed): Draft your prospectus. Include a framing account of your general problem and thesis statement and researched intervention (2-3 pages) and a one- to two-paragraph plan for each chapter/unit of the thesis. For each unit, include a “First Draft Deadline” and “Final Draft Deadline.”

Workshop: On the prospectus draft. Submit your draft to me, to receive very brief comments at your upcoming conference. Creative writers and critical writers will workshop separately. *[Sign up for 20-minute conferences with me for Wednesday and Thursday.]*

Thursday, November 3

CONFERENCES (No class)

Week Eleven – Researching and Outlining Your First Chapter

Revise your prospectus and provisional writing schedule over the weekend, and submit them to your advisor by 5 pm on Monday. Request a meeting to discuss it, at her earliest convenience. Once that task is done, focus on researching your first chapter (critical projects) or drafting your first unit (creative projects).

Tuesday, November 8

Class Canceled—Research and Writing Day

I will be holding usual office hours today if you want to drop by to discuss problems, questions, concerns, etc.

Thursday, November 10

Required reading: *Style*—Lesson 5 (“Cohesion and Coherence”)

Reading journal: Continue your notes on your research for your first chapter (critical projects) or drafting your first unit (creative projects)

Assignment (typed): Make an outline or structural plan for your first chapter/unit, plus 1 to 2 working draft pages.

Workshop: Small group discussions of your in-progress work and plan. Creative writers and critical writers will workshop separately.

Week Twelve –MILESTONE WEEK: Draft Development and Progress Reports

Continue your independent research and planning for the first chapter. Schedule a meeting with your thesis advisor for this week, too, to cover the following: (1) Discuss your prospectus and proposed writing schedule; (2) Ask her to return directly to me, by Monday, your one-month progress report; (3) Discuss who might be a good second reader for your project.

Tuesday, November 15

Required reading: *Style*—Lesson 6 (“Emphasis”)

Reading journal: Continue taking reading notes and/or sketching out your first chapter/unit.

Assignment (typed): 3-4 working draft pages of your first chapter or unit. Bring one hardcopy to class.

Workshop: General discussion of breakthroughs and breakdowns. Then, small group sessions wherein creative and critical writers workshop separately. Critical writers: On developing your analysis and ideas in writing, keeping in mind a need for coherence and clarity. On incorporating research (embedded quotation, block quotation, and extended footnotes).

Creative writers: On developing a thoughtful and informed craft that is “doing”/“showing” rather than “telling.”

Thursday, November 17

Class and Office Hours Canceled – Meet with your thesis advisor this week to discuss your first chapter.

Week Thirteen – Reconsidering Audiences: On and Off the Page

Touch base with your advisor before you (or she) head off for the holiday. Make a concrete plan for submitting a draft at the end of the semester, pose your questions about your research or writing, and catch up, generally.

This week, I will be contacting faculty members to invite them to serve as second readers for your thesis projects.

Tuesday, November 22

Reading journal: Make a rough outline of your 7-minute presentations for next week. Your outline should include your project’s overall thesis statement (the problem and your intervention), and then an account of your primary text (critical writers) or of your original manuscript (creative writers) and how it supplies a specific angle for approaching that general problem. Between 3 and 4 minutes of your presentation should focus on the specific subject matter of your first chapter/unit. Creative writers will use those 3 to 4 minutes to give a reading of their original work.

Workshop: On rethinking your relationship to audience, with your work both on and off the page. Discussion of strategies for sharing in-progress research with a general audience, and discussion of advantages of sharing one’s research in English Studies at the earlier (rather than the “finished”) stages of writing, especially for longer projects.

[I will determine the order of presentations, and will announce the program in class.]

Thursday, November 24

Class and Office Hours Canceled: Academic Calendar (Thanksgiving)

Week Fourteen – Sharing Your In-Progress Research and Writing

It is important that you continue to work on your first chapter/unit's draft this week. Spend no more than 2 hours (max) preparing your presentation. Draw your script from a revision of materials that you already have prepared (such as your prospectus and your working draft pages for your first chapter or unit.)

Tuesday, November 29 and Thursday, December 1

Public Presentations: This week, during our usual class times, you will be presenting your research to one another and to a general audience, consisting mostly of English Honors students who will be writing their theses next year and of English majors who are interested in applying to the Honors program. Your thesis advisors and possible second readers might be in attendance, if their schedules permit them to come. Everyone will present for 6-7 minutes (timed), and the last 15-20 minutes will be reserved for questions for all, from the audience. Room TBA.

Reading Journal: After your presentation, set aside a little time to take notes on new lines of thought and new writing strategies that have come to light during or after your presentation, either because something clicked in your head or because of a question an audience member asked or because of something you noticed in a peer's presentation.

Week Fifteen – Writing and Workshopping Your Draft

Tuesday, December 6

A successful thesis in English Studies is not just well-conceived, well-planned, well-researched, and well-argued. It is also well-written. So your task before today's class is to take 2 hours off from researching and writing more pages in order to turn your attention to revision, specifically. Consider which one item listed below under "Required Reading" best describes a chief writing issue you, a peer, or your advisor has identified in your draft thus far. Then, read the corresponding chapter, and tackle a revision of the first page of your working draft pages.

Required reading: *Style*—If your chief writing issue is:

- wordiness or lack of clarity, then read: Lesson 9 ("Concision")
- sentence boundaries (fragments or run-ons), then read Lesson 10 ("Shape")
- the need to find your voice and add nuance, then read Lesson 11 ("Elegance")

Assignment (typed): Working draft (5-6 pages) due. Revise your first page, but be sure to print out the old version before you do. Bring 2 hardcopies of complete revised draft. One copy for workshop, one copy for me. I will return my copy on Thursday with very brief notes about argument, clarity, and/or style issues that you might want to attend to as you complete the draft and its preliminary revisions.

Workshop: Pairs or trios on comparison of "old" and "revised" page; discussion of style and impact on your argument. Continue with workshop of complete working draft.

Thursday, December 8

Assignment (typed): Working draft (8-10 pages). Bring 1 hardcopy and the other required materials for the workshop (to be announced).

Week Sixteen – MILESTONE WEEK: Draft Submission

Try to complete your draft in full by Friday or by Saturday, at the latest. Take one full day off. Don't look at the chapter; don't think about it. (Easier said than done, I know...) Once you've given yourself a mini-break, work on your final revisions over the few remaining days. Yes, this is still a "draft" that you might yet return to and further revise. However, you still want this draft to be a strong piece of writing. If you get in the habit of revising while you draft, it will make the work ahead, as you work on the rest of your project, less painful...

Tuesday, December 13

No class: Reading Day

DUE: Completed and revised drafts of your first chapter (12-15 pages) are due by 12:00pm (noon) to me and to your thesis advisor. (You can submit your essay to me via BB. Check with your project advisor is she would prefer an emailed copy or a hardcopy.) THIS IS A HARD DEADLINE. (If when you plotted out your prospectus and writing schedule your thesis advisor assigned an earlier deadline for your draft, then you must aim for her deadline. Adjust your drafting and revision schedule in the preceding weeks accordingly.) *Absolutely no chapters will not be accepted after Reading Day, unless you have made the necessary arrangements with both your project advisor and me.* If you do not submit your draft on time, you might receive a "U" for this course and thus would be denied a CPN for 499 and dismissal from the Honors Program.

English 499 (4013), 3 Credits
Thesis Seminar II
Professor Eric Keenaghan
Mondays, 1:40 – 2:35 Spring 2017

Contact Information

Instructor: Eric Keenaghan, Associate Professor of English
Office: Humanities Building 343 (Third Floor, English Department)
Office Hours: Mondays and Wednesdays 3:00 – 4:00; other times Wed. by appt.
Office Phone: (518) 442-4078 (*Note:* Email is preferred and most reliable.)
Email: keenaghan@albany.edu

Course Information

Course Catalog Number: AENG 499
Call Number: 4013
Location and Meeting Times: Business Building 362, Mondays 1:40-2:35
Grading Scheme: A-E; 3 credits
Requirements Fulfilled: Final course in the English Honors sequence
General Education Competencies Fulfilled: “Advanced Writing”; “Information Literacy”; “Critical Thinking” and “Oral Discourse”
Pre-requisites: “S” in English 498 and permission of the Honors Director.

Course Description

English 499 is primarily an independent study supervised by your individual thesis advisors. You are expected to meet with your respective advisors regularly to discuss your research and your writing. (I recommend setting up biweekly sessions.) Establish with your advisor, and strive to stick to, a regular calendar for research, drafts, and revisions. We will conduct full cohort meetings at regular intervals throughout the semester to discuss concerns pertaining to the development and completion of everyone’s project, as well as other to share information about related issues (such as conference presentations and award opportunities).

Course Objectives

- * Continue to develop and hone advanced skills and practices in independent English Studies and Humanities research, as those skill sets and practices were introduced in English 498 (Honors Thesis I).
- * Successfully complete a year-long independent Honors thesis project in English Studies.

Required Texts

No shared texts are required for our class meetings. Of course, though, you should obtain texts pertaining to your individual thesis projects. There is a Blackboard site for our course, to which I will be uploading documents with pertinent information. On occasion, you might be asked to share in-progress work with one another through Blackboard, too.

Course Policies

Attendance, Participation, and Behavior

- * Your active participation in class conversations is vital for a successful course, and so factors

into your final grade. Active participation includes answering questions, volunteering your insights and readings, and active listening (i.e., listening and note-taking), as well as cooperating in all workshop and breakout group activities.

- * *One absence without penalty.* We have a limited number of meetings per semester. Attendance is expected. Absences can factor negatively into your thesis' final grade. Exceptions apply only to students who have conflicts with our meeting time for required major or minor courses or University-administered internships.
- * Keep track of your own absences, just as you would keep track of the sick days you might use at a job. I will not provide you with a report, even though I do keep my own records.
- * The only "excused" absences include *your own* hospitalization, religious observance, or civic duty (jury or military). All valid excuses must be documented by the Undergraduate Dean's Office or (in the case of hospitalizations) by Student Health Services (SHS). Except in the case of a hospitalization, a medical note from SHS *does not allow you more absences than the allotment*. For the University's Medical Excuse Policy, consult the following link: http://www.albany.edu/health_center/medicalexexcuse.shtml
- * College classrooms are learning environments, and my classrooms are zero tolerance zones. Any disruptive behavior will receive only one verbal warning. After that, dismissal from class will follow, and it will count as an absence. No exceptions. Disruptive behavior includes, but is not limited to: sleeping or dozing off; chatting with neighbors; passing notes; ringing phones; using laptops, smart phones, tablets, etc. inappropriately (web surfing, texting, IM-ing, social networks, etc.); refusing to answer direct questions. Any threatening or hostile behavior directed against me or classmates will result in: (a) my notifying Judicial Affairs immediately; (b) the offender's automatic, non-negotiable failure of our class; and (c) possible probation, suspension, or expulsion from UAlbany.

Electronic Devices in Class

- * Laptops, tablets, and similar devices are permitted only to take notes or to look at online materials being discussed. If you make inappropriate use of these devices, it is disruptive behavior: I may ask you to leave, and it will count as an absence.
- * *You cannot use smart phones to read materials in class. All phones must be turned off and put away before class commences. If a phone rings or if you misuse yours, I may dismiss you.*

Office Hours and Email Policies

- * When possible, if you have questions or concerns come see me during office hours. The advice and feedback I can give in person is more substantial than over email. If you have another class during regular office hours, check to see if I can arrange another time to meet you.
- * All emails should be signed, and put your name and course number in the subject line.
- * During the week, allow 24 hours for me to respond to all emails during the week.
- * I do not check or respond to email on the weekends (i.e., Friday 5 pm–Monday 9 am).
- * I do not address attendance or disciplinary issues via email exchanges. I might send you a warning via email, but do not respond. Come to my office hours to discuss the issue.
- * I do not review drafts of papers or projects via email, but I will be happy to discuss them during office hours.
- * **If you are having issues with your project, or if you are having communication difficulties with your thesis advisor, request to meet with me in person. I am not likely to be willing or able to confer about major issues virtually.**

Class Preparedness

- * Come to class having completed whatever task I might have asked everyone to complete at the previous class session or via Blackboard. These are not going to be onerous, and usually will be directly related to your individual projects. These tasks and the material they generate will facilitate our collective sessions' usefulness.
- * If you are unprepared because you have not read and/or lack assigned reading materials, I may dismiss you. In those instances, your dismissal will count as a class absence. And, of course, it also will count against you when I am determining your participation grade.

Inclement Weather and Class Cancellations

In the event that the University cancels one or more class meetings due to inclement weather, I will email everyone and post an announcement to Blackboard about an alternative schedule for the week's assignments. In the rare instance that inclement weather makes my own commute unsafe but the University has not canceled classes, I will notify you by email and post an announcement to Blackboard, at as early a time as possible. If necessary for making up any crucial canceled lectures, I may adjust the current end of the semester schedule, replacing workshops or writing days with lectures to make up what has been missed.

Disability Resources

When appropriate to the assignment and the situation, students registered with the Disability Resource Center may be eligible for extensions, alternative modes of examination, or adaptive equipment. Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations. Please present your forms from the Disability Resources Center at the start of the semester, and we will discuss when alternative arrangements will be necessary for our course. For details, refer to the Disability Resources Center webpage: <http://www.albany.edu/disability/>

Plagiarism and Violations of Academic Integrity

All written assignments must be your own original work. If you submit any plagiarized work (no matter how small the assignment), you will automatically fail this course, and I will report the case to the Dean of Undergraduate Studies and to your department or program chair. (Note that if you withdraw from the course after receiving notice of having failed for plagiarism, the Dean's Office will file a *second* Violation of Academic Report against you!) Two or more reports on file can lead to academic probation, suspension, even expulsion. Plagiarism is more than the wholesale copying of an entire document. The University's definition of plagiarism is as follows: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic,

scholarly, or creative indebtedness.” Also note that violations of academic integrity also include “self-plagiarizing,” or submitting the same (or similar) work for multiple courses. Claims of supposed ignorance about if a practice constitutes plagiarism, as well as claims that the proven plagiarism was “unintentional,” are not adequate defenses. If you are uncertain if a practice constitutes plagiarism, ask me or another faculty member before you turn in work. Visit the webpage below for the University’s definition of and policies about violations of academic integrity: http://www.albany.edu/undergraduate_bulletin/regulations.html#plagiarism

Your English Honors Thesis: The Finished Product

Criteria for All Writing Assignments

- * Your thesis must be your own original critical work.
- * Any amount of plagiarism leads to automatic failure for the course.
- * All written assignments must be completed in order to pass the course.
- * Your finished, fully revised thesis must be completed and submitted to me by the date specified on the syllabus. Failure to comply could result in a delay of your graduation!
- * All assignments should be typed or word-processed in an academic 12-point font (such as Times New Roman), with numbered pages. Your thesis should be completed with continuous pagination (i.e., chapter 2 picks up at the page number where chapter 1 left off, etc.
- * Include a title page. Images are optional. However, the text on your title page must conform to the following format, supplying the information specific to you and your project in brackets:

[Thesis Title]
[Your Name]
Submitted for Honors in English
The University at Albany, SUNY
Directed by [Your Advisor’s Name]
[Date Submitted]
- * Include a table of contents and, where applicable, a table of figures or illustrations.
- * Include captions for any illustrations (such as film stills, etc.)
- * Include a bibliography for all primary and secondary sources referenced or cited at the end of your thesis. Your bibliography must not be a separate file, and it should apply to your thesis as a whole (i.e., do not include separate bibliographies for each chapter/unit).
- * Every thesis must demonstrate basic writing skills, ranging from grammar to sentence mechanics to the organization and development of a focused critical argument. And since it is an Honors thesis, critical rigor and originality are absolutely expected.
- * Submit your thesis to me, as a single PDF file titled in the following manner: “Your Name, Your Project’s Title (Honors Thesis, May 2017).” Your thesis will be “published” by being added to the Department of English’s online library of Honors projects, which will become accessible through the English Honors webpage. Note that this publication is informal, and that each of you owns full copyright to your individual project’s ideas and language.

Grading Rubric and Criteria for the Completed Honors Thesis

English 499 is graded on an A-E basis. The base for that grade will be an evaluation of your completed project’s quality, as determined by your advisor with input from your second reader (to be assigned in the Spring). The base might be affected by consideration of intangible factors

related to the assessment of independent studies, such as your ability to keep meetings with your advisor, your ability to meet with the rest of your cohort regularly in our periodic English 499 group sessions, how you followed up on research and writing suggestions, your general intellectual and writing growth while developing the project, and the quality of your participation at the annual Undergraduate Research and Writing Conference (English) and the Undergraduate Research Conference (UAlbany). As the program director and instructor of record for English 499, I also will confer with your advisor and second reader to share my recommendation for a just grade that considers all these factors, too.

The grading rubric is as follows:

A (4.0) = Excellent in all criteria

A- (3.7) = Very strong but needs strengthening in one or more criteria

B+ (3.3) = Very good but needs strengthening in two or more criteria. *Note:* Students who receive a B+ for 499/the completed thesis are on borderline (depending on one's GPA) of graduating with Latin Honors or not.

B (3.0) = Good effort but the final product and/or process of researching, writing, and revising the project is not Honors-level work

B- or less (< 2.7) Substandard for Honors-level work

Criteria for evaluation: Timely completion of project; strength of research and argumentation about problem statement; strength of writing and revision; general performance, including ability to keep deadlines and regular attendance of English 499 sessions; strength of public presentations at the English Department's Undergraduate Research and Writing Conference and the University's Undergraduate Research Conference; ability to work on an independent basis and to respond positively to supervision; (bonus) any awards or recognitions received for the project prior to its final submission

Special Note for Honors Students in the BA/MA Program

If you are in the English Department's BA/MA Program and have elected to complete your thesis credits as a 4-credit independent study at the graduate level (English 694: MA Directed Reading), then your project will not receive an A-E grade. In keeping with the current criteria for English 694, your project will be evaluated officially on an S/U basis. However, I will be encouraging the advisors and second readers to convey to these few, applicable students also an "informal" letter grade that registers the quality of the completed project.

Note to All Honors Students in English 499 or English 694

If you should decide to withdraw from the Honors program at the start of, or midway through, the semester, you will discontinue working with your project advisor immediately. It also will be your responsibility to confer with the English Advisement Office in a timely fashion, in order to make certain that you have a workable plan for completing on schedule your BA with a non-Honors English major.

Calendar of Cohort Meetings and Other Important Dates

Note: In the event that unforeseen but pressing business arises, I may call an impromptu meeting on any of the dates that are left unscheduled below. Those unexpected meeting will be announced via an email sent through the Blackboard “announcement” function and/or via an in-person announcement at the last, previously scheduled meeting. So, please keep this time slot open on Mondays, and check your UAlbany email account regularly during the week.

Week One

Monday, January 23

Meeting: Self-assessment. Before class, write down notes answering the following three questions:

- (1) What successes or breakthroughs did you have, generally, with your project and its conceptual problem over the winter break?
- (2) What specific progress did you make on the next unit?
- (3) What obstacles or setbacks did you experience while working on that unit?

* * *

Week Two

Monday, January 30

Meeting: Topic will be announced at the conclusion of the first meeting, and it will be based on the sorts of questions and concerns shared in relationship to question #3 (on Jan. 23).

* * *

Week Three

Monday, February 6

No meeting.

* * *

Week Four

Monday, February 13

Meeting: Have you experienced writer’s block or research fatigue yet this semester? If you have, then bring some strategies that you have used to try to overcome it—whether or not those strategies have succeeded. If you haven’t experienced a blockage or a moment of fatigue, then I don’t believe you. What strategies have you used to push back and work on through the blockage or exhaustion?

* * *

Week Five

Monday, February 20

No meeting. **Second readers are likely to be assigned this week or next.**

Week Six

Monday, February 27 Meeting: On your experiences finishing the second (or third) unit; on the possible roles your second reader might play as you complete your project.

* * *

Week Seven

Monday, March 6 No meeting.

* * *

Week Eight

Monday, March 13 Classes Suspended (Academic Calendar: Spring Break)

* * *

Week Nine

Monday, March 20 Meeting: On problems you have faced, and the strategies you have deployed, when tackling the revision of your project to make it cohere, as a whole. Bring to class some specific notes about: (1) problems; and (2) strategies

* * *

Week Ten

Monday, March 27 No meeting.

* * *

Week Eleven

Monday, April 3 Meeting: Informational session on finishing the thesis—the big picture and some of the finer details.

* * *

Week Twelve

Monday, April 10 Classes Suspended as of 2:35 (Academic Calendar: Passover). Although our session begins before, and finishes at, that time, we will not be meeting. There's no need to keep this date free. I promise. Finish your thesis instead.

Friday, April 14 ***RECOMMENDED DEADLINE FOR DELIVERING THE FULL, REVISED THESIS DUE TO YOUR ADVISOR AND SECOND READER:*** Make this draft as complete as possible, including a table of contents, your bibliography,

and illustrations (where applicable). In most cases, your advisor's recommended grade for your project and English 499 will be based on what you turn in today. Some advisors may allow you to turn in the project next week; some may require it a little earlier this week. On average, most faculty members will want two weeks to read your full project. Give them that time: After all, it has taken you the better part of a year to research and write it, so it deserves a fair amount of time to guarantee their careful reading and consideration! Make certain that the deadline, and the mode of delivery to both of your readers (either via email or as hardcopies) is absolutely clear. Once you have submitted your project to your advisor and second reader, also send it to me via email so that I can vouch for its completion.

* * *

Week Thirteen

Monday, April 17

Meeting: On turning your lengthy thesis into a 10- to 15-minute presentation; strategies for excerpting from the finished product to generate a presentation, quickly and painlessly.

Wednesday, April 19

The Department of English's UNDERGRADUATE RESEARCH AND WRITING CONFERENCE: Your attendance and participation as presenters are mandatory.

* * *

Week Fourteen

Monday, April 24

No meeting. You should be meeting this week or next with your advisor and second reader to discuss your finished project and any edits or revisions they may recommend or require. You might take some time to polish your presentation from last week, in preparation for Friday's University-wide conference. Work on whatever formatting issues that you might need to complete for your thesis (such as continuous pagination, title page, table of contents, captions for images, etc.). Those details are often small but time-consuming.

Friday, April 28

UAlbany's UNDERGRADUATE RESEARCH CONFERENCE: Your attendance and participation as presenters are mandatory.

* * *

Week Fifteen

Monday, May 1

Meeting: Discussion about wrapping up your project and completing your final revision and edits. Some of you might be meeting with your advisor and second reader this week; if so, try to schedule the meeting by Wednesday to ensure that you have a full week to complete your edits.

* * *

Week Sixteen

Monday, May 8

What are you doing? Finish your final revisions. No meeting.

Wednesday, May 10

COMPLETE, FULLY REVISED THESIS DUE by 11:59 pm:

Upload your finished project to Blackboard as a single PDF file. Late thesis projects may result in your ineligibility to graduate. I highly recommend giving your advisor a bound copy of your thesis, as a gift and memento for all the work and attention s/he has devoted to your project. You can print and bind your thesis at office stores, such as Staples, or other businesses that offer copying services.

Thursday, May 11

Year-end HONORS GATHERING (time and place TBA): You will be done and can share your feelings of relief with each other, future cohorts of English Honors students, and any faculty (hopefully, your advisors and second readers) who might attend. Food and soft drinks.

* * *

Commencement Weekend

Saturday, May 20

Department of English RECOGNITION CEREMONY (time and place TBA): Everyone is strongly encouraged to attend, to celebrate your accomplishment with family and friends.

Following the ceremony, there will be an informal reception for all graduating English majors. Honors students who have completed their thesis projects will receive a special acknowledgement at the ceremony and the reception.

T ENG 102Z Introduction to Creative Writing (3 credits) Fall 2019

Prerequisite(s): open to freshmen, sophomores, Creative Writing minors, and Honors College students only.

Instructor: Dr. Jil Hanifan

Office/Hours, Hu 140 (Writing Center)/MWF 10:30-11:30 and by appointment.

Phone/Email, 2-4061 jhanifan@albany.edu

Catalogue Description

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. T ENG 102Z is the honors version of A ENG 102Z. Only one version may be taken for credit. Prerequisite(s): open to freshmen, sophomores, Creative Writing minors, and Honors College students only.

Overview: Since creative writing is an art, this course is built on a "studio" model, like classes in drawing, sculpture or dance. In a studio-type class, the student is responsible for daily practice, while the class time is used to study and discuss models and to share and respond to student work. Students are expected to actively practice imaginative writing, and to share their work with their classmates both in class and in online workshop groups. By the end of the term, students will have collected a substantive notebook of observations, exercises and creative experiments, have composed and posted drafts and responded to the drafts of others, and as a final project, will produce a small "chapbook" publication of their very best original work.

Course Objectives

1. Practice writing as a process, drafting, rewriting, revising and editing pieces over time.
2. Develop confidence, fluency and originality in written self-expression.
3. Read a range of exemplary works with special attention to creative and poetic strategies.
4. Learn to distinguish a variety of styles, genres and forms of creative media - prose, poetry and performance.

Required Equipment: A standard "Composition" notebook (100 pp., marbled cover) and a working pen or pencil. (Bring these with you to every class meeting – no kidding!)

Required Text: *The Practice of Creative Writing, 2nd Edition*, Heather Sellers. (Bring this with you to every class meeting, unless otherwise indicated on the Schedule of Readings and Assignments.)

Graded Course Elements:

Composition Book 20%
Reader's Journal 20%
Drafts and Feedback 20%
Workshops 20%
Chapbook 20%

Grade Scale: A (93 -100) A - (90 -92) B+ (87 -89) B (83 -86) B - (80 -82) C+ (77 -79) C (73 -76) C - (70 -72) D+ (67 -69) D (63 -66) D - (60 -62) E <60

Composition Book: Students will fill a composition book with their writing practice. By the end of the term, the notebook should be entirely filled with in-class writing, your notes and drafts and jots and drawings and....stuff. The Composition Book will be scored "Weak/Satisfactory/Strong" based on how much of the book has been filled, with a Strong score reserved for a completely full notebook. (20% of overall grade.)

Reader's Journals: In a 300 word journal post, select 2 readings from the assigned pages to explore and discuss in depth. After your initial reading of the pieces, make note of your first impressions and/or confusions, then re-read. After rereading each piece several times, start to question your first impression, and play "devil's advocate" with yourself, and make note of any second thoughts or "on the other hand" ideas you discover. Then offer a final "take away" lesson you learned from the pieces and/or from writing about them. Readers Journals will be scored Weak/Satisfactory/Strong based on the following Grade Rubric (20% of overall grade.)

Readers Journal Scoring Rubric

Not Done - 0 Points: Journal is not done.

Weak - 3 Points: Journal is late, or on time but too short, undeveloped or fails to respond to all parts of the instructions. Journal is so carelessly written so as to signify a lack of good faith effort.

Satisfactory- 7 Points Journal is posted on time, and follows all instructions fully and completely. The Journal post has been carefully proofread and is generally free from error.

Strong- 10 Points: Journal not only fully responds to the assignment but goes beyond a simple answer, making connections to other discussions or readings, adding concepts from other courses or conversations, or raising questions.

Drafts and Feedback. This course element has two linked parts, equally weighed. After reading and discussing a specific creative form, students working in small online groups will experiment and post their own version of the form as a Draft, according to the

Schedule of Assignments. Then, in order to complete the assignment, student peers will post substantive and specific feedback to each other. (Several “checklists” for feedback are included in the course textbook, and we’ll be talking about how to give useful and productive comments on writing.) The Drafts/Feedback element will be scored “Done/Not Done,” based on the Grade Rubric for Drafts and Feedback. (20% of overall grade.)

Drafts

Not Done- 0 Points: Draft wasn't posted

Late/Incomplete - 3 Points: Draft is late, or fails to follow the instructions fully.

Done - 5 Points: Draft represents an effort to completely respond to the instructions. Draft can be rough and full of questions, but it must be an engaged attempt to work out a full response to the assigned "recipe."

Feedback

Not Done- 0 Points: Feedback was entirely missing.

Late/Incomplete- 3 Points: Feedback was late, or some was missing, or so hasty and incomplete as to represent a lack of good faith effort.

Done- 5 Points: Feedback is posted for each group member, at least 150 wds each, is thoughtful and detailed, and represents a sincere attempt to answer some of the "Questions for Readers."

Intensive Workshops: Near the end of the term, the class will spend several weeks in intensive workshopping. Students will select a piece to workshop on their assigned day. This element will be graded based on attendance and participation. (20% of overall grade)

Chapbook: Select revisions of your best original work from this semester, and collect them into a 12-15 page Chapbook of your own creative writing. The chapbook must have a title, and a table of contents, and the arrangement and sequencing of the different pieces should strive toward a sense of coherence around a theme or concept. The fonts, formatting, and other graphic elements should be carefully designed to further express the theme or concept, and the chapbook must be paginated, polished, and error-free. The chapbook will be graded based on the following Grade Rubric.

Chapbook Scoring Rubric

Imagery: *“My task is to make you hear, feel and see. That and no more, and that is everything.”* Joseph Conrad

- Strong: (10 pts.) The images are pictures in action, are concrete, and engage multiple senses. Fresh, original and specific images are integral to each individual piece, between pieces, and to the overall sense and effect of the chapbook as a whole.
- Satisfactory: (7 pts.) Most of the pieces in the collection contain at least one or two vivid and memorable images, although they might be mixed or out of sync with the overall pattern or sense of the chapbook as a whole.
- Weak: (3 pts.) Work has few images, and the images that are present are cliched and undeveloped.

Energy: *“I merely took the energy it takes to pout and wrote some blues.”* Duke Ellington

- Strong: (10 pts.) The writing is passionate and/or personal and often ambivalent. Subjects are unusual, particular, and individually relevant, and facts and information are interesting, and woven into the writing for effect. The writing moves, creating depth and resonance with shifts, leaps and unexpected juxtapositions, and language and word choice is fresh, active and evocative.
- Satisfactory: (7 pts.) Much of the writing is passionate and/or personal, but some subjects might seem cliché, too typical, or too familiar. There are few leaps or unexpected juxtapositions, but vocabulary and word choice are expressive of the writer’s voice.
- Weak: (3 pts.) The writing is indifferent, impersonal, or uninterested in its own subject or voice.

Tension: *“One must still have chaos in oneself to be able to give birth to a dancing star.”*
Friedrich Nietzsche

- Strong: (10 pts.) The writing sustains interest and engagement with an artful sense of external and internal conflicts, presenting complex dramatic arcs. Characters and perspectives are layered and dynamic, and the four elements of tension – person, desire, stakes, and obstacles – are balanced, active, and layered within individual pieces of writing and throughout the chapbook as a whole.

- Satisfactory: (7 pts.) Desire + Danger = Tension. Tension is expressed in most of the writing through external conflicts or situational threats, and occasionally through a parallel internal conflict that indicates a dynamic character and a dramatic arc.
- Weak: (3 pts.) There is little awareness of tension, conflict, or depth of character in the situations or subjects presented in the writing, and no sense of a dramatic arc.

Patterns: *“Form is like asbestos gloves that allow you to pick up material too hot to handle otherwise.”* Adrienne Rich

- Strong: (10 pts.) The writing in the collection layers sounds and rhythms with narrative and visual patterns, and elements such as framing and point of view are purposeful and contribute to the effect of the larger whole. Sections, stanzas, line-breaks, and paragraphs demonstrate a sense of shape, balance and intentionality, and aural and visual patterns and structures work together to create complex levels of effect.
- Satisfactory: (7 pts.) Most pieces demonstrate an awareness of patterns of sound, such as rhymes, echoes or alliteration, patterns of narrative, such as point of view, or spacial or visual patterning, such as framing and repetition of objects, actions or gestures. Sections and paragraphs demonstrate intentionality and a sense of form.
- Weak: (3 pts.) The writing appears without conscious or intentional structures or patterns. Sound patterns are weak, infrequent or accidental, narrative patterns are inconsistent, and sections, stanzas and paragraphs appear accidental or inadvertent.

Insight: *“The role of the writer is not to say what we can all say, but what we are unable to say.”* Anais Nin

- Strong: (10 pts.) The chapbook, both in individual pieces and as a collection, conveys a sense of wonder, self-reflection and discovery. Observations are detailed, accurate, and revealing, and lines of inquiry are fearless and complete. Even when critical of subject or character, the writing aspires to wisdom, demonstrates a generous and empathic understanding of the human condition and a willingness to question assumptions or comfortable perspectives.
- Satisfactory: (7 pts.) The writing represents a sincere and generous effort to share important experiences and life lessons, and reveal their deeper significance.

- Weak: (3 pts.) Writing reinforces simplistic or cliché sentiments, and refrains from asking anything important or deep.

Formatting:

- Strong: (10 pts.) The formatting is crisp, clear, and represents a close attention to the graphic appearance of the chapbook as a professional digital manuscript. Fonts, margins, spacing, and other visual aspects, even if they are experimental or alternative, are harmonized for an overall effect. All requirements are met, and the manuscript as a whole is polished and error-free.
- Satisfactory: (7 pts.) The chapbook meets the assignment requirements, and consists of 12-15 pages of original creative work in a single document, and includes a title page, table of contents, and paginations. Fonts, margins and spacing are consistent and/or intentional, and the manuscript as a whole is error-free.
- Weak: (3 pts.) Chapbook is late, short, or fails to meet one or more of the formatting requirements. Unintended or accidental surface errors suggest an absence of proofreading.

Overall:

- Strong: (10 pts.) Individual pieces are each strong and taken together, create a complex, coherent and sophisticated collection. Every piece in the collection shows evidence of thoughtful editing and some pieces may be ready for publication.
- Satisfactory: (7 pts.) Chapbook represents a collection of the student's best work over the semester, and shows evidence of careful revision and editing in response to feedback, readings and the discussion of literary models. Some consideration was given to unifying elements or themes in the collection, and as a whole, the chapbook is significant, expressive, and sincere.
- Weak: (3 pts.) Chapbook is little more than assignment drafts or class exercises copied into a document.

Course Policies: Attendance and Participation

Creative Writing is a studio course, not a lecture course. For students, this means more expressive freedom, but it also means that you share more responsibility for your own learning and for the success of the course. Each student is expected to be well-prepared for class and to participate in every class discussion. Students with perfect attendance, or with a single absence, will earn a bonus.

Other Policies:

- Do not discard any assignments, drafts, or notes you produce during the semester until you receive a final grade for the course.
- In order to receive full credit, all work must be posted before the beginning of the class on the date scheduled. Work that is late, for any reason, will be scored "late." If you are aware of a conflict in advance, contact me so that I can explain your options.
- Scholastic Honesty: From the University's Undergraduate Bulletin, Academic Regulations:

Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

Examples of plagiarism include: failure to acknowledge the source(s) of even a few phrases, sentences, or paragraphs; failure to acknowledge a quotation or paraphrase of paragraph-length sections of a paper; failure to acknowledge the source(s) of a major idea or the source(s) for an ordering principle central to the paper's or project's structure; failure to acknowledge the source (quoted, paraphrased, or summarized) of major sections or passages in the paper or project; the unacknowledged use of several major ideas or extensive reliance on another person's data, evidence, or critical method; submitting as one's own work, work borrowed, stolen, or purchased from someone else.

If you have any questions about the use you are making of sources for your writing, see me before you hand in your work.

Schedule of Readings and Assignments

Week One

- 8/27 Introduction to the course
- 8/29 Reading: Chapter 2 "Reading to Write" pp. 35-62.
- 8/31 Draft #1 Anaphora, p. 413

Week Two

- 9/3 Class Suspended: Labor Day
- 9/5 Reading: "Introduction," pp. 1-8, and Chapter #1, "The Neighbor," pp. 27-34
Reader's Journal #1.
- 9/7 Readings: Chapter #1, "Finding Focus," pp. 11-26

Week Three

- 9/10 Rosh Hashana
- 9/12 Readings: Chapter 8, pp. 335-356. Reader's Journal #2
- 9/14 Reading: "Insight," pp. 311-334.

Week Four

- 9/17 Reading: in Forms, "Braid" pp. – 416-420. (Make sure you bring your notebook and a pen!)
- 9/19 Yom Kippur
- 9/21 Draft #2 Braid

Week Five

- 9/24 Readings, Chapter 3, "Building Blocks," pp. 110-130. Reader's Journal #3

9/26 No Class: Rosh Hashanah

9/28 Readings, Chapter 3 "Building Blocks," pp. 84-111

Week Six

10/1 Draft #3 – "Journey"

10/3 Readings, Chapter 4 "Images," pp. 158-182. Reader's Journal #4

10/5 Readings, Chapter 4, Images, pp. 133-157

Week Seven

10/8 Readings: in "Forms." Ghazal pp. 430-432

10/10 Draft #4 Ghazal

10/12 Readings, Chapter 5, Energy, pp. 212-221. Reader's Journal #5

Week Eight

10/15 Readings, Chapter 5, Energy, pp. 183-211

10/17 Readings: in "Forms"- Flash, pp. 426-430

10/19 Draft #5, Flash Fiction or Micro Memoir

Week Nine

10/22 Readings, Chapter 6, Tension pp. 250-279. Readers' Journal #6

10/24 Readings, Chapter 6, Tension, pp. 222-250

10/26 Readings: in "Forms," Play/Screenplay, pp. 442-446

Week Ten

10/29 Draft #6, One Act Play, "It's Never About the Toothpaste"

10/31 In-class staged readings

11/2 Readings, Chapter 7, Patterns, pp. 302-310. Reader's Journal #7

Week Eleven

11/5 Readings, Chapter 7, Patterns, pp. 280-291

11/7 Readings, Chapter 7, Patterns, pp. 292-301

11/9 Readings, in "Forms" Abecedaria, pp. 409-412, Sonnet, pp. 453 – 458, Taylor Mali, BLS.

Week Twelve

11/12 Draft #7, Abecedaria or Spoken Word

11/14 Draft #8, Sonnet

11/16 In-class Workshops

Week Thirteen

11/19 In-class Workshops

11/21 Thanksgiving

11/23 Thanksgiving

Week Fourteen

11/26 In-class Workshops

11/28 In-class Workshops

11/30 In-class Workshops -

Week Fifteen

12/3 Individual Instructor Conferences.

12/5 Individual Instructor Conferences

12/7 Student Readings

Week Sixteen

12/10 Student Readings, Composition Notebook Due.

12/14 Chapbook due

University at Albany
Honors College
TENG 226W—Focus on a Literary Theme, Form, or Mode: “The Art of War”
BA Building 215, Tuesdays and Thursdays, 2:45 – 4:05 pm
Fall 2019 (Class #9511)

INSTRUCTOR

Eric Keenaghan, Associate Professor of English
Humanities Building 343 (Third Floor, English Department)
Office Phone: (518) 442-4078 (*Note: Email is preferred.*)
Email: ekenaghan@albany.edu

OFFICE HOURS

Tuesdays 12:30-2:30 (walk-in); Wednesdays appt. only; Thursdays 9:00-10:00 (walk-in)

COURSE CREDIT HOURS

3 credits.

COURSE PREREQUISITES

Open only to Honors College students and English Honors students.

COURSE DESCRIPTION

Catalogue description: TENG 226 is the Honors College version of AENG 226. 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.

Section/topic description: This course takes a multidisciplinary and cultural studies approach to the question of the relationship between art and war during the present century and the previous one. How has the U.S. state and American society conceived of the roles of artists in a time of war? How have activists and political dissidents conceived of art’s ability to resist wartime politics and to be critical of cultural and social trends during periods of war? How have public intellectuals and philosophers intervened in articulations of that relationship? How have American artists themselves conveyed ideas of art as having political bearing, either as forms of direct action or as entities semi-detached from state politics? We will study aesthetic and cultural texts from a variety of genres—film, visual arts (painting and photography), theater (dance and drama), music (avant-garde and popular), journalism, literature (fiction and poetry, including soldiers’ verse), even comic books—produced during and as “responses” to three major U.S. wars: World War II, the Vietnam War, and the current so-called “War on Terror.” We will examine these works in light of commentary about the role of art in a time of war drawn from a variety of discourses (history, sociology, governmental publications, philosophy). The politics of the studied literary and artistic figures will range from the conservative to the radical, the militant to the pacifist, even the apolitical or ambivalently political. Special emphasis will be placed how artists and their work challenge our assumptions about the relationship between art and war—studying a range of works. Requirements will include frequent class participation, a midterm essay, and a longer, researched final essay or creative project (with a critical write-up) that is

developed in stages and shared with a presentation at the end of the semester.

STUDENT LEARNING OBJECTIVES

Upon completion of this course, students will be able to:

- (1) Critically read various literary forms, both formally and in conversation with critical articles, historical accounts, and discourses and artifacts from the literary period
- (2) Write critical analyses of literature using secondary sources (literary criticism, social history, artists' craft statements)
- (3) Conduct research of peer-reviewed journal articles and academic monographs about a literary author and/or the cultural issue studied
- (4) Develop a researched oral presentation on an assigned author and text
- (5) Share their critical insights in classroom conversation and workshops, as members of a community of learners and researchers

UALBANY GENERAL EDUCATION COMPETENCIES:

General education competencies fulfilled: Disciplinary Perspectives-Humanities, Intensive Writing, Oral Discourse. See: <http://www.albany.edu/generaleducation/>

COURSE MATERIALS

Books are available through the UAlbany Bookstore (in the Campus Center) and at Mary Jane's (214 Western Avenue, at the corner of Western and Quail). Inexpensive used copies of most of these titles are available through online retailers (such as Amazon or ABE Books). Some are also on reserve at the Library for 3-hour loan; they are marked by asterisk (*). To save money, you can check them out and scan or photocopy required selections. URLs to online sources and PDF files of other required and recommended readings that are not listed below are on the class's Blackboard site, accessible through your MyUAlbany portal. Please have relevant materials on hand—either electronically or as hardcopies—for class discussions. Most films are to be viewed before class, just like reading a book, and are on reserve at the Library. Only if the syllabus indicates an “in-class screening,” the film will be shown in class and is not on reserve.

Required textbooks for purchase:

- * Howard Zinn, *The Twentieth Century (Updated edition)* (Harper Collins) 0060530340
- * Chester Himes, *If He Hollers Let Him Go* (Da Capo) 1560254459
- Miné Okubo, *Citizen 13660* (University of Washington) 0295959894
- * Charles Reznikoff, *Holocaust* (Black Sparrow) 1574232088
- * Tim O'Brien, *The Things They Carried* (Houghton Mifflin) 0618706410
- * Denise Levertov, *Poems 1968-1972* (New Directions) 0811210057 -- also on reserve under the title *To Stay Alive*
- * Mohsin Hamid, *The Reluctant Fundamentalist* (Harper Collins) 0156034026
- ** Jena Osman, *Public Figures* (Wesleyan) 0819573116 --- NOTE: free electronic version available to UAlbany students through Minerva/Library card catalogue
- Brian Wood, *DMZ: Body of a Journalist (Volume 2)* (Vertigo) 1401212476
- Brian Wood, *DMZ: Friendly Fire (Volume 4)* (Vertigo) 1401216625

Required films for rental or library loan:

- * Charlie Chaplin (dir.), *The Great Dictator* (Library Multimedia Reserve/Downstairs: VHS)

** Emile de Antonio (dir.), *In the Year of the Pig* (available in its entirety on Youtube: <http://www.youtube.com/watch?v=5xdMiKYnCSQ>)

Kathryn Bigelow (dir.), *Zero Dark Thirty*

COURSE REQUIREMENTS

Students are required to attend class, and are expected to come prepared with the assigned materials for the day and ready to engage in seminar-style discussion about the readings after my brief introductory lecture. See the attendance policy below.

Assignments and Examination Descriptions:

- (1) **Class Attendance and Participation (4 absences before penalty; automatic failure for course after 7 absences) (20% of course grade):** Seminars depend on regular class participation and active discussion, so attendance is required. Active participation, in the form of contributions to discussion, is required for the Oral Discourse competency.
- (2) **Research Skills Worksheet (10% of course grade):** Early in the semester, prior to the first presentations, you will complete a short assignment that will provide the basics of database research for finding academic secondary sources. That skill will be required for both the presentation and the final project.
- (3) **Class Leader Presentation (5-10 minutes, based on 2- to 4-page paper, plus handout and/or projection; 2 secondary sources) (Ungraded, but mandatory):** This assignment fulfills your first Oral Discourse requirement. Over the course of the semester, each student will give a brief presentation that will set up the discussion of the shared primary text by providing contextual information about a social issue addressed in the reading, critical reception of the author, or the author's other writings about a related issue treated in the primary text. (You might reference an author's biography, but you want to do more than just give biographical information.) To provide this background narrative, you are required to find and read two outside sources. Your presentation should be a focused narrative, as in any critical paper. Write a short essay (2-4 pages) that will be your script, from which you will read at a measured pace and making eye contact occasionally with your audience. (You will not be turning in your essay/script, but it will serve as the "first draft" for part of the essay due one week after your presentation, described below.) Your script should synthesize your sources into a critical narrative that will frame our collective discussion. Avoid simply reporting on your individual sources and their narratives or arguments. Instead, use your sources to fashion your own original narrative that supplies us a stronger sense of the primary text's context. In your presentation, you are not required to provide us an argument about your individual reading of the primary text. However, you might pose a key question or draw our attention to one scene or section of the primary text that you think is especially interesting in light of what you have discovered about the literary text's context. *Note: We will try to avoid having more than one presentation per class. However, in the event that two people are presenting on the same day, they should meet and figure out different focuses and sources for each of their presentations, so as to avoid overlap.*
- (4) **Short Essay Based on Class Leader Presentation (5- to 6-pages, 2-3 secondary sources at least one of which must be external) (10% of course grade):** One week after you deliver your class leader presentation, you will turn in a paper that revises and expands your presentation. Whereas the presentation was primarily about *context*, you

will want to use that context to provide a frame for your own *thesis-driven critical reading* of the primary text. Given what you have discovered about the issues informing the writing or reception of the cultural text, why is the text especially significant for its unique spin that it puts on, or the intervention that the text makes into, that issue or contextual concern? Focus your original critical analysis of the text on two key scenes. Be sure to connect your discussion of each scene (i.e., don't leave them "floating" apart). Together, they inform your focused reading of the text.

- (5) **Mid-Term Essay Exam (5-7 pages, take-home) (20% of course grade):** The midterm exam will be a take-home essay, in which you develop an original, thesis-driven, and text-based discussion about one of the assigned texts from the first six weeks of class. You will choose from three topics, posted on Blackboard the week before the exam.
- (6) **Proposal for the Final Project (1-2 pages, plus an annotated bibliography and one-on-one conference) (10% of course grade):** Three-quarters into the semester, you will start developing your final project—either a critical reading of one of the assigned texts or a creative project plus a critical write up in dialogue with one of the assigned texts. Either format requires a small amount of secondary research (2-3 library or journal sources in addition to whatever you use from the syllabus). For the proposal, choose a topic. Then, you will begin vetting sources. Compile an annotated bibliography of approximately 5 external sources (more than you need), and after a preliminary review of those sources write a short proposal of 1-2 pages in which you detail your working thesis and (for creative projects) the provisional plan you hope to use to execute your project. One week after you turn in your proposals and bibliographies, you will meet individually with me to discuss your plans and working theses in a 30-minute conference.
- (7) **Presentation on Your In-Progress Research (5- to 7-minute presentation, based on 2- to 3-page script, with a handout or projections; 5 minutes Q&A) (10% of course grade):** The final classes will be devoted to individual presentations of your in-progress work. Use feedback and questions from me and your classmates about these presentations to revise and rethink the argument of your in-progress paper or critical write up. I will email each student her presentation grade, but my comments and suggestions will be given orally during Q&A.
- (8) **Final Project (researched, 2-3 off-syllabus sources) (for critical essays, 10-12 pages incorporating research; for creative verbal arts, 6-8 pages, plus 3-4 page critical write-up incorporating research; for other media, project plus 3-4 page critical write-up incorporating research) (30% of course grade):** The finished product.

GRADING

Grading Scheme: graded A-E

Grading Scale:

<u>Course Average</u>	<u>Final Grade</u>
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+

73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
<60	E

Evaluation rubrics for graded components and assignments:

(1) Class Attendance and Participation (20% of course grade)

Attendance: There are no penalties for absences 1 through 4, each of which is automatically excused. Between 5 and 7 absences, you lose 10 points per excessive day from your Attendance and Participation Grade (e.g., from “B” to “C” for 5 absences, to “D” for 6 absences to “E” for 7 absences). If you miss more than 7 classes, you automatically fail this course. If you arrive more than 10 minutes for class, it will count as an absence. Keep track of your own absences, as you would sick days used at a job.

Participation criteria: Active participation includes answering questions, volunteering your insights and readings, and active listening (i.e., listening and note-taking), and cooperating in all workshop and breakout group activities.

Note on disruptive behavior: College classrooms are learning environments, and my classrooms are zero tolerance zones. Any disruptive behavior will receive only one verbal warning. After that, dismissal from class will follow, and it will count as an absence. Disruptive behavior includes, but is not limited to: sleeping; chatting with neighbors; passing notes; using electronic devices inappropriately; refusing to answer direct questions. Any threatening or hostile behavior directed against me or classmates will result in: (1) my immediate notification of Judicial Affairs; (2) the offender’s automatic failure of the course; and, depending on one’s record, (3) possible probation, suspension, or expulsion from UAlbany.

Participation grade rubric:

A- to A = strong, active participation in discussion, workshop, & breakout groups

B- to B+ = good and active listener, but tends to speak less in general class discussion though may be more verbal in workshop and breakout groups

C- to C+ = average to minimal participation in workshop and disciplinary issues in class

D- to D+ = often withdrawn and not participatory in both workshop and class

E (for course) = more than 7 absences and/or other disciplinary issues

(2) Research Skills Worksheet (10% of course grade)

Evaluation criteria and grading rubric:

A- to A: Complete and excellent engagement with the materials, with strong summaries of thesis statements, good judgment about selection of suitable sources for the research topic, and consistently good use of MLA format

B- to B+: Generally good, but needs to strengthen account of sources’ thesis statements and/or needs to use correct MLA format and/or needs to make more consistently discerning judgments about sources most suitable for your research topic

C- to C+: Average, possibly missing information for one or more items, seems to be a rushed job without adequate detail, needs to significantly strengthen account of sources' thesis statements, needs to use better judgment about the suitability of particular sources for the research topic, and/or needs to use correct MLA format

D- to D+: Failed to follow instructions, and/or incomplete work, and/or generally poor quality

E: Failed to submit by due date or exceptionally poor effort

(3 and 4) Short Essay Based on Class Leader Presentation (10% of course grade) *and* Midterm Exam Essay (20% of course grade)

Criteria for evaluation: basic writing mechanics, grammar, syntax; original thesis; focused discussion; clear articulation of your original reading of a literary text, set up in relationship to a frame narrative using sources to discuss the issue indicated by the prompt; support for your claims with quotes from properly cited primary and secondary texts; language from quotes are "unpacked" (i.e., explained and interpreted to further your analysis)

Grading rubric:

A- to A: Excellent in all aspects—and an excellent and original thesis

B- to B+: Good in all aspects but needs improvement in 1 or more—and/or thesis needs strengthening—and or/ close reading needs to be more fully developed

C- to C+: Average for college-level writing and critical analysis, but needing substantial improvement in 2 or more aspects—and/or no original thesis—and/or not a strong close reading—and/or questionable choice of secondary sources

D- to D+: Poor and substandard in most or all aspects, possibly including missing sources

E: Plagiarized, failed to turn in assignment, or egregiously poor in all aspects

(5) Proposal for the Final Project (10% of course grade)

Criteria for evaluation: Working thesis statement in your proposal about analysis of literary or film text (for critical projects) or about how your original work is in a critical dialogue that extends an assigned text's objectives (for creative projects); research of academic sources; use of MLA format in annotated bibliography; strong annotations of each sources' main argument and thesis in annotated bibliography

Grading rubric:

A- to A: Excellent in all aspects—and an excellent and original thesis

B- to B+: Good in all aspects but needs improvement in 1 or more—and/or working thesis for proposal needs strengthening—and/or annotations of sources need strengthening—and/or MLA citation generally good but needs some corrections

C- to C+: Average for college-level writing and critical analysis, but needing substantial improvement in 2 or more aspects—and/or no original thesis—and/or research needs to be substantially strengthened—and/or missing 1 to 2 researched sources for bibliography—and/or irregular formatting of bibliography entries

D- to D+: Poor and substandard in most or all aspects, possibly including missing 3 or more sources for the annotated bibliography

E: Plagiarized, failed to turn in assignment, or egregiously poor in all aspects

(6) Presentation on Your In-Progress Research (10% of course grade)

Criteria for presentation: Presentational style (eye contact, audibility, clarity, etc.), preparedness (working from a good script that you know well), research (strong incorporation of at least one researched source), original thesis statement, and discussion of at least one support from the primary text.

Grading rubric:

A to A- = Strong presentation: Organized, well-researched and focused, scripted, strong delivery, strong thesis statement.

B+ to B- = Good presentation, but could be strengthened substantially in one or more areas: delivery, organization, research, clarity of summary, and/or thesis statement.

C+ to C- = Average presentation. Needs substantial work on delivery, focus, and/or preparation. Weak critical summary and/or thesis statement.

D+ or less = Poor presentation in all aspects open to evaluation.

(7) Final Project (30% of course grade)

Criteria for evaluation for critical papers and creative project's researched write-ups):

Basic writing mechanics, grammar, syntax; original thesis and critical focus; focused contextual framework for analysis of primary text; focused analysis of primary text; support with quotes from texts that are properly cited; language from quotes are "unpacked" (i.e., explained and interpreted); appropriate number of sources used

Additional criteria for evaluation for creative projects: Thoughtful execution of crafted and composed project in the student's selected medium

Grading rubric:

A- to A: Excellent overall—including an excellent original and well-supported and well-developed thesis; excellent research that goes beyond just using author studies and studies about the specific primary text

B- to B+: Good overall but needs crucial improvement in 1 or more of the following—thesis needs strengthening (more "why this matters" argument needed); strengthen transitions to fully realize the through-line focusing argument; fully realize promise of critical reading by working even more with details and language from primary text; use secondary sources to establish context and/or critical intervention for overall argument rather than use only for "local" supports of a reading or only to supply specific information/statistics; some craft elements need to be better executed to align with stated critical objective (for creative projects). *NOTE*: Projects that receive less than a B are not Honors quality.

C- to C+: Average for general college population overall, and needing substantial improvement in 2 or more of the following—no original or strong thesis; lacking a critical focus for the analysis; mostly plot summary or character analysis that fails to develop an argument through sustained analysis of the primary text (working through language, images, etc.); average to poor critical frame; sloppy or rushed execution of craft elements (for creative

- projects)
- D- to D+: Poor and substandard performance in relation to most or all criteria;
and/or fails to use the required number of secondary sources
- E: Plagiarized, failed to turn in assignment, or egregiously poor in all aspects.

UNIVERSITY POLICIES

Policy on Academic Integrity

All written assignments must be your own original work. If you submit any plagiarized work (no matter how small the assignment), you will automatically fail this course, and I will report the case to the Dean of Undergraduate Studies and to your department or program chair. (Note that if you withdraw from the course after receiving notice of having failed for plagiarism, the Dean's Office will file a *second* Violation of Academic Report against you.) Two or more reports on file can lead to academic probation, suspension, even expulsion. Plagiarism is more than the wholesale copying of an entire document. The University's definition of plagiarism is as follows: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness." Also note that violations of academic integrity also include "self-plagiarizing," or submitting the same (or similar) work for multiple courses. Claims of supposed ignorance about if a practice constitutes plagiarism, as well as claims that the proven plagiarism was "unintentional," are not adequate defenses. If you are uncertain if a practice constitutes plagiarism, ask me or another faculty member before you turn in work. Visit the following webpage for the University's statement about, and policies regarding, violations of academic integrity: https://www.albany.edu/undergraduate_bulletin/regulations.html

Reasonable Accommodations

When appropriate to the assignment and the situation, students registered with the Disability Resource Center may be eligible for extensions, alternative modes of examination, or adaptive equipment. Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide me with verification of your disability, and will recommend appropriate accommodations. Please present your forms from the Disability Resources Center to me at the start of the semester, and we will discuss when alternative arrangements will be necessary for our course. For details, refer to the Disability Resources Center webpage: <http://www.albany.edu/disability/>

OTHER CLASS POLICIES:

Attendance

Please adhere to the allotted number of excused absences indicated above, in the description above regarding the course attendance and participation grade criteria. Additional absences will be excused *only* if they include *your own* hospitalization, religious observance, or civic duty (i.e., jury or military duty). All valid excuses must be documented by the Undergraduate Dean's Office or, in the case of hospitalizations, by Student Health Services (SHS). Except in the case of a hospitalization, a medical note from SHS does not allow you more absences than the allotment. For the University's Medical Excuse Policy, consult the following link:
http://www.albany.edu/health_center/medicaexcuse.shtml

Assigned Reading and Class Preparedness

- * Come to class having completed the required reading. Some readings may be stylistically, conceptually, and even linguistically challenging, so allot sufficient time to finish them.
- * If you are unprepared because you have not read and/or lack assigned reading materials, I may dismiss you. In those instances, your dismissal will count as a class absence.

Policies on Electronic Devices in Class

- * Only laptops and tablets are permitted to take notes or to read the online materials being discussed. If you use these devices inappropriately (i.e., messaging, surfing the web, etc.), I may dismiss you for disruptive behavior.
- * Smart phones are *not permitted* in class, either to read materials or to take notes. Silence them and put them away upon entering the classroom, as you would when boarding a plane or a theater. Do not put your phones on your lap or on your desk. Do not check your phone. If your phone rings, if you look at it during class, or if you refuse to put it away, I can and will dismiss you for disruptive behavior.

Office Hours and Email Policies

- * When possible, if you have questions or concerns come see me during office hours. The advice and feedback I can give in person is more substantial than over email. If you have another class during regular office hours, check to see if I can arrange another time to meet you.
- * *All emails should be signed, and put your name and course number in the subject line.*
- * During the week, allow 24 hours for me to respond to all emails during the week.
- * I do not check or respond to email on the weekends (i.e., Friday 5 pm–Monday 9 am).
- * I do not address attendance or disciplinary issues via email exchanges. I might send you a warning via email, but do not respond. Come to my office hours to discuss the issue.
- * I do not review drafts of papers or projects via email, but I will be happy to discuss them during office hours.

Policies for All Written Assignments

- * All written assignments must feature your own original ideas and critical prose. Summary, rehashing of class notes, and readings based on historical generalizations or inaccuracies, will earn a "C," at best.
- * *Any amount of plagiarism in an assignment leads to automatic failure for the course.*
- * *All written assignments must be completed in order to pass the course.*

- * Late assignments will be *docked one full grade* (“B” to “C,” etc.) *per day late*. This includes each day of the weekend. *I do not accept any papers one week (7 days) after the due date.*
- * If you require a short extension on an assignment, request it in person or by email at least 24 hours before the due date. Not all requests will be granted.
- * For assignments to be submitted via Blackboard, the name of your file should be formatted as: your last name, assignment (class number, semester). Example: “Smith, Final Paper (ENG 358, Fall 2018).”
- * All assignments should be typed or word-processed in an academic 12-point font (such as Times New Roman), with numbered pages.
- * Include a bibliography for all primary and secondary sources referenced or cited at the end of your paper (not as a separate file).
- * Every paper must demonstrate basic writing skills, ranging from grammar to sentence mechanics to the organization and development of a focused critical argument.
- * As in life, there are no “do overs” or “extra credit.” Plan, pre-write, and do your strongest work the first time around. Come speak to me during office hours about problems or issues with the assignment *before* the due date.

Inclement Weather and Class Cancellations

In the event that the University cancels one or more class meetings due to inclement weather, I will email everyone and post an announcement to Blackboard about an alternative schedule for the day’s assignments. In the rare instance that inclement weather makes my own commute unsafe but the University has not canceled classes, I will notify you by email and post a Blackboard announcement, as soon as I am able. If necessary for making up any crucial canceled lectures, I may adjust the syllabus by replacing workshops or writing days with lectures.

COURSE SCHEDULE

Note: All readings marked “BB” are on the course’s Blackboard site. “Reserve” denotes a reading only on 3-hour reserve at the library. “Recommended” readings are not required but will be referenced in class. Any articles marked “Project Muse,” “MLA,” “EBSCO,” “The Nation,” “New Republic,” etc., can be downloaded directly from the indicated database. If “BB,” “Reserve,” or a specific database is not indicated then the reading is from a required text.

UNIT I: The Second World War (1936-1944; U.S. 1941-1944)

Week One Introduction to the Course: America’s “Irresponsibles” and Inaction Against the Rise of Fascism in Europe

Tuesday, August 27

Introduction

Thursday, August 29

Howard Zinn, *The Twentieth Century*, from Chap. 4 (pp. 111-136)

Archibald MacLeish, “The Irresponsibles” (essay, BB)

Archibald MacLeish, *The Fall of the City: A Verse Play for Radio* (poetic drama, BB)

Recommended (after reading MacLeish's play): Listen to the original radio broadcast of *The Fall of the City*, starring Orson Welles (BB)

In-class workshop (30 minutes): On the class leader presentations—Review strategies for writing critical responses to, and critical essays about, texts in the Humanities; review strategies for finding secondary sources for the presentation; presentation sign-up sheet; Research Skills Worksheet handed out.

Week Two A Popular Anti-Fascist Protest of American Isolationism

Tuesday, September 3

Howard Zinn, *The Twentieth Century* from Chap. 5 (pp. 137-160)

Charlie Chaplin, *The Great Dictator* (film, Reserve or BB)

Robert Payne, from *The Great God Pan* (essay, BB)

Due (in class): Research Skills Worksheet

Thursday, September 5

No class (academic calendar)

Week Three Propaganda or Art?: Dispatches from the Office of War Information Class Leader Presentations begin this week.

Tuesday, September 10

Archibald MacLeish, "Words Are Not Enough" (essay, *The Nation*)

National Archives, *Powers of Persuasion*, online exhibit of WWII propaganda posters (various U.S. Government agencies): Browse freely but be sure to study *Four Freedoms* (by Norman Rockwell) and at least three other posters from other categories. (posters, BB)

Thursday, September 12

Muriel Rukeyser, from *The Life of Poetry* (poetics book, BB) and "Words and Images" (essay, *The Nation*)

Muriel Rukeyser, "Wake Island," "Ajanta," "A Translation (from *To the Unborn Child* by Hans Carossa)," and "Letter to the Front" (poems, BB)

Week Four Racism in Wartime, Part I: Nissei & Issei Internment Camps

Tuesday, September 17

Anti-Japanese representations from WWII (BB)

United States Government/Federal Delano Roosevelt, Executive Order 9066 (BB)

Miné Okubo, "An Evacuee's Hopes and Memories" (newspaper article, BB) and

"Statement before the Commission on Wartime Relocation and Internment of Civilians" (testimony, BB)

Miné Okubo, *Citizen 13660*: entire book (graphic novel)

Thursday, September 19

We'll continue discussion of *Okubo*, but start reading the next text:
Chester Himes, *If He Hollers Let Him Go*: Chapters 1-5 (novel)

Week Five Racism in Wartime, Part II: African Americans & the War Industry

Tuesday, September 24

Chester Himes, *If He Hollers Let Him Go*: Chapters 6-16 (novel)

Thursday, September 26

Chester Himes, *If He Hollers Let Him Go*: Chapters 17-end (novel)
[In-class workshop \(20 minutes\): Review midterm exam.](#)

Week Six Imagining Atrocities: Reminding Americans of the Holocaust, As It Was
No Class Leader Presentations this week because of midterm exam.

Tuesday, October 1

Charles Reznikoff, *Holocaust* (poem): entire book
Robert Franciosi, from "Detailing the Facts: Charles Reznikoff's Response to the Holocaust" on the Modern American Poetry website (criticism, BB)
Listen to at least one sound file of Reznikoff's reading from *Holocaust* (BB)

Thursday, October 3

Class does not meet: Start your exam.
Midterm "take-home" electronic exam: One essay on two texts (5-6 pages). The exam will be available on BB Thurs. Sept. 26 at 12:00 noon (before class) and is [due by 2:30 pm on Friday October 4.](#)
Extra office hours Wednesday (2:30-5:00 pm) for questions.

UNIT II: The Vietnam War (1959 – 1975)

Week Seven In the Spirit of Protest, Part I: Rogue Media

Tuesday, October 8

Howard Zinn, *The Twentieth Century*, Chapter 7
Emile de Antonio, *In the Year of the Pig* (documentary film, Reserve or Youtube)
Recommended: Rhodri Jeffreys-Jones, from *Peace Now!* (history, BB)

Thursday, October 10

Allen Ginsberg, "Statement Written for *Authors Take Sides on Vietnam*" and "Public Solitude" (essays, BB)
Allen Ginsberg, "Wichita Vortex Sutra" (poem, BB)
Recommended: TV footage of Allen Ginsberg on *Firing Line* (BB)

Week Eight In the Spirit of Protest, Part II: Raising Their Voices

Tuesday, October 15

Philip Metres, from *Behind the Lines* (literary criticism) (BB)

Anti-war protest song anthology (*Listen to any three, and take notes*): Odetta (“Masters of War”), Bob Dylan (“The Times They Are A-Changin’”), Nina Simone (“Revolution”), Country Joe & the Fish (“I-Feel-Like-I’m-Fixin’-To-Die-Rag”), Barry McGuire (“Eve of Destruction”), Phil Ochs (“I Ain’t Marching Anymore”), Buffalo Springfield (“For What’s It Worth”) (access the songs on Youtube or Spotify)

Denise Levertov, “Politics and the Poet” and “The Poet in the World” (essays, BB)

Denise Levertov, *To Stay Alive* (in *Poems 1968-1972*): pp.103-126

Recommended: Terry H. Anderson, from *The Movement and the Sixties* (BB)

Thursday, October 17

Denise Levertov, finish *To Stay Alive* (in *Poems 1968-1972*)

Week Nine In Retrospect, 15 Years Later, From a Soldier’s Perspective

Tuesday, October 22

Howard Zinn, *The Twentieth Century*: Chapter 11

Tim O’Brien, *The Things They Carried*: “The Things They Carried,” “Love,” “Spin,” “On the Rainy River,” “How to Tell a True War Story,” “The Dentist” (short fiction)

Thursday, October 24

Tim O’Brien, *The Things They Carried*: “Sweetheart of the Song Tra Bong,” “The Man I Killed,” “Ambush” “Speaking of Courage,” “Notes,” “Good Form,” “The Lives of the Dead” (short fiction)

Week Ten Developing the Final Project

Tuesday, October 29

In-class workshop (whole class): On researching in the Humanities—How to develop the final project and how to choose a primary text and topic; why research is important for deepening critical studies; more about how to conduct database and library research for critical work in English Studies. Come prepared with questions. Specifics for the Final Project Proposal available on BB today.

Thursday, October 31

Class will not meet: Library Day. Use our usual class time to find sources and to write your proposals. Extra office hours will be held during class time for optional, short drop-in meetings about your individual projects.

Final Project Proposal due by 5pm Friday Nov. 1 (via BB)

UNIT III: “The War on Terror” (2001 – Today)

Week Eleven “Realism” and the “War on Terror”: Historical Memory, Information, and Our Surveillance Society

NOTE: Conferences about final project start this week.

Tuesday, November 5

Howard Zinn, *The Twentieth Century*: Chapter 14
Kathryn Bigelow, *Zero Dark Thirty* (film, Reserve)

Thursday, November 7

Jena Osman, *Public Figures*: entire book (documentarian poetry)

Week Twelve In an Alternate Universe: Bringing the War Home

NOTE: Conferences about the final project continue this week.

Tuesday, November 12

Joanna Russ, “Speculations: The Subjunctivity of Science Fiction” (essay, BB)
Brian Wood, *DMZ: Body of a Journalist (Volume 2)*: entire graphic novel

Thursday, November 14

Brian Wood, *DMZ: Friendly Fire (Volume 4)*: entire graphic novel
NOTE: If you have time, start reading Mohsin Hamid’s *The Reluctant Fundamentalist*

Week Thirteen Another Perspective on the “War on Terror”: A Failed Dialogue on History and Difference

Tuesday, November 19

Mohsin Hamid, “My *Reluctant Fundamentalist*” (essay, BB)
Mohsin Hamid, *The Reluctant Fundamentalist*: Chapters 1-7

Thursday, November 21

Mohsin Hamid, *The Reluctant Fundamentalist*: finish novel

UNIT IV: The Final Project

Week Fourteen Preparing the Final Project

Tuesday, November 26

No Class: Library Day. Use our usual class time to work on your final projects and next week’s presentation. **NOTE:** No office hours today.

Thursday, November 28

No Class (academic calendar)

Week Fifteen Final Presentations

Tuesday, December 3

Final Project Presentations: First third of class members

Course evaluations (15-20 minutes)

Thursday, December 5

Final Project Presentations: Second third of class members

Week Sixteen Final Presentations

Tuesday, December 10

Final Project Presentations: Last third of class members

Final Projects are due by Friday, December 13 at 12:00 noon. (I will accept projects earlier, too, of course.) Submit all texts via Blackboard as a PDF file. (For final projects that are visual or in other media, make arrangements with me to submit the creative portion of your project to me in person on or before Reading Day, Wednesday December 11. You can submit the write up electronically by the due date.) I will email comments about your final project.

Literature and Film: The Cinema of Disaster

TENG 243 (class number: 8845)
Fall 2017
LC 3A
11:45 a.m.-1:05 p.m.
Credit hours: 3

Prof. Richard Barney
Office: HU 319
Office Hours: TTh 1:15-2:30 p.m.
Office phone: 442-4062
rbarney@albany.edu

Required Texts (at the University Bookstore):

Corrigan & White, *The Film Experience*, 4th ed. (2014)

Please note: be sure to purchase the 4th edition of *Film Experience*.

Hacker & Sommers, *A Pocket Style Manual*, 7th ed. (2016)

A packet of secondary readings (available at Rapid Copy; Business Administration B26; 442-3245)

Films for the course:

On Reserve

Fritz Lang, *Metropolis* (1927)

Don Siegel, *Invasion of the Body Snatchers* (1956)

Alfred Hitchcock, *The Birds* (1963)

Stanley Kubrick, *Dr. Strangelove* (1964)

Gillo Pontecorvo, *Battle of Algiers* (1966)

George Romero, *Night of the Living Dead* (1968)

Alfonso Cuarón, *The Children of Men* (2006)

Stephen Soderbergh, *Contagion* (2011)

Lars von Trier, *Melancholia* (2011)

Bong Joon Ho, *Snowpiercer* (2013)

See the database Kanopy

PS2556.I52.B64V.1956B

PR6007.U47.B57V.1963A

PR6057.E54.R4V.1963B

See Kanopy

PS3568.O564.N668V.1968A

PR6060.A467.C48V.2006A

PS3569.O447.C66V.2011A

PT8176.3.R54.M45V.2011A

PL991.C586.S66V.2013A

University Bulletin Description for the Course:

Both films and literary works as outgrowths of their culture. From term to term the course focuses on different periods or themes. May be repeated once for credit when content varies. T ENG 243 is the Honors College version of A ENG 243; only one version may be taken for credit.

Description for this Semester:

This course offers an introduction to the study of film by focusing on the theme of widespread disaster—whether political, socio-economic, biomedical, ecological, or nuclear—in international cinema from 1927 until the present. While studying the traditional roots for a popular interest in disaster, including Christian accounts of the end of days, students will consider particularly how the history of the 20th and 21st centuries has informed both the dread and the fantasy of disastrous end-making. The course will offer students a history of film in miniature regarding relevant themes in fictional accounts that will range from the local and national devastation captured in Gillo Pontecorvo's *Battle of Algiers* (1966) to the planetary and interplanetary stakes portrayed in Lars von Trier's *Melancholia* (2011). The films will include directors from Italy, Britain, Denmark, Germany, South Korea, and the United States. A substantial part of this course will examine the visual and critical vocabulary by which to analyze the representation of disaster. The assignments this semester will stress the ability to write cogent essays that effectively apply the elements of

cinematic form in making arguments about film.

Student Learning Objectives:

- Learn the basic building blocks of cinematic form—including mise-en-scène, shot construction, editing, and sound;
- Acquire an introductory grasp of historical, sociological, and psychological concepts useful in film analysis;
- Participate in class discussions and workshops to cultivate your ability to unpack the details of a film’s construction;
- strengthen your ability to make effective, well-organized arguments;
- improve your skills in writing clear, well-articulated prose

This course also fulfills General Education requirements by: offering an introduction to the practices of film studies; providing multiple perspectives on approaches to the field; engaging in active learning; and promoting critical inquiry.

This course follows the grade scale of A-E, unless students arrange for an S-U evaluation setup.

Course Requirements and Evaluation:

Quizzes	10%
Preparation and participation	10%
Papers	60%
Final Exam	20%

Papers. You will write three typed, double-spaced papers, between 5 and 7 pages. Your aim will be both to explore and to apply the concepts and terminology we develop during class discussion about the readings in order to write self-developed, original essays. For each assignment, I will give you a sheet with guidelines. Should you be unsure of your topic or thesis, please consult me. Paper deadlines are firm, and late essays will suffer a letter grade for each day they are tardy. Papers count 60% of your final grade.

Quizzes. There will be occasional and unannounced quizzes (about ten); some may be take-home, while others will occur at the beginning of class. If you have done the required reading, and understand the basic plot and/or ideas, you should pass them easily. There will be no makeup quizzes. Quizzes count 10%.

Preparation and Participation include:

- Demonstrating careful reading of all materials on schedule by asking relevant questions or otherwise contributing to class discussions. This does not mean acquiring “mastery” of material before coming to class. Often, good questions prove just as important as good answers.
- Attending class regularly. Consistent attendance is a must, because the quality of the class depends on your contribution to discussion. Be sure you are here: each absence beyond two unexcused instances will detract from your final average by one-third (example: B → B-). I expect you to consult with your classmates or me concerning any material you may have missed because of absence, so that you are fully prepared when you arrive for the next class.
- Contributing actively to class discussions, group work, and workshops. Since this course is not lecture-based, these activities cannot be successful without everyone’s involvement.
- Preparation and participation count 10%.

Final Exam. There will be a take-home final examination, oriented mainly around essay questions. It will be due Saturday, December 16, at 10:30 a.m. The final counts 20%.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

Plagiarism: Plagiarism is a serious offense with harsh consequences. Depending on the severity of the offense, it may result in suspension, expulsion, or a failing grade for the course. The *Undergraduate Bulletin* defines plagiarism as

presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgement, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gather by someone else. Failure to indicate accurately the extent and precise nature of one's reliance other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

For details, including examples, see the *Bulletin*:

http://www.albany.edu/undergraduate_bulletin/regulations.html.

The University Library also has an internet tutorial on avoiding plagiarism:

<http://library.albany.edu/usered/tutorials.html>.

See also Hacker & Sommers, *A Pocket Style Manual*, 102-5, 110-13.

Electronic Devices. You are allowed to use laptops or tablets in class so long as they are **exclusively** for the purposes of accessing course texts (e.g., via Kindle) or otherwise contributing directly to class discussion. This is a provisional privilege, subject to being immediately revoked should it be abused by using such devices for other purposes (checking email, etc.); it will also incur the additional penalty of 25% deducted from your highest quiz grade. Cell phones should be **silenced and completely out of sight** during class time; any time I may see them in view other than before class begins or after it ends will incur the penalty of 25% deducted from your highest quiz grade, a penalty that can be applied multiple times.

Accommodation for Coursework: any students who need accommodation for learning or other disabilities should bring this to my attention as soon as possible by providing me with documentation of their disability from the campus Disability Resource Center (CC 137). Contact information: 442-5490. Website: <http://www.albany.edu/disability/index.shtml>.

Class Schedule:

Aug. 29	Introduction
Aug. 31	Packet: Sontag, "The Imagination of Disaster" (also available on Blackboard under "Course Content")

- Sept. 5 *Metropolis* (**Note:** for viewing, go to university library database Kanopy); packet: production notes for *Metropolis* (toward back of packet); *Film Experience*, “Mise-en-Scène,” 63-79
- Sept. 7 *Metropolis* (cont.); *Film Experience*, “Mise-en-Scène,” 79-93; packet: Giannetti, “Mise en Scène”
- Sept. 12 *Invasion of the Body Snatchers*; *Film Experience*, “Cinematography,” 95-119
- Sept. 14 *Invasion of the Body Snatchers* (cont.); *Film Experience*, “Cinematography,” 119-30
- Sept. 19 *Dr. Strangelove*; packet: Abrams, selection from *Natural Supernaturalism*, and “Sample Shot-by-Shot Sketches” (see packet appendix)
- Sept. 21 No class
- Sept. 26 *Dr. Strangelove* (cont.);
Paper #1 due
- Sept. 28 No class
- Oct. 3 *The Battle of Algiers* (**Note:** for viewing, go to university library database Kanopy);
Oct. 5 *The Battle of Algiers* (cont.); reading: Harrison, “Pontecorvo’s ‘Documentary’ Aesthetic”
- Oct. 10 *The Birds*; *Film Experience*, “Editing,” 133-72
- Oct. 12 *The Birds* (cont.); packet: Sharff, “Cinematic Structures”
- Oct. 17 Packet: Berger, selections from *After the End*
- Oct. 19 Essay Workshop: read “Grading Criteria” and “Directions” and mark, comment on, and grade workshop essays #1-3 (see packet appendix)
- Oct. 24 *Night of the Living Dead*
- Oct. 26 *Night of the Living Dead* (cont.); packet: Lowenstein, “Living Dead: Fearful Attractions of Film”
- Oct. 31 *The Children of Men*; packet: LaRose, “The Already Dead and the Posthuman Baby”
- Nov. 2 *The Children of Men* (cont.)
Paper #2 due
- Nov. 7 *Contagion*; *Film Experience*, “Film Sound,” 175-89
- Nov. 9 *Contagion* (cont.); packet: Wald, “Introduction” to *Contagious*
- Nov. 14 *Melancholia*; *Film Experience*, “Film Sound,” 189-208
- Nov. 16 *Melancholia* (cont.); packet: Matts and Tynan, “The Melancholy of Extinction”

- Nov. 21 *Melancholia* (cont.); packet: Sinnerbrink, "Anatomy of *Melancholia*"
Nov. 23 THANKSGIVING BREAK
- Nov. 28 *Snowpiercer*; packet: Nixon, selection from *Slow Violence*
Nov. 30 *Snowpiercer* (cont.)
Paper #3 due
- Dec. 5-7 Review workshop for final exam
- Dec. 16 Final Exam due by 10:30 a.m. (submitted digitally on Blackboard or in hard copy at HU 319)

TENG 270 (10182) Fall 2017
TTH 2:45-4:15, HU 027 A-E
Grading; 3 credits

Professor Scheck, HU 322
hscheck@albany.edu; 442-4070
Office Hour: TTH 1-2 pm or by appt.

Honors Living Literature: Challenges in the 21st Century: Heroes, Thrones, and Vikings in the 21st Century

COURSE OVERVIEW AND OBJECTIVES TENG 270 is the Honors College Version of Living Literature: Challenges in the 21st Century (3), which, according to the Undergraduate Bulletin, entails thinking critically about the relationship between the past and the present through literary texts. This course explores the persistence of the past in contemporary literature or the relevance of literary traditions to contemporary challenges. TENG 270 is the Honors College version of A ENG 270; only one version may be taken for credit. Open to Honors College students only.



This particular version of the course considers the relationship between past and present by exploring Vikings in their historical context and representations of them (however fantastical) in our own time and looking forward to the future. From HBO's *Game of Thrones* and the History Channel's *Vikings* to the US 2016 presidential election, traces of the medieval past remain a vital part of our present as we shape our future. Why are Vikings so beloved in our era? Is George R.R. Martin critiquing medieval power or modern in his popular *Game of Thrones*? Can Arthur be a king for our age, too? What is it that the Middle Ages reveals about our ultra-modern selves? Taking up those questions and more as we texts from early medieval literature and their adaptations in our own time, students will develop an understanding of the uses of the medieval, the relationship of the present to the past and the future and consider how those perceptions and relationships enable us to express our deepest hopes and fears and to shape--and face the challenges of--our present and future worlds. Students will also strengthen analytical and critical thinking skills in the process. We will read medieval texts in translation and engage a range of modern adaptations and manifestations of them in literature, film, news, social media, and contemporary material culture to explore the persistence of the medieval from a variety of perspectives: urban to urbane, feminist to fascist, humorous to horrific. Assignments will include a reading journal, a creative midterm project, and a final paper. End-of-semester projects will give students an opportunity to perform in-depth analysis of the transformation of one medieval text in the modern age. This course meets the General Education "Challenges for the 21st Century" category.



HOW TO SUCCEED IN THIS COURSE: Recognizing that you have many course options, I assume that you registered for this particular course because you are interested in the topic; I expect, therefore, that you are intellectually committed to this course. Assignments are structured carefully to instruct and to challenge in different registers: literary, historical, analytical, interpretive/critical. I hope you will find the readings and assignments interesting, enjoyable, and rewarding, if challenging. If you have any difficulty understanding or following the parameters or logic of an assignment, or any of the reading material, please don't hesitate to ask in class or in private. Course policies are meant to ensure steady

progress in completing assignments and fairness to all. Above all, courtesy and freedom of expression are the key principles of the course and are meant to foster an open exchange of ideas. Come prepared to engage the material and each other. Challenge yourself and the ideas promoted by the various texts, your peers, and, yes, even (especially?) me. If you have any problems meeting these policies and expectations, please speak with me in private so that we can devise a plan to ensure your success.

TEXTS (AVAILABLE AT THE CAMPUS BOOKSTORE)

Required

Beowulf: A Verse Translation, Ed. Daniel O'Donoghue; Tr. Seamus Heaney. A Norton Critical Edition. 2001. ISBN: 9780393975802.

Neil Gaiman. *Norse Mythology*. W.W. Norton, 2017. ISBN: 9780393609097 (hardcover); also available in Kindle, Nook, and PDF formats.

John Gardner. *Grendel*. Knopf.

Susan Signe Morrison. *Grendel's Mother: The Saga of the Wyrd-Wife*. 2016. ISBN: 9781785350092 (paperback); 9781785350108 (eBook).

Anders Winroth. *The Age of the Vikings*. Princeton University Press, 2016. ISBN: 9780691169293 (paperback); 9781400851904 (eBook).

Michael Crichton. *Eaters of the Dead*. HarperCollins. ISBN: 9780062428882 (paperback).

NB: This text is currently out of print, but it is available new or used through various distributors except our bookstore (!), including Amazon and Barnes & Noble. Also available as an eBook in iBook, Google/Android, Kindle, and Nook formats. I've posted a PDF of the novel to Blackboard as well, though I recommend one of the other options for the sake of readability.

Some required texts will be posted on Blackboard, including but not limited to the following:

The Battle of Maldon

The Chronicle of Ibn Fadlan

Egil's Saga

Ragnar's Saga

Recommended

All college students should own (and use) a good dictionary, and a good reference grammar (writing/style guide). If you do not have a reference grammar, I think the *Broadview Pocket Guide to Writing*, by Doug Babington, Don LePan, and Maureen Okun, is a good choice. Be sure to purchase the latest edition.

Note: Students must have relevant text(s) in class. I will dismiss any student not having the relevant texts and will mark that student absent for that day.

REQUIREMENTS AND GRADING BREAKDOWN

Course work will be evaluated on an A-E grading scale and will be weighted as follows:

Active participation (or, in the event of low participation, worksheets or quizzes) 10%

Creative midterm project 20%

Weekly reading journals 30%

Final essay 30%

Brief presentations of midterm and final projects 10%

All Assignments (Graded or Not) Must Be Completed in Order to Pass this Course.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E < 60

ASSIGNMENTS

Assignments will range from creative to personal reflection to critical. Guidelines will be distributed in class in advance of each assignment and also posted to Blackboard. If you miss a class, be sure to check blackboard for any new materials. Better yet, adjust your Blackboard settings so that you receive e-mail notifications when content has been added.

POLICIES AND PRACTICAL MATTERS

Take detailed (and useful) notes on your reading and research as well as in class. Make good use of your reading journal, and it should serve you well. Develop a system to organize all of the information you will be accumulating. And SAVE everything!

Keep up! All assignments in this course, from the reading assignments to the drafts for the final paper, build upon one another and are intricately interrelated. To neglect one aspect of the course, therefore, will negatively affect your performance in other aspects of the course. If you are having difficulty balancing your workload, please come see me to discuss strategies for relieving the pressure, keeping you on track, or getting you back on track.

Attendance Policy

Perfect attendance is expected and will be rewarded. Three absences are allowed without penalty. Students missing more than 8 classes (the equivalent of 4 weeks of classes) will not pass the course. Excused absences are still absences, though in certain, extenuating circumstances I may offer an alternate assignment to make up the missed work and any graded assignments due that day. Students will be expected to notify me as soon as possible in the event of serious illness or other extenuating circumstances and to discuss the possibility of make-up work with me directly upon return (not two weeks or two months later).

Lateness

Please be prompt to our class meetings. Lateness is disruptive; habitual lateness displays a lack of interest in the course as well as a general lack of courtesy. Students may be excused from the class if lateness becomes excessive and/or disruptive or, at the very least, will receive a lowered grade.

Late Assignments

Late papers/projects, if accepted, will be heavily penalized: 1/3 of a letter grade for each day late (i.e., from B+ to B, for example). Be sure to budget your time realistically in order to get all papers in on time. Since these are mostly short essays, timely submissions should not be a problem. Late journal entries will receive no more than 1/2 credit.

Disability Accommodation

Any student having a disability is entitled to reasonable accommodation once the condition has been documented and the student is registered with the Disability Resource Center. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide me with verification of your disability, and will recommend appropriate accommodations.

Disruptive Behavior

This course is based on the active and open exchange of ideas, and therefore the classroom environment must be such that all feel comfortable voicing their opinions, sharing their work, challenging (politely) perspectives or statements, critiquing a classmate's work, etc. Rudeness will not be tolerated. Other forms of disruptive behavior include inappropriate comments, dozing, texting, other forms of disengaged behavior or resisting instruction, arriving late, leaving early, leaving during the class session (particularly during collaborative work), even for a short time. Obviously there are times when one may need to leave the classroom to tend to an emergency, or someone may unwittingly blurt out something inappropriate, but those should be rare exceptions. And just because one person needs to leave the room does not give license to others to follow suit. Disruptive behavior may result in dismissal from the class session and/or referral to the Office of Conflict Resolution and possibly dismissal from the course.

Notes on Technology

Use of electronic devices is permitted in class ONLY for the purposes of accessing the relevant course text(s) for the day unless otherwise instructed. Students using e-texts will need to show me at the beginning of class. Inappropriate use of laptops, smart phones, tablets, etc., will result in dismissal from the class for that day, in which case I will also mark you absent (whether the offense occurs at the beginning or end of class).

Technology Failure

Computers are wonderful innovations, but they are not flawless. Hard drives crash, flash drives/CDs can become unreadable, printers can run out of ink or toner, etc., and we all know how easy it is to lose or misplace a flash drive or CD. These things happen routinely; they seem to happen especially when there is a lot at stake (i.e., a paper due). I regret that I cannot waive penalties in these instances. Some tips for computer use: be sure to back up your work frequently and regularly, always save to more than one place (flash drive/S drive/CD if you cannot save to a hard disk, for example), protect your media (don't just throw them in your bag), do not wait until the last day to complete your paper, especially if you are relying on shared computer equipment, always bring your own paper and memory device (CDs, disks, thumb drive, etc.) for use on campus, keep an extra toner or ink cartridge available. The Help Desk is a wonderful resource, but they cannot work miracles.

Academic Integrity

Plagiarism and other forms of academic dishonesty will not be tolerated. Unless otherwise stated, all work is to be conducted and produced individually and all work submitted must be the student's own, unless the assignment specifically calls for collaboration and/or external sources; external sources must be properly credited. Students should familiarize themselves with the University's policies on academic dishonesty (see the Undergraduate Bulletin: https://www.albany.edu/undergraduate_bulletin/regulations.html). Such acts will result in a failing grade for the assignment and, quite possibly, the course. ALL incidents of academic dishonesty will be referred to the Office of Judicial Affairs. To learn more about plagiarism and how to avoid it, view the "Plagiarism 101" informational website and tutorial at <http://library.albany.edu/usered/plagiarism/index.html>.

- NOVEMBER** 2 Discussion of *Thirteenth Warrior* (to be viewed independently). **Special Journal Entry** (and basis of class discussion): Consider the terrain we've traversed thus far. What aspect(s) do you find most interesting, and why? Think about the surprises (or disappointments?) our readings and discussions have revealed. 600-900 words.
- 7 The Legends of Ragnar Lothbrok
- 9 Discussion of **Vikings, Season One** (to be viewed independently)
- 14 Discussion of **Vikings, Season One** (to be viewed independently)
- 16 Discussion of **Vikings, Season One** (to be viewed independently)
- 21 Discussion of **Vikings, Season One** (to be viewed independently)
- 23 **No Class. Thanksgiving.**
- 28 Final paper proposal workshop. **Post final paper topic to BB by 11:59 pm.**
- 30 **Final paper proposals due; workshop on argumentation and structure. Bring all relevant books and notes.**

- DECEMBER** 5 **Course wrap-up. Course Evaluations.**
- 7 **Last Class. Final paper overview and progress reports. 3 minutes each. Bring print copy of presentation script to submit (about 450 words)**

Final Paper due Thursday, December 14, by 5 pm.

Instructor: Dr. Ineke Murakami
Semester: Fall 2018
imurakami@albany.edu
Hours: T 1:10-2:10 and by appointment

Course section: 9790
Meeting: T, R 11:45-1:05, BB 133
Office: HU 328
Phone: 518-442-4072

**British Literary Traditions I: From the Anglo-Saxon Period through Milton:
Honors College
TENG 291**

Course Description:

T ENG 291 British Literary Traditions I: From the Anglo-Saxon Period through Milton (3)

Representative works from the Anglo-Saxon period through the 17th century, with attention to necessary historical and intellectual background information as well as reflection upon the concepts of literary history, period and canons. T ENG 291 is the Honors College version of A ENG 291. Only one version may be taken for credit. Open to Honors College students only.

This course is a survey of major works in the English literary tradition, from the Anglo-Saxon period to the late Renaissance. As the word “survey”—from the Latin *super* (over) and *videre* (to view)—suggests, this course involves moving swiftly through a select overview of a recognized literary tradition, from *Beowulf* to *Paradise Lost*. While we will try not to entirely overlook some of the writers who tend to slip from such surveys—women and non-elite writers—you should regard this course as an introduction to what is, in fact, a much richer, more heterogeneous field than we can possibly cover in the span of a single semester. While exploring some of the artistic, historical, and philosophical issues that preoccupied writers in the British Isles for centuries, we shall sample diverse genres and characters who have influenced writers and filmmakers from Tolkein to Benioff and Wiess (“Game of Thrones”). Expect to read two premodern epics, plenty of lyric poetry, drama, and some prose.

A note on types of English courses:

☞ **English Seminars (300-400-level classes)** are usually organized around one particular

author, school of writers, or topic in what is often a single temporal period (i.e. the Harlem Renaissance of North America’s 1920s). As a result, seminars focus *in depth* on a small amount of primary texts and some key criticism. Seminars also explore theoretical approaches that illuminate particular texts, to give students a deeper understanding of the texts and topic of the course.

☞ **Surveys like English 291** offer an opportunity to gain *breadth* of knowledge as a complement to the depth gained in seminars. British Literature I covers many historical periods and is organized in a rough chronology to give you a sense of the changes in form, literary style, and sociopolitical landscapes in relation to the particular culture in which a text was produced. Surveys contribute to:

- literary knowledge—a.k.a. the sense of being “well read.”
- historical knowledge.
- greater clarity about what you enjoy and don’t enjoy in literature. Surveys are like a quick tour of a large region (in this case, about 900 years of English writing): you take in a few highlights, meet some interesting characters, and these may convince you to return to places you liked for a more extended stay.

☞ **The large number of texts covered in 291** means that theoretical and critical readings have been kept to a *minimum*. To save time and keep your homework focused on literature, my discussions will add to and/or point out landmarks in the short historical readings of our primary reader, *The Norton Anthology*. This information reflects the critical consensus of centuries of critical scholarship (i.e., peer-reviewed books, articles, and conversations at conferences and elsewhere with premodern studies communities).

Objectives:

- ∞ To deepen knowledge of literary history
- ∞ To clarify historical trends in the development of English as a literary language
- ∞ To stimulate thinking about how writers in historically remote cultures used writing and oral forms to promote, challenge or come to grips with their culture's beliefs, values, and habits
- ∞ To develop skills of literary interpretation based on close textual analysis
- ∞ To strengthen analytical and argumentative writing
- ∞ To introduce some fundamental literary forms, terms, and concepts

Satisfies the following Gen. Ed. Reqs.: Humanities and International Perspectives

Required Texts: (available at UAlbany Bookstore unless otherwise indicated). Use **ISBN numbers to assure that you have the correct editions:**

- ♦ Liuzza, R.M., *Beowulf*, 2nd edition, **ISBN: 978-1554810642**
- ♦ *The Norton Anthology of English Literature: The Middle Ages*, Volume A. 10th edition. **ISBN: 978-0393912494** (literature and all short introductions)
- ♦ *The Norton Anthology of English Literature: The Sixteenth Century/Early Seventeenth Century*. Volume B. 10th edition. **ISBN: 978-0393912500** (literature and all short introductions)
- ♦ **ERes (electronic reserve)** material, including YouTube or audio clips and web pages assigned on schedule. Available through Blackboard dropdown menu.
- ♦ *Norton Topics Online*. See ERes on Blackboard for links to these very short articles
- ♦ Shakespeare, William. *Macbeth*. Eds. Mowat and Werstine. Folger Shakespeare Library, **ISBN: 978-0743477109**
- ♦ **Coursepack at Rapidcopy: \$5.40. Trailer in parking lot across from Social Science Bldg. You may opt to print everything out yourself, instead of buying the pack, but remember: the library charges \$.10/page, whereas the coursepack breaks down to \$.5/pg.**

Requirements and Evaluation: graded A-E, S/U

1. Preparation and participation	15%
2. Middle English Pronunciation quiz	5%
3. Four short papers	45%
4. Midterm and Final exams	35%

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60.

1. **Preparation and participation** consist of the following:

- ☑ **Demonstrated reading.** Excellent students may find a text baffling but they try to work through it by **marking up the text with questions for later discussion** or to provide evidence to support in-class comments. **Marking up a text is a standard active reading practice** in English studies (for a quick refresher, see Princeton's active reading strategies at <https://mcgraw.princeton.edu/active-reading-strategies>).

Tip: if you want to sell your books back, use Post-It Notes to write in your text.

You are responsible for ALL of the texts assigned, whether we cover them in class or not; they may show up on quizzes.

ALWAYS BRING YOUR BOOKS AND/OR ANY OTHER TEXTS IN HARDCOPY TO CLASS! If you are unprepared because you have not read and/or lack your book or other materials, you may be dismissed from class and marked “absent” for the day.

- ☑ **Class Discussion and group work.** We learn by asking questions and working things out through the intellectual labor of discussion (with your classmates as well as with me). Even small assignments, like the “Middle English Pronunciation Quiz,” will contribute to your sense of the period’s literature. I strive to make the classroom an environment that facilitates active learning; in return, I expect to see you engaged.

- **Any disruptive behavior** will receive **one verbal warning**. After that, dismissal from class will follow, and it will count as an absence. **No exceptions.** Disruptive behavior includes but is not limited to: **sleeping or dozing off; using electronic devices; excessive bathroom breaks when not ill; working on things other than work for our class.**

- ☑ **Regular class attendance.** **Attendance is mandatory.** This is a fast-paced course, so missing even a day will put you behind. **You may miss three classes—no excuses necessary—before your grade drops by 1/3rd letter grade (and 1/3rd letter grade with each subsequent absence).** If extenuating circumstances arise (illness, etc.) please contact me as soon as possible to discuss make-up work. **You are responsible for keeping track of your own absences.** **Lateness** is disruptive, so three late arrivals or early departures will be the equivalent of one absence. If you arrive late, see me after class to make sure I mark you present for the class.

- ☑ **Daily Check of UAlbany e-mail.** University policy requires students to check their UAlbany e-mail account every day. I use e-mail regularly to communicate important changes to the schedule, clarify assignments, and occasionally add something to in-class conversations.

- ☑ **Electronic devices.** **Turn them off and keep them off in class.** Take “old school” notes. Studies show handwritten notes improve understanding and retention (see ERes articles “Why No Electronics in Class” I and II for evidence). If you text, make or receive a call, etc., it is disruptive behavior. I will ask you to leave, and it will count as an absence.

2. **Middle English Pronunciation Quiz: Due: October 2 and 4**

Early in the semester, you will sign up to recite 4-5 lines of a Middle English lyric poem for the class. The assignment (see “Assignments” on Bb Contents pg.), also requires you to come prepared to answer questions about your poem (for this, see steps 1-5 of Krier’s “Elements of Poetry” ERes). Middle English poetry, like Chaucer’s, neither scans nor rhymes well without the correct pronunciation. To bungle it, or read only a modernized version, is to deprive yourself of the poem’s charming musicality and often its wit.

3. **Four short papers.** See “Assignments” on Bb Contents pg. Paper length: one page each, single spaced. **All students must complete the Word Definition Essay. After this first essay, you may choose an additional three essays to write from the options listed below. Two choices (in bold) are creative assignments.**

1. The Word Definition Essay, **due: Sept. 28**
2. The Poetic Conceit Essay **OR A Sonnet, due: Oct. 12**
3. The Poetic Stanza Essay **OR Two Spenserian stanzas, due: Oct. 30**
4. The Dramatic Monologue Essay, **due: Nov. 5**
5. The Epic Speech Essay, **due: Dec. 5**

Late paper policy: I do NOT accept late papers. If you need an extension on an assignment, please contact me as soon as possible--at least **24 hours before** the paper is due.

Paper grading criteria: See general “Grading Criteria” and “Grading Pyramid” on ERes.

Turning in Procedure: On or before the due date/time, please upload your polished paper to the assigned link created for each assignment on Blackboard, “Contents” page. You will receive comments and grades on these papers through Blackboard.

4. **Two exams.** There will be **two exams: October 16th and December 13th.** The first exam covers the first half of the course, and the final exam covers the second half. Both exams share the same basic structure: **each exam has three sections. The first two sections ask for identification of passages and the definition of literary and/or cultural terms. The third section asks you to write on a short excerpt of your choice.** You are responsible for *all* assigned readings, even if we have not discussed them in class. This includes historical “background” material, although the exams put somewhat less emphasis on this (but knowing that an excerpt from a poem was performed by a scop near a fire in the sixth century, and not, say, passed around in manuscript between witty, university-educated friends in the sixteenth century will help).

Students with a Documented Disability, and Athletes:

Please provide me with a copy of the memo listing any accommodations you require as soon as possible. I am happy to accommodate. If you require exams at the Disabilities Resource Center (DRC), we will make sure your quizzes are as close to the regularly scheduled time as the DRC can manage. You are responsible for scheduling with the DRC, and for letting me know when you are scheduled so I can send them the quiz. **All deadlines apply unless you require an accommodation. I can only provide these with the above-mentioned form.** If you are an athlete, traveling for competition, please give me a copy of your schedule; I will work with you to turn in your work earlier rather than later to keep you from falling behind.

Tips for Success:

- ★ **Plan ahead.** Assign *yourself* due dates for each paper that will allow you time to draft, revise and polish a paper before turning it in for a grade. You may turn papers in early, if

it makes your workload more manageable—just let me know in advance. Also, I have tried to make Tuesdays heavier reading days than Thursdays, so please plan accordingly.

- ★ **Your margin notes** in your books can be seeds for papers (and this is a good habit to get into for upper level classes, anyway). Stay alert to the odd detail (like the Wife of Bath’s “gat toothed” smile), contradictions in the text, or to alienating concepts. These may lead to interesting papers.
- ★ **Read the sample essays.** These are successful essays from past 291 students. See our Bb EReserve page if you’re looking for a model.
- ★ **Take plenty of notes in class.** You can always recycle what you don’t use, and experience confirms that those who take excellent notes do the best in this course.
- ★ **Use my office hours** to get extra help with your reading (Middle English and Early Modern English can be challenging) or to get questions answered. I am also easy to reach through email, and am happy to clarify course materials or answer questions by email, as well.

Academic Integrity a.k.a. do not plagiarize. Depending on the severity of the offense, it may result in suspension, expulsion, or a failing grade for the course.

See full text in Undergraduate Bulletin:

http://www.albany.edu/undergraduate_bulletin/regulations.html.

“Every student has the responsibility to become familiar with the standards of academic integrity at the University. Faculty members must specify in their syllabi information about academic integrity, and may refer students to this policy for more information. Nonetheless, student claims of ignorance, unintentional error, or personal or academic pressures cannot be excuses for violation of academic integrity. Students are responsible for familiarizing themselves with the standards and behaving accordingly, and UAlbany faculty are responsible for teaching, modeling and upholding them. Anything less undermines the worth and value of our intellectual work, and the reputation and credibility of the University at Albany degree.”

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British Literary Traditions I: Honors			
Fall 2018			
Schedule (subject to change)			
BL = <i>Beowulf</i> , Liuzza translation; CP = Course packet; E = ERerves; Mac = <i>Macbeth</i> ; NAA = <i>Norton Anthology A</i> ; NAB = <i>Norton Anthology B</i> ; NTO = <i>Norton Topics Online</i> (Bb); SV = short video linked to ERes			
Week	Date	In-class Activity	Reading due
1	Aug. 28	<ul style="list-style-type: none"> ▪ Introductions ▪ Englishes 	Class syllabus and schedule via email: Deuscheraug, <i>NYT</i> article: "Does Language Shape How You Think?"
	Aug. 30	<u>Early Middle Ages</u> <ul style="list-style-type: none"> ▪ Discuss "The Dream of the Rood" and "The Wife's Lament" ▪ Context and beginning of <i>Beowulf</i> 	NAA : "The Middle Ages," 3-8, "Old English Poetry," 8-11; "Dream of the Rood," 33-37; "Wife's Lament," 123-5; BL : Prologue + Fitt 1 only
2	Sept. 4	<i>Beowulf</i> and its cultures <ul style="list-style-type: none"> ▪ Discuss Conditions of production 	NAA : "Beowulf intro.," 37-42, BL : Fitts 3-23; SV : <i>Beowulf</i> , Bagby
	Sept. 6	"A great high barrow:" the monuments of men <ul style="list-style-type: none"> ▪ Finish <i>Beowulf</i> 	BL : <i>Beowulf</i> , Fitts 24-43
3	Sept. 11	<u>High Middle Ages</u> <ul style="list-style-type: none"> ▪ Discuss "Lanval," lais, and legends 	NAA : "Romance," 158-9; "Marie de France," 159-60; "Lanval," 171-185; and to prep for Thurs. start "Medieval English," 20-25; NTO : à Middle Ages à read "King Arthur: Romancing"
	Sept. 13	<ul style="list-style-type: none"> ▪ Discuss Chaucer's General Prologue ▪ Practice reading Chaucer's Middle English aloud 	NAA : "Geoffrey Chaucer," 256-61; "Canterbury Tales, Gen. Prologue, 261-282; SV : Cant. Tales--Luminarium and rap versions
4	Sept. 18	<u>Late Middle Ages</u> <ul style="list-style-type: none"> ▪ Discuss "Miller's Tale" and estates satire 	NAA : "Miller's Prologue + Tale," 282-298; NTO : "Medieval Estates and Orders à Texts & Contexts à read "Estates Satire"
	Sept. 20	"Wife of Bath's Prologue" and catch up day <ul style="list-style-type: none"> ▪ Discuss the Wife's Prologue 	NAA : Middle English Literature in 14th-15th century, 14-20; Chaucer, "The Wife of Bath's Prologue," 300-319.
5	Sept. 25	Women in the Middle Ages <ul style="list-style-type: none"> ▪ Discuss "The Wife of Bath" ▪ Sign up to read 4-5 lines of Middle English lyric aloud (sheet will circulate) ▪ Discuss ME oral quiz 	NAA : Chaucer, "The Wife of Bath's Tale," 319-328; skim Middle English lyrics assigned for Oct. 2 to get sense of what you want to read; Bb : read "ME oral quiz" assignment in Assignments

	Sept. 27	<ul style="list-style-type: none"> ▪ Discuss "The Nun's Priest's Tale" ▪ Finish "Wife of Bath" Word Essay due 9/28 - upload to BB	NAA: Chaucer, "The Nun's Priest's Tale," 344-360; CP: Krier, Elements of Poetry"; --Keep practicing Middle Eng. pronunciation aloud! Middle English oral quiz next class--
6	Oct. 2	<ul style="list-style-type: none"> ▪ Discuss Middle English lyrics + musicality ▪ the commons Middle English Lyric Pronunciation Quiz	CP: Hope, "Medieval Graffiti"; NAA: ME lyrics, 531-534; Incarnation lyrics 428-9; SV: all "Middle English Lyrics" clips; Terry Jones's "Medieval Peasants," see Contents
Week	Date	In-class Activity	Reading due
6	Oct. 4	<u>Early Modernity</u> <u>16th Century</u> <ul style="list-style-type: none"> ▪ sonnet as thinking machine ▪ Continental influences, English Petrarchism 	NAB: "English Language in 16th c." xcvi; Petrarch + Wyatt, Rima 190 + Whoso List," "They Flee," 118-126; Surrey "Assyrian's King," 136-7; Shakespeare #18, #20, #116, #129, #130; Anne V. Locke, "Meditation," 505; Spenser #67 E: "Mary Q of S to Elizabeth"; CP: "English Petrarchism"
7	Oct. 9	Encounter literature and World Trade <ul style="list-style-type: none"> ▪ England and the Wide World 	NAB: Eden "Equatorial Africa" 622-626 E: Frobisher's Voyages to Arctic; CP: Habib, Shakespeare's Colors." E: Interactive Pre-Columbian Food Origin Map. Come to class with the name of ONE food or ingredient you like in a Euro-American dish whose origin surprised you https://blog.ciat.cgiar.org/origin-of-crops/
	Oct. 11	Theatrum mundi, language and the purpose-built theater <ul style="list-style-type: none"> ▪ Marlowe's mighty line A word about the Midterm Essay 2 due 10/12 - upload to BB	NAB: Marlowe, <i>Doctor Faustus</i> , Scene 1-4, 679-91; SV: Globe Theatre, Virtual Tour;
MT 8	Oct. 16	<ul style="list-style-type: none"> ▪ Discuss <i>Doctor Faustus</i> Midterm Exam	NAB: Marlowe, <i>Doctor Faustus</i> , Scene 5-8, 691-704; NTO: 16th C → read "Magician, Heretic, and Playwright"
	Oct. 18	<ul style="list-style-type: none"> ▪ Discuss <i>Doctor Faustus</i> 	NAB: Marlowe, <i>Doctor Faustus</i> , Chorus 3 until end, 704-715
9	Oct. 23	<i>The Faerie Queene</i> , forms and purposes <ul style="list-style-type: none"> ▪ neomedievalism/fan fiction? 	CP: Tips for reading the <i>FQ</i> ; NAB: Spenser, Intro to <i>FQ</i> , 247-49; <i>FQ</i> , Proem, Book 1, canto 1-3, 253-289
	Oct. 25	<ul style="list-style-type: none"> ▪ Discuss <i>The Faerie Queene</i> 	NAB: Spenser, <i>FQ</i> Book 1, canto 4-6, 289-327; SV: Portraits & Propaganda, Elizabeth I

10	Oct. 30	<ul style="list-style-type: none"> ▪ Discuss <i>The Faerie Queene</i> Essay 3 due - upload to BB	NAB: Spenser, <i>FQ</i> , Book 1, canto 7-9, 327-365; Sidney's "Defense of Poesy," Poet as Prophet, 550-552
	Nov. 1	<ul style="list-style-type: none"> ▪ Finish <i>The Faerie Queene</i> 	NAB: Spenser, <i>FQ</i> , Book I, canto 10-12, 365-406
11	Nov. 6	17th Century: Poetic Reactions to Petrarchism <ul style="list-style-type: none"> ▪ Discuss "Metaphysical" lyrics, and Cavalier poetry 	NAB: The Early Seventeenth Century, 1603-1660, 891-893; John Donne "The Sunne Rising," "The Canonization," Holy Sonnet #14; Andrew Marvell, "To His Coy Mistress"; George Herbert; "Redemption"; Ben Jonson, "On My First Son"; Robert Herrick, "To the Virgins"; Katherine Philips "A Married State" (look up poets in Table of Contents for pg #s)
Week	Date	In-class Activity	Reading due
11	Nov. 8	Original practices and Globes, Old and New <ul style="list-style-type: none"> ▪ Discuss <i>Macbeth</i> 	Mac: Acts 1-2; + intro. material "The Theatrical World" ix-xv; SV: "17th Century, a Virtual Reconstruction" and "Original Pronunciation of Shakespeare"
12	Nov. 13	<ul style="list-style-type: none"> ▪ Discuss <i>Macbeth</i> 	Mac: Acts 3-5; CP: Scott, "Discovery of Witchcraft," Gifford, "Subtle Practices"
	Nov. 15	Milton, <i>Paradise Lost</i> Essay 4 due - upload to BB 11/16	NAB: John Milton, <i>Paradise Lost</i> , Book I, 1495-1514; CP: Paradise Lost Outline
13	Nov. 20	<ul style="list-style-type: none"> ▪ Discuss <i>Paradise Lost</i> 	NAB: Milton, <i>PL</i> , Book 2 and Book 3, lines 1-56 + 571-689; NTO: Early 17th c. à Paradise Lost in Context, read Civil Wars of Ideas
	Nov. 22	Class suspended -Thanksgiving break	
14	Nov. 27	<ul style="list-style-type: none"> ▪ Discuss <i>Paradise Lost</i> ▪ Gender norms and subversion 	NAB: Milton, <i>PL</i> Book 4, lines 1-540; Book 5 entire; NTO: Early 17th c. read Gender, Family, Household and à Texts and contexts à excerpts, Petition of Women; read M. Fell, "Women's Speaking Justified"
	Nov. 29	<ul style="list-style-type: none"> ▪ Discuss <i>Paradise Lost</i>, heavenly or carnal love; the felix culpa 	NAB: Milton, <i>PL</i> , Book 6, lines 1-406; Book 7 argument only; Book 8, lines 521-653; Book 9 entire
15	Dec. 4	Out of Eden "with wand'ring steps and slow" <ul style="list-style-type: none"> ▪ Finish <i>Paradise Lost</i> Essay 5 due - Dec. 5th upload to BB	NAB: Milton, <i>PL</i> , Book 10 entire; Book 11 argument only; Book 12, lines 606-649
	Dec. 6	Last day of class	Review Day - bring notes + questions

	Dec. 13	Final Exam: 10:30-12:30	usual room
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College/School: College of Arts and Sciences

Department: English

Course: TENG 295 #9380 – Classics of Western Literature (3 credits) Fall 2018

TTH 11:45 – 1:05 – SS 116

Instructor: Helen Elam

Office: HU 342 Office Hours: 1:15 – 2:15 & by appt.

Email: helam@albany.edu

Course: Classics of Western Literature: Introduction to classics of western literature from Antiquity through the Renaissance, with attention to necessary historical and intellectual background information.

Course description: Classics of Western literature: Ancient Epic to Modern Drama

This course will focus on the movement from epic to drama in the Western tradition. Starting with the epic (Homer, The Iliad) we will read classical drama (Aeschylus, Sophocles, Euripides), 17th century drama (Shakespeare, Molière, Racine), and four modern dramatists (Ibsen, Chekhov, Brecht, Beckett). The course will address the sweep of literary history with attention to historical context, with emphasis of the transformations of genre – from epic to drama.

**** This course fulfills International Perspectives requirement. ****

Pre – requisites: T ENG 295 is the Honors College version of A ENG 295; only one version may be taken for credit.

Objectives:

1. Give students an idea of the sweep of narrative tradition in the West, from ancient epic to modern drama.
2. Give students a grasp of literary form by tracing its transformations from an oral epic (Homer) to ancient drama (Aeschylus, Sophocles, Euripides), to 17th century drama (Shakespeare, Molière, Racine), to modern drama (Ibsen, Chekhov, Brecht, Beckett).
3. Give students a sense of the historical context of each, as well as the sweep of history in 23 centuries.
4. Help students write concise and lucid essays on topics relating to the above.

Assignments aiming at those objectives:

1. Lectures opening up to general class discussions – where participation is part of the grade.
2. Workshops and presentations – on specific issues arising from close readings of texts on syllabus.
3. Writing practices – three papers, one of the first two possibly leading to term paper, all geared to close reading as well as cultural/historical analysis. Topics will be offered for each writing assignment, but students will also be encouraged to generate their own topics in relation to the readings.

Please see attachments: a) syllabus b) paper topics

Student Learning Assessment:

Attendance (assumed perfect)	
Class participation	10%
Midterm	20%
1 st paper	20%
In-class essay	20%
Final paper	30%

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E <60

Requirements:

1. Absolutely faithful attendance. (By the third cut the grade goes down. By the fifth cut **you will have failed the entire course**, regardless of work completed, and should take the requisite paths to drop the course.)
2. Weekly responses, due every Tuesday at start of class.
3. Class participation. (I may call on you and expect you to be prepared.)
4. Paper #1 (3 pp.) due Thurs. Feb. 21
5. Midterm Thurs. March 14
6. Paper #2 (5 pp) due Thurs, April 11
7. Paper #3 (7 pp) due Tues. May 7
8. Essays # 2 and 3 (final paper) must use two or more critical sources (as below or from your library or JSTOR or other research).
9. Please note: Please note: all written work must credit sources appropriately and use quotation marks where necessary. Additional information about academic integrity: http://www.albany.edu/undergraduate_bulletin/regulations.html
Plagiarism requires a report to the Dean of Undergraduate Education and will entail all of the following: a) E for paper b) E for course c) judicial review. For further information on what constitutes plagiarism, see <http://library.albany.edu/usered/plagiarism/>
10. Re proper classroom behavior, you will be expected to turn off ALL tech devices for class duration.

Schedule of readings:

Jan. 24-29: Introduction
Jan. 31-Feb. 14: The Iliad
Feb. 19-21: The Oresteia
Feb. 26-28: Oedipus the King & Colonus
March 5-7: The Bacchae
March 12: review of ancient world
March 14: Midterm
March 19-21: no classes
March 26-28: Hamlet
April 2-4: 12th Night
April 9-11: The Misanthrope
April 16-18: Phaedra
April 23: Hedda Habler

April 25: The Cherry Orchard
April 30: The Caucasian Chalk Circle
May 2: Waiting for Godot
May 7: last class--rethinkings

Brief bibliography

Homer

Richard P. Martin: The Language of Heroes: Speech & Performance in the Iliad
Cornell, 1989
Mihoko Suzuki: Metamorphoses of Helen: Authority, Difference and the Epic
Cornell, 1989
Mark W. Edwards: Homer, Poet of The Iliad. Johns Hopkins, 1990.
E.R. Dodds: The Greeks and the Irrational
Hugh Lloyd Jones: The Justice of Zeus
Cedric Whitman: Homer and the Heroic Tradition
Franco Ferrucci: The Poetics of Disguise
Robert Garland: The Greek Way of Death. Cornell, 1988
Laura M. Slatkin: The Power of Thetis: Allusion and Interpretation in the Iliad
U of Calif, 1992.
Keith Stanley: The Shield of Homer: Narrative Structure in the Iliad. Princeton,
1993.
James M. Redfield: Nature and Culture in the Iliad: The Tragedy of Hector.
Duke, 1993.
Jean Pierre Vernant & Vidal Naquet: Myth and Tragedy in Ancient Greece.
MIT, 1988.

Aeschylus

Nicole Loraux: Tragic Ways of Killing a Woman. Harvard, 1987.
Jean-Pierre Vernant & Pierre Vidal-Naquet: Myth and Tragedy in Ancient
Greece. MIT, 1988.
Bernhard Zimmermann: Greek Tragedy: An Introduction. Johns Hopkins, 1989
Richard Kuhns: The House, the City, and the Judge
Martin Bernal: Black Athena

Sophocles

Cedric Whitman: Sophocles: A Study of Heroic Humanism
Lowell Edmunds: Oedipus: The Ancient Legend and its Later Analogues.
Johns Hopkins, 1990
Pietro Pucci: Oedipus and the Fabrication of the Father. Johns Hopkins, 1992
Rebecca Bushnell: Prophesying Tragedy: Sign and Voice in Sophocles' Theban
Plays. Cornell, 1988.

Euripides

Gilbert Murray: Euripides and his Age

Philip Vellacot: Ironic Drama
Cedric Whitman: Euripides and the Full Circle of Myth

Shakespeare

Northrop Frye: Fools of Time (on tragedy)
A Natural Perspective (on comedy)
Robert Heilman: This Great Stage
John Drakakis, ed: Alternative Shakespeares
Parker & Quint, eds: Shakespeare and the Question of Theory

Molière

Lionel Gossman: Men and Masks
Jacques Guicharnaud: Molière: A Collection of Critical Essays

Racine

Roland Barthes: On Racine
Lucien Goldmann: Racine
The Hidden God
Roy Knight, ed: Racine

Beckett

Martin Eslin, ed: Samuel Beckett: A Collection of Critical Essays
Samuel Hoffman: Samuel Beckett: The Language of the Self
Ihab Hassan: The Literature of Silence
Hugh Kenner: Samuel Beckett
James Knowlson: Damned to Fate (biography)
Simon Critchley: Very Little, Almost Nothing

Basic critical text: Homer to Brecht, ed. Seidel & Mendelson

TENG 295 - Classics of Western Lit - Ancient Epic to Modern Drama

Helen R. Elam

Topics for first paper, 3 pp., due Thurs. Feb. 25, on email to helam@albany.edu

Choose one of the following:

1. The Iliad is at times surprising for the insults one character may level against another. Sometimes it is a matter of warrior vs. king; sometimes an argument between friends. Discuss the role that insults play in this text, keeping in mind a) the way they fuel the action b) the way they outline the depiction of human relations in that era and outline both the range of what is permissible and a boundary that is/is not crossed.
2. This topic asks you to dwell on the relations between deities and humans, but to do so in a very narrow way. Choose one scene in The Iliad that brings to the foreground something interesting and problematic, and outline (discuss) what is at stake.
3. Choose one character in The Iliad (other than the obvious Achilles) who in your view exemplifies the problem of honor in this text. Outline what the problem is and how it is deployed by this character.
4. The Iliad is for the most part a war front, where violence and brutality seem to be part of daily life. Yet also in this text are human relationships that spell out intimacy between one human being and another. Without going for the obvious—Achilleus and Patroklos—discuss what shapes intimacy takes in this text.
5. The Iliad, in terms of its plot, knows little other than war scenes. Yet it also gives spaces to imaginings of a more peaceful life. Discuss the effect of such imaginings on this text.
6. If you are into action scenes, take up one description of a battle and focus not on ‘blow by blow’ account but on what it tells you about the nature of confrontation in the ancient Greek world.
7. This topic follows upon the preceding, but is at some distance from it. Discuss the role—the weight—of description in Homer. To be more precise: assume that description does not merely render what the action is, but is itself “action.” How would you go about making such an argument?
8. As you may have read in all major newspapers over the past two days, the impact of Anthony Scalia’s death brings to the foreground, yet once more, the question of “how to read” the Constitution. Should there be a strict (I think the recent word is ‘originalist’) reading, or should its words be read between the lines, ‘interpreted.’ Political careers advance, retreat, rise, fall, over this question. Choose one or two scenes in The Iliad where ‘reading’—in a pre-literate culture—concerns itself with the impossibility of literal meanings: with having to ‘read between the lines.’ Perhaps a more precise articulation of this topic might be: discuss the difference between sign and meaning in this text.

9. This is another version of #8 above. The poet, in an ancient world in which he is the purveyor of culture, the one who conveys culture from one generation to the next because his stories will be remembered, fusses over two concepts in *The Iliad*: ‘truth,’ and ‘rumor.’ You can ask me where a couple of those references occur if you wish. This topic asks you to think about the variances of this conflict between truth and rumor in *The Iliad*, and how they are/are not resolved.
10. The Trojan War begins with the theft of a woman. *The Iliad* begins with the theft of yet another. These ironies punctuate the text, but the idea of ‘theft’ is much broader than any specific ‘object.’ This topic asks you think of what is ‘given,’ what is ‘taken,’ what constitutes ‘balance,’ what constitutes the disruption of it.
11. It could be said that all action in *The Iliad* revolves around a corpse. And so does it in Aeschylus’ *Oresteia*. Discuss. [This argument could be furthered as the main issue in a play outside our scope this term—Sophocles’ *Antigone*.]
12. Though the gods intervene in *The Iliad* to prevent the mutilation of Hektor’s body, mutilation of a corpse is not unusual in this text. This question asks you to think of several intersecting concepts: the body in this ancient Greek world; the notion that in Hades “there is left something, a soul and an image, but no real heart of life in it”; the tremendous investment, personal as well as tribal, in a lifeless body; and the way in which that body-no-longer-body signals a space repeated elsewhere through *The Iliad* in which it is no longer possible to tell the difference between the living and the dead. Be careful—keep it focused.
13. In the *Agamemnon*, Cassandra remarks at one point that “there is no god of healing in this story.” This is an unexpected statement, since Apollo is the presiding deity, and he is at once the god of contamination and purification. Discuss the notion of healing in the *Oresteia* (what does healing mean? Is it an individual thing? A social issue? The closure or resolution of a problem?) and analyze the ending of the trilogy in relation to this notion.
14. Though the gods intervene in *The Iliad* to prevent the mutilation of Hektor’s body, mutilation of a corpse is not unusual in this text. This question asks you to think of several intersecting concepts: the body in this ancient Greek world; the notion that in Hades “there is left something, a soul and an image, but no real heart of life in it”; the tremendous investment, personal as well as tribal, in a lifeless body; and the way in which that body-no-longer-body signals a space repeated elsewhere through *The Iliad* in which it is no longer possible to tell the difference between the living and the dead.
15. We expect a name to identify a character, but often in *The Iliad* gods and men carry two names. There may be cultural explanations for this (family name, etc.), but the effect goes beyond the explanation. Consider this quotation, from Abel, in an essay by Freud entitled “The Antithetical Sense of Primal Words”: “If everything that we can know is viewed as a transition from something else, every experience must have two sides; and either every name must have a double meaning, or else for every meaning there must be two names.”
16. Homer’s style is known for its similes. They are extended comparisons which

comprise within themselves a little story. The typical structure is the opening of “as when,” and the progression of the simile layers the main story, extends it, thickens it. Take for instance the opening of Book 16—the comparison of Patroklos to a little girl crying to its mother. Or Book 3, l. 250—“as cicadas who through the forest...” by way of describing the old men watching Helen’s progress approaching along the tower. This question asks you think about style as more than a vehicle for the story, but as constitutive of what is being said.

17. The question of justice appears crucial in tragedy, yet it is difficult to arrive at a clear definition of it in the context of any of the plays. Discuss a problem in the conception, definition, articulation of justice in The Oresteia, Oedipus the King/Colonus, and/or The Iliad. If you have read ahead to The Bacchae, you may use it too. One line of questioning you might pursue is whether there is any relationship between the gods and justice. Another line of inquiry might be the various “resolutions” arrived at in different texts.

==Alternative: discuss the notion of healing in the Oedipus cycle, and read the ending of Colonus in terms of healing or the impossibility of healing. You may address both plays if you wish.

==Or, you may cut across Homer, Aeschylus, and Sophocles on the question of healing. If you work with Homer, make sure you deal with the scene between Achilles and Priam in the last book.

18. In both Aeschylus and Sophocles, there is a certain idealizing of wisdom: wisdom as that which comes from experience, from suffering, from being able to look at the world without flinching, and so on. Toward the end of The Bacchae, a different version of wisdom is articulated: “What is wisdom? What gift of the gods / is held in honor like this: / to hold your hand victorious / over the heads of those you hate?” This is a difficult passage and you may make a close reading of it the focus of your answer. Is the Chorus who utters it simply way off? Does the passage suggest that wisdom is no longer linked to justice but to revenge?

19. One of the marks of a tragic character is his or her isolation from the family, the group, the society. Unlike Jocaste, who can conceive of suicide as a solution, Oedipus moves alone and bears his knowledge alone. It is thus unusual to find, in the context of tragic form, strong friendships that tend to diminish this essential solitude. Take as your topic for this question the notion—and the possibility—of friendship in the texts that we have read. What does it involve, where can it be found, what are the consequences for tragic or epic form.

20. It could be argued that the problem Oedipus the King raises is wholly a question of “reading” or “interpreting.” The prophecy that guides Oedipus’ actions functions as a text with a riddled meaning: the plague brought on years later by Apollo functions as a text which the community cannot understand; the words of Teiresias are difficult for Oedipus to penetrate. When Teiresias says that his words “miss the mark” (and thus can be understood as *hamartia*, as tragic error, he is making a specific point and also raising a general problem of interpretation. Discuss the notion of error (and its twin notion of “wandering”) in the Oedipus cycle: is error the very definition of life and thus unavoidable: synonymous with

mistake and thus to be avoided? A wondering of the soul in which one is never oneself and always “beside oneself”? Does Oedipus Colonus address, resolve, put aside, or highlight the question of error, of interpretation, of reading?

21. Spaces are important both in narrative and in dramatic terms. Take one of the texts that we have read and focus on the use of space (either dramatic space, on stage, or images of that space, such as the crossroads in Oedipus). Then discuss how space is more than just a place where things happen: how it activates or advances dramatic action.
22. In texts, as in life, we are often confronted with a set of signs or directions that are not easy to “read” or to “interpret.” For the sake of efficiency, we decide meaning and we move on. Yet every one of the texts we have read so far can be said to do the very opposite: to halt, and to dwell on a problem that is in some sense insoluble. Take as your topic one or two scenes from the texts that we have read so far where there is a problem in understanding, where understanding is not easily arrived at, or not at all, and discuss the importance and the effect of such scenes on the text(s).
23. Mythic characters return in different texts. Take one character who returns (Agamemnon in Iliad and Oresteia, Helen in Iliad and Oresteia, Teiresias in Sophocles and in Euripides, etc) and discuss how the characters operate in different texts and in different literary forms. Please do not limit yourselves to “compare and contrast”; rather, once you have done that, as yourselves—“so what”?
24. As long as the human world moves in prescribed or at least intelligible ways, prophecy is possible. Prophecy depends on the future being a little like the past, that is, on rules or modes of behavior in time, and space, and human beings remaining somewhat constant. Yet we see between Sophocles and Euripides a historical and a dramatic shift in modes of behavior, in the theatrical representation of those modes, and in the possibility of foretelling the future. Everything appears more uncertain, and the gods seem to have nothing to do with it. Discuss this tension between prophecy and uncertainty and the ways it operates in any of the texts that we have read.
25. When Achilles says that he does not need the kind of honor Agamemnon offers, because he has honor “by the ordinance of Zeus” or “at the disposal of Zeus,” he is making a far reaching statement about honor and about human and community relations. Discuss this perception of honor and its consequences. Careful here—this question is too broad right now. Find a wedge, give it boundaries.
26. So far in this course, we have encountered three cities: Troy, Argos, and Athens. Cities are more than clusters of human communities. They are organizations with certain ideals, and as such they beckon to their citizenry, or to the enemy. Discuss the way at least two of these cities function in some of the texts that we have read.
27. One of the most persistent and critical issues that frames these texts is death—how characters deal with it, how it enables or disables their reactions to life, how it affects or even determines their values. Take two characters from different texts and discuss.

28. Nature seems to be a sort of forgotten text in what we have read this term, yet nature is active and often with huge consequences. The most obvious instance of its devastating activity might be in The Bacchae, but we also find specific uses or instances or forces of nature at work in Oedipus Colonus and perhaps also in The Iliad. Discuss nature in some of the texts that we have read. One line of argument might be the tension between city and nature (as in Bacchae), but then again the borderlines between them might not be all that clearcut.
29. In both The Bacchae and Midsummer Night's Dream there is a play of forest and city. Characters move from one to the other, but the passage is not exactly the same, and the consequences are certainly different. Take as your subject the way the forest functions in each of these plays, taking care to understand the purpose the forest serves from the point of view of the city and the position of the forest at the end of each play.
30. Cross-dressing is more than just putting on the dress of another, or diminishing the distance between the sexes, or expressing friendship. Cross-dressing is a critical factor that forces us to rethink the borderlines that we are used to and that appear to us as normal and universal. Cross-dressing attacks such borderlines, so it is more than a passage between two different things: it is a critique of those borders or limits, of the classifications which we accept as normal. Discuss TWO episodes of cross-dressing in the texts that we have read, and be careful to outline whether they constitute such a trespass of borders, and with what consequences. Think, for example, of Achilles' armor; of Bottom "translated" into something he both is and is not; of Pentheus in woman's dress.
31. Though the gods intervene in The Iliad to prevent the mutilation of Hektor's body, mutilation of a corpse is not unusual in this text. This question asks you to think of several intersecting concepts: the body in this ancient Greek world; the notion that in Hades "there is left something, a soul and an image, but no real heart of life in it"; the tremendous investment, personal as well as tribal, in a lifeless body; and the way in which that body-no-longer-body signals a space repeated elsewhere through The Iliad in which it is no longer possible to tell the difference between the living and the dead.
32. We expect a name to identify a character, but often in The Iliad gods and men carry two names. There may be cultural explanations for this (family name, etc.), but the effect goes beyond the explanation. Consider this quotation, from Abel, in an essay by Freud entitled "The Antithetical Sense of Primal Words": "If everything that we can know is viewed as a transition from something else, every experience must have two sides; and either every name must have a double meaning, or else for every meaning there must be two names."
33. Homer's style is known for its similes. They are extended comparisons which comprise within themselves a little story. The typical structure is the opening of "as when," and the progression of the simile layers the main story, extends it, thickens it. Take for instance the opening of Book 16—the comparison of Patroklos to a little girl crying to its mother. Or Book 3, l. 250—"as cicadas who through the forest..." by

way of describing the old men watching Helen's progress approaching along the tower. This question asks you think about style as more than a vehicle for the story, but as constitutive of what is being said.

Choose ONE of the following:

1. The ancient Greeks (not unlike political observers today) were intent on reading the portents of the gods. These came to them as signs, usually deployed in nature, and the task of the witness was to connect sign and meaning (or, as we saw in *Agamemnon*, signifier and signified). Choose one or two “scenes of reading” in any of the texts we have read, and articulate the process of reading and, perhaps, the problem or the difficulty with it.
2. One way the Greeks had to ascertain meaning was through prophecy. Yet prophecy (articulated in words) was no clearer than natural signs. In one scene in the *Agamemnon* the chorus comments to Cassandra that they know Greek and yet her words are hard to read. Choose one prophecy in any of the text that we have read and discuss the almost inevitable mis-reading or mis-hearing, and the consequences of that failure.
3. Choose a line from any one of the texts that we have read and argue why that line constitutes for you the very center of the story.
4. *The Oresteia* proposes a connection between crime and punishment that might come under the heading of “justice.” Yet it does not do so without residue. Discuss the resolution offered by the third play: purification (or absolution) and its remainder.
5. Electra in *Libation Bearers* is at times a shadowy figure, because she appears hesitant in her desire for action. She asks, can I ask this and not be wrong in the gods’ eyes. Yet she may be as powerful a figure as Cassandra in the first play. Discuss.
6. Take up your least favorite character in all the texts that we have read, and discuss why.
7. As we move from epic to drama, conflict plays itself out within the family—usually in terms of a violent break of a relationship. No relationship appears more intense than that between mother and child. Discuss.

1. In The Bacchae, the crucial scene (or rather, the crucial act) is not witnessed directly by the audience but recounted by a messenger. Discuss the role of messenger in Bacchae, but also you might consider expanding to consider the messenger in the Oedipus cycle.

One way to go at this issue might be: While you are at it, do not neglect the problem of “signification” posed in the Agamben essay in relation to Oedipus and the Sphinx. That issue cuts across most of the texts we are reading this semester.

2. The chorus is an important feature in ancient Greek plays, and it evolves even within the period of one generation. Discuss either or both of the following: how the chorus changes from Aeschylus to Sophocles to Euripides, and/or how it disappears in later centuries, or is picked up by some other character in some other function. In other words, who offers commentary on the action, if that is the role of the chorus, and how does the site of that commentary shift, if at all, in later centuries.

3. Ophelia: it may be that her main action is her song, which is both an acceptance of her marginalization and a refusal of it. Discuss the function of her song.

4. In Twelfth Night, the action and the thinking focus of the play comes down to “the letter”: both in the sense of Maria’s/not Maria’s letter and in the sense of a single letter, or a single not necessarily connected series of letters, as in M, O, V, etc. The problem the play poses, in this sense, is the meaninglessness of “the letter” and yet the importance of its authentication. That is not an issue this play resolves. Discuss. (And once again, I refer you to Agamben’s essay on the problem of signification.)

5. And, you might discuss #5 above in terms of how Feste’s end song responds to the problem of the letter, with a song, with repetition, with weather. Be inventive, but not as inventive as Malvolio...

6. In Molière’s Misanthrope, one character (Alceste) aims to distinguish himself from the rest. Relate this aim to the aim that fuels Achilles’ actions in The Iliad. You might consider here the problem of a) authenticity and b) the problem of whose ultimate judgment is invoked. Don’t forget to discuss the ending of each text and the way that ending might relate to this issue: the isolation of Achilles and the metaphorical desert of The Misanthrope.

7. Philinte comments to Alceste that Alceste and Célimène could hardly be more mismatched. This is a dangerous topic if you just want to play and don’t know what you’re doing, so be careful. Play soap opera and match the characters, explaining, in the psychology of Molière’s play, what fuels your decisions.

8. The sonnet and the folk song in The Misanthrope collect many of the debates and tensions of the play. Discuss these two texts, highlighting in particular the issues of nature vs. commerce, speaking from the heart vs. convention, and so on.

9. In The Misanthrope, Molière makes a sustained description or critique of society and the effect that “the world” has on the various characters. Take one character—such as Celimène—and explain just what effect society has on her, on the way she perceived herself, on the relation between how she sees herself and the way others see her. Does society draw her towards self-definition? Away from it? Can you think of characters in other texts who are under similar pressures? How do they react, and they react differently, what does the difference suggest?

10. One could read Phaedra in terms of a tug of war between the demands of the world, typified by the nurse (Oenone), and absolute demands, typified by Phaedra. The nurse wants it possible for love, etc., to be normal. But Phaedra, and tragic characters in general, are marked by excess. Discuss this tension between the logic of tragedy and the logic of everyday life. Be careful—DO NOT DRIFT.

Or-- Racine’s Phaedra puts into evidence the disparity between the tragic and the everyday. Discuss how this is achieved.

11. Racine’s Phaedra is based on gesture, or rather, on the almost total absence of it. Think through the texts we have read, and choose a gesture (I do not mean an action, I mean a gesture towards an action) that is so fraught with significance that it directs the focus of the work. Be thorough, be inventive, go read through the works, find an important spot. First, find what “gesture” means (from the Latin, “gestation.”)

12. Racine’s Phaedra addresses the fateful and riveting importance of the gaze. Especially because characters hardly look at one another, the gaze that might occur between them holds them in thrall—a “fateful” look. Discuss, and connect to other gazes we may have met in the texts that we have read.

13. Theseus in Racine’s Phaedra is the one character who crosses boundaries, who can move between the living and the dead. If one were to assume that by definition a tragic character has to be bound by time, that is, bound by that boundary, how would you create a play focusing on Theseus that might be tragic in its action despite the fact that its main character could not be by definition “tragic.” Be careful with this one: don’t indulge in creativity unless you are sure where you are going.

14. So far in this course we have encountered several cities: Troy, Argos, Athens, Thebes, Paris, and so on. Cities are more than clusters of human communities. They are organizations with certain ideals, and as such they beckon to their citizenry, or to the enemy. Discuss the way at least two of these cities function in some of the texts that we have read.

15. One of the more forgettable elements in reading a play that was meant to be performed is the fact of an actor playing a role. Some plays account for, that is, consider at some level, the fact of the actor, and make acting a critical issue in the plot. While the most obvious and well known of

such plays is Hamlet, some other plays that we have read point in the direction of the actor and highlight the fact that this meant to be hidden or go unperceived. Take this theatrical self-consciousness as your subject, and discuss the context and the consequences.

16. And while you think of a certain consciousness of performance (as in #5 above), do not forget Twelfth Night, where a male actor plays the part of a woman who dresses as and plays the part of a male. Think of crossdressing in terms of a certain theatricality, a certain performative act by which one person inhabits the space of another. And connect to the play you are choosing to read.

17. We expect plays to be performed, on stage, with not only language but visual displays. This question asks you to think differently about a play: to discuss which of the plays we have read would suffer least from not being performed on stage.

18. In this course we have seen a few judges and judgments: Judge Brack in Hedda Gabler, the jury in The Oresteia, the trial in The Misanthrope. All these cases, either directly or tangentially, take up the question of what is right or proper, ethical or just. Discuss the concept of the trial in two of these plays, focusing on the function of the trial, on what it is supposed to bring out, and what it does bring out.

19. Hedda Gabler and Phaedra appear opposite when it comes to stage directions. Ibsen is prolific and detailed, whereas Racine gives almost none. Discuss stage directions as an active principle in drama, focusing on the difference they make on the way they participate in and become part of the text. Focus on one or two plays, but you can invoke others if you wish.

20. When Juliana's sister dies in Hedda Gabler, Juliana talks about getting herself another invalid to care for. Nothing could be as explicit about parasitical relations as Juliana's attitude and her way of defining herself. Take up the issue of parasitical relations and focus on one or two texts where the parasite/host relation is highlighted and problematic. While you are thinking of Juliana, don't forget Pentheus/Dionysius, etc. Hedda too.

21. Beckett's Waiting for Godot and Shakespeare's Hamlet are a likely pair in terms of the problem of action. Hamlet cannot act because he knows how to "act," and Vladimir, Estragon, etc promise themselves action that they grow too weak to perform. In both plays characters address time as a problem—time is out of joint in Hamlet, and the stopping of a clock causes panic in Godot. This is a difficult question conceptually, so make sure you do not let it get too broad and run from you.

22. In many of the texts that we have read, characters wrestle with the problem of originality—whether they can lay claim to an authentic being, or whether they are copying somebody else, something else. Achilles wants authentic honor, Alceste wants to be distinguished from the crowd, Arsinoe prophesies that Celimene will be a carbon copy of her as she gets older, Hamlet refuses to repeat the character of a revenge player, Georg is jealous of Lovborg's manuscript, and Twelfth Night keeps the problem of the copy active and stirring throughout the play. Focus on no more than one or two segments where the tension between copy and original, between what is authentic and what is not, fuel the play.

23. Referencing the previous question, how does Beckett respond to this trope of change in *Waiting for Godot*—a play where it has been argued that nothing happens? What is the significance of a lack of events in *Godot*? Incorporate discussion of other plays in your discussion.

24. Examine the trope of "madness" as it occurs in the plays that we have read. A word of caution: do not simply stick to *Hamlet*! Madness is a pronounced theme in many of the other plays as well—for instance the *Bacchae*, *Hedda Gabler*, *Twelfth Night*, and even (it can be argued) *The Misanthrope*. How does madness function in these examples? How does it enable or disable characters (in action and in speech)? What is madness anyway? DO NOT GO HAZY/FUZZY on this question.

25. Brecht. A judge who takes bribes but will not be swayed by them, and creates a golden age from which he swiftly disappears. What to make of this play, which Brecht defines as “epic theater,” seamless action, no curtain, in relation to the kind of “epic narrative we have seen in *The Iliad* and which later drama both continues and transforms. It may be that the “messenger” question (question #1) is active and stirring in Brecht.

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Fall 2018: Postcolonial Literary Traditions

Course Description (from the course bulletin): Representative works of the formerly colonized world, with attention to necessary historical and intellectual background information. Works to be chosen from at least three regions beyond Europe. Pre-requisites: T ENG 297 is the Honors College version of A ENG 297. Only one version may be taken for credit.

And more specifically: The phrase “postcolonial literature” has become a kind of catch-all, designating works written by countries that have been colonized, which is to say, most of the earth. But the word “postcolonial” is itself confusing. Does it designate a historical period? If so, does that period encompass all the time since the initial colonial encounter, or only those years after the end of formal political rule? Or is the term, rather, an ontological one, describing the culture(s) produced by colonialism? And if this is the case, how is it possible to construct a single story out of the disparate histories of colonial countries? In this course we will attempt to answer some of these questions by reading texts from India, Africa and the Middle East. Our aim will be to understand both what such texts have in common with each other, but also to attend to the different situations out of which they emerge.

Required Texts: Chinua Achebe, *Things Fall Apart*; Tayeb Salih, *Season of Migration to the North*; Assia Djebar, *Children of the New World*; Salman Rushdie, *Midnight's Children*; Arundhati Roy, *Ministry of Utmost Happiness*; Rabih Alameddine, *I the Divine*. Books are available at the Campus bookstore. Short course reader available at Rapid Copy.

Course Policies: The grade breakdown is as follows: 20% participation + presentations; 40% paper #1 (5-7 pages); 40% paper #2 (6-8 pages) and must include research (discussed in more detail in class). Participation is discussed in more detail below. Presentations: at the beginning of each class a student will be responsible for connecting the current day's reading to what has come before. (Every student will do this twice during the semester). You will also have the opportunity to revise your first paper should you wish.

Participation: Class participation does not, simply, mean coming to class, nor does it mean logging in one superficial comment per day. It means, instead, that you are engaged in the course and making your best attempt to come to terms with the material. This can be demonstrated in class or in office hours. You are allowed 4 excused absences for whatever reason. After that your participation grade will suffer. I will take an automatic 1/3 grade off for each day you miss after the first four (meaning the **highest possible grade** you can get for participation if you miss five classes is an A-, six a B+, etc.) **If you miss ten or more classes you automatically fail the course.** If you attend class regularly but never speak or come to office hours, the best you will get for participation is a B. If I catch you text-messaging I will throw you out and mark you absent. I will also mark you late if you come to class after I take attendance (and absent if you come to class partway through). Two lates equals an absence.

Grade Scale: A (93-100) A- (90-92) B+ (87-89) B (83-86) B- (80-82) C+ (77-79) C (73-76) C- (70-72) D+ (67-69) D (63-66) D- (60-62) E<60

General Education: This course fulfills the International Perspectives General Education Requirement. As such, it will enable you to demonstrate:

- a knowledge and understanding of the history, cultures and/or traditions of any region, nation, or society beyond the United States; and how that region, nation, or society relates to other regions of the world
- an understanding of a region or culture from the perspective of its people(s)
- an understanding of the reciprocal interactions between individuals and global systems
- an ability to use the analytic tools of a specific discipline to engage in comparative and/or historical analyses of cultures, nations, and regions
- an understanding of the economic, political, historical, and cultural relationships between different world regions resulting from contact, interaction, and/or influence

Student Learning Objectives:

- students will be able to compare and contrast the experience of colonialism in the Middle East, South Asia and Africa
- students will demonstrate the ability to integrate secondary material into a paper of their own devising
- students will be able to think both conceptually and historically about the experience of colonialism
- students will learn to reflect on the complex relationship between colonized and colonizing cultures

Electronic Devices: You must have all electronic devices turned off and stowed away during class. Even the most attentive of us can not resist the internet when it is directly in front of us. You must read – and bring – actual books to class, so that we can look at them, cite them and discuss them. You will not get very far in *Midnight's Children* if you try to read it on an iPhone.

Email: I am happy to answer questions through email, but I would ask that you hold to the bare minimum of communicational etiquette. Recall that I am an English professor and try to include grammar and actual English words in your email. Salutations are welcome.

Academic Integrity: It should go without saying that all work must be your own. Any use of outside sources, including general information taken from the internet, must be appropriately cited. Here is the University's definition of plagiarism: "Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Some examples of plagiarism include copying, paraphrasing, or summarizing without acknowledgment, submission of another student's work as one's own, the purchase/use of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. Students are responsible for understanding legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness." Should you be caught plagiarizing, you will fail the course and your violation will be reported to the University. Quite simply, there is no purpose to higher education if you wish me to rubber stamp

someone else's work. I spend all my time reading student work and published papers. Do not test me. Every semester I catch someone plagiarizing. Don't let it be you.

Disability Resources: Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center (Campus Center 137, 442-5490). That office will provide the course instructor with verification of your disability, and will recommend appropriate accommodations. See <http://www.albany.edu/disability/prospective-new.shtml>

Websites:

Additional information about academic integrity:

http://www.albany.edu/undergraduate_bulletin/regulations.html

About the general education program:

<https://www.albany.edu/generaleducation/general-education-categories.php>

About the DRC:

<http://www.albany.edu/disability/prospective-new.shtml>

Schedule of Readings:

Week 1: 8.28; 8.30

Day 1: Introduction

Day 2: Nancy Armstrong, "How Novels Think"; Franco Moretti, "Conjectures on World Literature"

Week 2: 9.4; 9.6

Day 1: Dipesh Chakrabarty, "Postcoloniality and the Artifice of History"

Day 2: Chinua Achebe, *Things Fall Apart* (Part One, chapters 1-6; pgs 3-51)

Week 3: 9.11; 9.13

Day 1: *Things Fall Apart* (finish Part One, pg. 125)

Day 2: *Things Fall Apart* (Parts Two and Three)

Week 4: 9.18

Day 1: Tayeb Salih, *Season of Migration to the North*, (up to page 73)

Week 5: 9.25; 9.27

Day 1: *Season of Migration* (finish the novel)

Day 2: Frantz Fanon, "Algeria Unveiled"

Week 6: 10.2; 10.4

Day 1: Assia Djebar, *Children of the New World*, (1-116)

Day 2: Djebar, *Children*, (117-end)

Week 7: 10.9; 10.11

Day 1: *Battle of Algiers*

Day 2: *Battle of Algiers*

Week 8: 10.16; 10.18

Day 1: Salman Rushdie, *Midnight's Children*, (Book One, through end of "Under the Carpet"; **Paper #1 due**)

Day 2: *Midnight's Children* (finish Book One)

Week 9: 10.23; 10.25

Day 1: *Midnight's Children* (Book Two, through "My Tenth Birthday")

Day 2: *Midnight's Children* (Book Two, through "Movements Performed by Pepperpots")

Week 10: 10.30; 11.1

Day 1: *Midnight's Children* (finish Book Two, Book Three through "Sam and the Tiger")

Day 2: *Midnight's Children* (finish Book Three)

Week 11: 11.6; 11.8

Day 1: Arundhati Roy, *Ministry of Utmost Happiness*, chapters 1-2

Day 2: *Ministry of Utmost Happiness*, chapter 3

Week 12: 11.13; 11.15

Day 1: *Ministry of Utmost Happiness*, chapters 4-7

Day 2: *Ministry of Utmost Happiness*, chapter 8

Week 13: THANKSGIVING

Week 14: 11.27; 11.29

Day 1: *Ministry of Utmost Happiness*, chapters 9-12

Day 2: Rabih Alameddine, *I the Divine*, pgs. 1-99

Week 15: 12.4; 12.6

Day 1: Alameddine, *I the Divine*, pgs. 100-201

Day 2: Alameddine, *I the Divine*, pgs. 205-end

FINAL PAPER DUE 12.11 AT 5:00 PM