

English Undergraduate Schedule and Course Descriptions Spring 2010

Posted 11/09/2009

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

10880	TTH	08:45AM-10:05AM	Weber,Steven J
10882	MWF	11:30AM-12:25PM	Vrabel,Megan L
11706	MW	02:45PM-04:05PM	Craig,Allison V
14906	MWF	09:20AM-10:15AM	Vrabel,Megan L
17016	TTH	08:45AM-10:00AM	Knight,Natalie R
17187	TTH	10:15AM-11:35AM	Weber,Steven J
17188	MWF	12:35PM-01:30PM	Thyssen,Christina

Introduction to the skills necessary for clear, effective communication of ideas through careful attention to the writing process, critical analysis, and argumentation. The course emphasizes a variety of rhetorical practices. Designed for non-English majors.

AENG102Z Introduction to Creative Writing [Open to Freshman & Sophomores Only]

3226	TTH	08:45AM-10:05AM	Eyre,Anna E
3228	MWF	09:20AM-10:15AM	Williams,Jonas W
9970	TTH	10:15AM-11:35AM	Kearns,Rosalie

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

AENG121 Reading Literature

3230	TTH	08:45AM-10:05AM	Skebe,Carolyn A
3232	MWF	12:35PM-01:30PM	Peters,Michael J
3234	TTH	02:45PM-04:05PM	Needham,Tara
3236	TTH	10:15AM-11:35AM	Skebe,Carolyn A
3238	MWF	08:15AM-09:10AM	Whalen,William J

Introduction to reading literature, with emphasis on developing critical skills and reading strategies through the study of a variety of genres, themes, historical periods, and national literatures. Recommended for first and second year students.

AENG144 Reading Shakespeare

3242	MWF	10:25AM-11:20AM	Williams,Karen S
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This course is an introduction to Shakespeare, with emphasis on developing critical skills and reading strategies through detailed study of the plays, from early comedies to later tragedies and romances. Recommended for first-year students and non-English majors. No prior knowledge of Shakespeare is required.

AENG205Z Introduction to Writing in English Studies

10170	TTH	02:45PM-04:05PM	Greiman,Jennifer
10200	TTH	10:15AM-11:35AM	Lilley,James D
11414	MWF	10:25AM-11:20AM	Jung,Anne S
11416	MWF	12:35PM-01:30PM	Jung,Anne S

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

AENG 205Z Introduction to Writing in English Studies: Monsters and Their Makers
10294 TTH 08:45AM-10:05AM Murakami, Ineke

This writing intensive course offers English majors an introduction to the conventions and expectations of writing in the discipline of English studies. To focus our work--from course readings to individual research projects--we will ponder the uncanny relationship between monsters and their makers as it operates in a diversity of cultural texts and contexts over time. We will practice close reading and analysis skills on a broad range of works, from Anglo-Saxon poetry to a Hollywood blockbuster, and consider what a number of thinkers, from Sigmund Freud to Jeffrey J. Cohen, have had to say about monstrosity. Most importantly, we will develop strategies for formulating and situating our own ideas in relation to other, more established voices, and practice marshalling evidence in support of our own arguments. Expect to work carefully through numerous writing exercises, and multiple drafts of each paper, from prewriting to revision. Relying on the tools of experienced writers—library databases, writer’s handbooks, peer feedback, and monstrous perseverance—we will establish a method for hunting down, assessing, and documenting sources ethically and effectively.

AENG210 Introduction to English Studies
3244 MW 02:45PM-04:05PM Byrd, Donald J

A survey of key texts (literary, philosophical, historical) within the discipline of English studies, specifically those that trace its history and signal its changing place in the Humanities. The course introduces the nature and scope of English studies. Required of all English majors.

AENG210 Introduction to English Studies
3246 TTH 01:15PM-02:35PM Cohen, Thomas D
3248 TTH 04:15PM-05:35PM Cohen, Thomas D

After 9/11, Katrina and the market crash, the figures of terror, “disaster” and shock have entered the imaginary in various normative or suppressed ways. The course will examine how figures of trauma circulate in literary and cinematic texts involving the question of the “home” (eco, “homeland security”), and whether literary fiction that recurs to figures of originary violation, contamination, shock, and terror require evolved modes of reading today. In the process of our readings, we will review critical concepts involving zoopolitics, surveillance, artificial memory and the “post-traumatic” subject. The course will use this motif to focus on interpretive strategies and related critical concepts that inform literary and cultural studies today. Requirements will involve close preparation of reading assignments, short presentations, and two papers (a mid-term and final).

AENG210 Introduction to English Studies: Theory and Ideology
3250 TTH 10:15AM-11:35AM Stasi, Paul

Course Description: This course begins with the concept of ideology, what Louis Althusser describes as “a ‘representation’ of the imaginary relationship of individuals to their real conditions of existence.” There are many important assumptions contained in this statement: the first that there is a real world, the second that our apprehension of that world is always ideological, the third that we only have access to the real world through representations. In this course we will analyze various means of literary representation – poetry, prose, drama – and think about what kinds of assumptions are embedded within these forms. We will then examine the different methodologies through which we can analyze these literary artifacts. In all cases it is imperative to understand that we cannot “escape” from ideology to the real, particularly in literary studies. At the same time, however, we must do our best to be responsible towards that real – in this case the text at hand. Our goal will be to reflect upon the process of reading and interpretation itself, examining the complicated relationship between text and analysis and exploring some of the critical conversations this relationship has engendered.
Texts: James Joyce, *The Dead* (must have the Bedford Edition, as it contains a series of critical essays we will be reading); Arthur Miller, *Death of a Salesman*; August Wilson, *Fences*; V. S. Naipaul, *The Mimic Men*; Course reader at Mary Janes.

AENG222 World Literature
9972 TTH 11:45AM-01:05PM Needham,Tara

Introduction to classics of world literature exploring national, historical and linguistic boundaries. Texts chosen will introduce students to literary traditions and provide a foundation for English literary studies.

AENG223 Short Story
17018 MWF 12:35PM-01:30PM Williams,Jonas W

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

AENG226 Focus on Literary Theme, Form or Mode
Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies. For Spring 2010, we will be presenting the following four topics:

AENG226 The Writer's Life in the 21st Century
3252 TTH 07:15PM-08:35PM North,Stephen M

This section of Eng 226 will explore what it means to be a serious writer in the United States at the beginning of the Twenty-First Century. To this end, we will focus primarily on 6-7 authors working in a variety of forms (e.g., poetry, science fiction, drama, detective fiction, non-fiction, memoir). We will learn about each author's background; read one of their most recent publications; and then meet with each one for a full class session to learn more about both the specific works we have read and their lives as writers in general. Additional readings may include excerpts from other writers' biographies/autobiographies, industry magazines, and so on.

AENG226 American Writing and Science
10362 MWF 10:25AM-11:20AM Rizzo,Christopher B

While the term "science" is often met with a healthy degree of skepticism within the discipline of English, we often find American literature inflected by the varying theories and attendant technologies produced by the natural, human, and formal sciences alike. An inquiry into the intersection of American literature and the philosophical questions that emerge out of scientific disciplines will allow us a different and often marginalized vantage from which to view a range of critical and creative literary works. We will read across scientific discourses, touching down upon the philosophy of physics, the history and philosophy of mathematics, biological theory, and cybernetics, the last of which served to ground contemporary information theory. In the spirit of interdisciplinary research, then, this course brings together a number of different foci to view American literature in an alternatively rigorous light. And, to be clear, in this course we will not be "doing science," but rather we will interrogate the hard philosophical questions that emerge out of these disciplines to see how such questions are also active in the work of both modern and postmodern American writers, most notably Walt Whitman, Ezra Pound, Gertrude Stein, and Charles Olson. Likewise, we will read selections by Rene Descartes, Sir Isaac Newton, Albert Einstein, Werner Heisenberg, and Norbert Wiener. In due course, we will also consider critiques of scientific disciplines, giving special attention to the work of Michel Foucault.

AENG226 The Coming of Age Novel
10364 TTH 08:45AM-10:05AM Casto,William

In this course we will cover a series of novels in the tradition of the *Bildungsroman* - or "novel of education" that traces the coming-of-age of its protagonist. We will examine how social differences of race, class, gender, and culture shape the narrative form of the works as well as the literary traditions within which each work was authored. Themes and traits, such as journey of discovery, childhood innocence, horrors of maturation, education, etc. of the genre will also be considered. Texts read may include: Austen's *Mansfield Park*, Bronte's *Jane Eyre*, Wright's *Black Boy*, Joyce's *A Portrait of the Artist as a Young Man*, and Twain's *The Adventures of Huckleberry Finn*.

AENG226 The Twentieth Century African Novel
10366 MWF 09:20AM-10:15AM Mullen,Darcy

According to historian Basil Davidson, “the history of Modern Africa... is a history of great modern dramas: of conflict and courage, sorrows and setbacks, stubborn progress. These dramas of [Africa] have lain at the very heart of the world we know.” Since the mid twentieth century, the wide-range of texts that comprise African Literature have indeed provided perspectives on global conditions, creating a complex discourse that is specific to individual cultural origins and narrative traditions. This course will attempt to provide a survey of that matrix of cultural and narrative traditions while interrogating some of the novels that have received global notoriety since the middle of the twentieth century, as well as the novel as a sociopolitical form. Possible texts may include those by Achebe, Nguigi, Head, Gordimer, Coetzee, Kourouma, Armah, Sembene, el Sawadi, Tutola and Mda.

AENG240 Growing Up in America
3254 TTH 02:45PM-04:05PM Dwedney,Tristan J
11710 MWF 11:30AM-12:25PM Rizzo,Christopher B
11858 TTH 08:45AM-10:05AM Sodano,Joel P
11906 MWF 12:35PM-01:30PM Wittman,Aaron M
12596 MWF 10:25AM-11:20AM Ssendawula,Alissa
14606 MW 02:45PM-04:05PM Mallory-Kani,Amy
14700 TTH 08:45AM-10:05AM Hardy,Lucas D

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

AENG240Z Growing Up in America [Writing Intensive]
11464 TTH 08:45AM-10:05AM Kearns,Rosalie
11466 MW 02:45PM-04:05PM Thompson,Aidan P

This is the writing-intensive version of AENG 240.

AENG240Z Growing Up in America
11468 MWF 09:20AM-10:15AM Bartlett, Joshua C

“This life has been a test. If it had been an actual life, you would have received instructions on where to go and what to do.”

The first (and only) season of *My So-Called Life* came to an end on January 26, 1995 with the episode “In Dreams Begin Responsibilities”. In its brief life (19 episodes in all), MSCL dealt deeply and sensitively with issues ranging from sexual identity and body image to school violence and drug and alcohol use/abuse. As Michele Byers writes, “it was one of those rare TV shows that skillfully navigated a landscape that was intensely intimate and familiar. If the show felt real to so many fans and viewers, that’s because it created a world we knew: one populated with people from a wide range of backgrounds who were grappling with the same issues, or similar ones, as we were”. Yet MSCL resists definition as an “issues” show or one full of “very special episodes”. At its core, rather, MSCL is (as the title indicates) simply “about” this thing or event we call “life”; as Joss Whedon (creator of *Buffy The Vampire Slayer*) argues, the show “captured the momentous minutiae of adolescent life with such precision that it’s painful for me to think of even now... [N]o show on TV has ever come close to capturing as truly the lovely pain of teendom as well as *My So-Called Life*”.

In considering the idea and the theme of “growing up in America”, then, we will use MSCL as our primary text. Through careful viewing of each episode, we will critically evaluate both the “issues” of the show and the ways in which it attempts to represent the everyday experience of childhood and young adult life. Via class discussion and written assignments, we will interrogate these efforts as well as our own relationships to the “life” MSCL presents. Time permitting, we may also look at various television and film precursors to MSCL and/or at the influences the show has had on popular culture since the mid-1990s. While some episodes will be viewed (in part or in full) during class time, most will require you to view them (at least once) outside of class. Course readings will be drawn from *Dear Angela: Remembering My So-Called Life* (edited by Michele Byers and David Lavery), a collection of fourteen critical essays on the show such as: “Their So-Called Scene: Uses of Popular Music in *My So-Called Life*”, “Jordan Catalano/Brian Krakow: Masculinity in the ‘Alternative’ 90s”, “My So-Called Queer: Rickie Vasquez and the Performance of Teen Exile”, and “Saving Our So-Called Lives: Girl Fandom, Adolescent Subjectivity,

and *My So-Called Life*". Additional readings will include relevant articles from both academic and popular culture. Course requirements will include a variety of writing assignments (viewing journals, critical/evaluative responses, personal essays, creative writing, revisions, etc.) as well as regular attendance and participation in class discussion.

AENG242 Science Fiction
17021 TTH 08:45AM-10:05AM Belflower,James K

The development of science fiction and the issues raised by it. Authors include such writers as Asimov, Clarke, Heinlein, Huxley and LeGuin.

AENG261 American Literary Traditions
10524 TTH 01:15PM-02:35PM Chu,Patricia E

Introduction to representative works in the American literary tradition, emphasizing major developments in American literature. In this course we will focus on changes in the way American writers understood and expressed their relationships to their co-habitants, to their fellow citizens and to the nation. We will explore the way American literature has developed in style and genre from the pre-Revolutionary period to the end of the 20th century. Students should expect exams, quizzes and short writing assignments and to purchase both a large anthology and a course packet.

AENG291 British Literary Traditions I: From the Anglo-Saxon Period through Milton
9980 TTH 05:45PM-07:05PM Bale,Rebecca R

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

AENG295 Classics of Western Literature
9982 MWF 10:25AM-11:20AM Garrott,Harry D

Introduction to classics of western literature, emphasizing foundational works for literary study by tracing the evolution of Anglophone modern literary genres from Homeric epics. May be repeated once for credit when content varies.

AENG 295 Classics of Western Literature: The Outsider in Crisis
12398 TTH 11:45AM-01:05PM Maturro,Richard

A study of central characters in major works of Western literature who, by chance or design, find themselves at odds with the rest of their society, traced through ancient epic, Greek tragedy, Shakespeare, and the novel and short story.

AENG300W Expository Writing
3258 TTH 08:45AM-10:05AM Ratiu,Iuliu E
3260 TTH 10:15AM-11:35AM Hill,Jennifer A
14526 MW 04:15PM-05:35PM Clerico,Bethany Aery

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

AENG300W Expository Writing: Writing (About) Nature
3256 MWF 11:30AM-12:25PM Bartlett, Joshua C

Writers throughout history have displayed particular fascinations with both the idea and the content of the natural world. They have "used" nature not only as subject material but also as a source of sustained

inspiration and as a supplier of powerful metaphor. What do writers mean, however, when they talk about “nature”? What are the implications and responsibilities—personal, political, and ethical—inherent in writing about the natural world? What are the possibilities of what we might call “environmental” or “nature” or even “green” writing—and what are the techniques that contribute to its success? This course in expository writing will attempt to address these and other questions through a focus on the practice of writing about nature, the natural world, and environment. We will examine texts by authors such as Henry David Thoreau, Annie Dillard, and Jack Kerouac, and classes will be devoted to discussions of these readings as well as to critique and revision of student writing. Writers will be encouraged to explore a variety of written forms, from personal narratives and poetry to travel accounts and editorial arguments, over the course of the semester. Assignments will include several extended pieces of writing as well as frequent short writing exercises. Regular participation in both class discussion and critique sessions will be expected.

AENG302W Creative Writing
12400 TTH 04:15PM-05:35PM

[Permission of Instructor]
Noel, Tomás Urayoán

In this course, we will use the process-based workshop format to explore the conventions and the outer limits of genre. Working from and against fixed genre categories (fiction, poetry, creative nonfiction), we will explore a wide array of modern/postmodern and contemporary literatures, guided by two anthologies: *Postmodern American Fiction: A Norton Anthology* (eds. Paula Geyh, Fred G. Leebron, and Andrew Levy; Norton, 1997) and Joris and Rothenberg's *Poems for the Millennium, Vol. 2* (University of California, 1998).

The objective of the workshop is to allow us to hone our skills as readers and writers of literature by engaging with and responding to a variety of styles and approaches. One half of the semester will be devoted to fiction and the other to poetry (both terms should be understood in a broad sense!). Each student will be expected to present his or her writing to the workshop at least three times during the semester, and to submit a final dossier of at least 15 pages of original writing along with a poetics statement (3-5 pages).

As we work on drafts and revisions, we will refer to *The Writer's Notebook: Craft Essays from Tin House* (Tin House, 2009) and Ron Padgett's *The Teachers and Writers Handbook of Poetic Forms* (Teachers and Writers Collaborative, 2000, 2nd edition). In an effort to maintain a self-reflexive writing practice, we may also attempt some programmatic/prompt-based and/or collaborative work.

Throughout, we will strive for a holistic understanding of writing, reading, and revision, and we will stress the ability to think critically about our creative work in the context of a particular literary project *and* as part of a learning/writing community.

Since a workshop is a writing community, attendance is essential, as is a willingness to respond (supportively, critically, with an open mind) to a variety of styles and aesthetics. To be considered, please email 3-5 pages of your creative writing, along with a list of any other writing courses you have taken, your major area of study, reasons you want to take this class, and anything else you feel is relevant, to Professor Noel at: tunoel@albany.edu. Prerequisite: permission of instructor.

AENG302W Creative Writing
12402 MW 02:45PM-04:05PM

Peters, Michael J

In a 1967 lecture, the fictioneer John Barth suggested I think the wise artist and civilian will regard [experimental or “intermedia” works] with the kind and degree of seriousness with which [one] regards good shoptalk: [They'll] listen carefully, if noncommittally, and keep an eye on [their] intermedia colleagues ... they may very possibly suggest something usable in the making or understanding of such works.

This class is for the student who wishes to read and experiment with a variety of writing. It will be an introduction to the language arts by a number of formal means—poetry & fiction, certainly, but with additional “intermedia” possibilities, including images and sound in the electronic, digital, or physical formats of the arts (literary and other). In addition to writing, reading will also be mandatory to understand the history and practice of artistic expression as well as the variable uses of form. Investigations of art works embedded within different cultures—such as Mayan, Elizabethan, or “American” writing—at different times and places will provide insights into how art forms are made and interpreted. As the student's historical awareness of process and procedure is intensified, they will, at the same time, engage in the act of creative writing with relevant assignments that will elucidate their research through the act of writing. Weekly writing assignments will culminate in two major “creative” projects. Being able to

recognize the predictable differences—and more importantly the essential overlap—between “creative” and “critical” thinking will equip the student with a flexible, open knowledge system constructed to engender discoveries in all of their future work. Open enrollment.

AENG305Z Studies in Writing about Texts [Reserved for English Majors]

10526	MWF	09:20AM-10:15AM	Hanifan, Jil E
10530	MWF	11:30AM-12:25PM	Hanifan, Jil E

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

**AENG305Z Studies in Writing about Texts: “Critique and the Sonnet”
[Reserved for English Majors]**

10528	TTH	11:45AM-01:05PM	Cable, Lana
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This course takes a close look at what makes the poetic form of the sonnet, first introduced by Francesco Petrarca, so fascinating and yet so demanding that English language poets from Geoffrey Chaucer to Jason Schneiderman should treat it as worthy of their utmost intellectual and creative attention. Placing our greatest emphasis on English Renaissance poets including (but not limited to) Shakespeare, Donne, Herbert and Milton, we will explore multiple theoretical and critical perspectives on the sonnet. We will learn about sonnet form and its variations, how the form relates to a sonnet’s argumentative structure, and what the rise of sonnet writing as a poetic tradition means in the context of English literary and cultural history. We will examine sonnet sequences and their place in literary history, touching as needed on the lives of individual sonneteers. Our studies will begin and end with attention to contemporary sonnet writers whose contributions to the tradition demonstrate both their reliance on it and their departures from it, further deepening our understanding and developing our interpretive acuity. We will discover how poets have used the sonnet to examine sexual politics, ethics and social relations, religious, political, and literary controversy. We will experience the sonnet as an instrument of intellectual analysis and problem solving, of moral and spiritual inquiry, of aesthetic or philosophical speculation, and of development in personal identity. By the end of the course, students may expect to read and write with expertise and critical confidence about multiple aspects of this major literary form. In addition to reading and participating in class discussion, requirements include short writing exercises, composition of at least one original sonnet, group and individual class presentations, and critical papers of varied lengths that include a final paper of 12-15 pages. Required book: Phyllis Levin, *PENGUIN BOOK OF THE SONNET* (Penguin) ISBN 0-14-058929-5

AENG305Z Studies in Writing about Texts [Reserved for English Majors]

10532	MW	05:45PM-07:05PM	Kuiken, Kir A
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This semester we will read Mary Shelley’s 19th century novel *Frankenstein* closely, paying attention to the detail and breadth of issues that the text raises, from questions about the relationship between ethics and science, to the anxieties that the text invokes about political revolution, to questions about the position of women in relation to (the possibility of) sexual liberation. We will also explore some of the texts that Shelley’s novel alludes to (such as Milton’s *Paradise Lost*) and then turn to the many 20th and 21st century interpretations of the text—Marxist, feminist, “deconstructionist”, historicist etc.—in order to explore how these readings privilege certain questions and aspects of the text, and why. Our tasks will be at once to evaluate the cogency and persuasiveness of these readings, show how they might conflict or disagree, and begin to establish our own position on the text in relation to their arguments. We will then turn to more contemporary literary and filmic allusions to *Frankenstein*, including Gibson’s *Neuromancer* and the film *Bladerunner*, to explore how these interpretive stances are already implied in the way a text or film is created or framed. Assignments will include several papers, and a final scholarly research essay.

AENG310 Reading and Interpretation in English Studies: Regarding Pity
11428 TTH 04:15PM-05:35PM Shepherdson,Charles

This course will explore the question of pity in the context of literary and cultural theory. "Pity" is an emotion that is closely connected with a number of other concepts, and the Western tradition includes a series of famous pairings: pity and fear, pity and shame, pity and law, pity and suffering, pity and trauma or atrocity, pity and witnessing, etc. This course will explore these dynamics, starting in the ancient world and moving through the nineteenth century to contemporary cultural theory. Students will produce an annotated bibliography and a 20-page research paper. Prerequisite: C or better in Eng 210.

**AENG310 Reading and Interpretation in English Studies:
African American Literary Theory and Cultural Criticism**
17368 TTH 10:15AM-11:35AM Thompson,Lisa B

During the semester students will become familiar with many of the major debates and themes in African American literary theory and cultural criticism as well as discuss the discipline's emergent trends. In order to give participants broad exposure to the field we will assess the contributions and influences of selected critics, scholars and cultural producers. By reading key critical and theoretical essays we will map the development and formalization of African American literary and cultural studies. We will analyze such issues as the role of the black author, the race for theory, black feminism, literary aesthetics, black cultural studies, and black queer studies. Also our discussion of primary texts as "case studies" will allow us to engage the issues, ideas and questions the scholarship raises as a way to examine how theories are used in praxis. Authors under consideration include: W. E. B. DuBois, Nella Larsen, Ralph Ellison, Ann Petry, Amiri Baraka, Barbara Christian, Trey Ellis, Valerie Smith and Dwight A. McBride. Besides participating in a group presentation students will write critical essays and take a midterm examination. Prerequisite: C or better in Eng 210.

AENG331 Literature of the Earlier Renaissance
17466 MWF 9:20AM-10:15AM Williams,Karen S

Examination of various forms that developed and flourished in England during the 16th century: prose, narrative and lyric poetry, and drama (exclusive of Shakespeare). Attention to classical and continental influences, the historical background, the legitimation English, and the power of individual texts. Major figures may include More, Wyatt and Surrey, Sidney, Marlowe, Spenser, and Jonson. Cannot be taken by students who have received credit for A ENG 422.

AENG334 19th Century British Literature
13674 TTH 07:15PM-08:35PM Shepherdson,Charles

This course is a survey of the "long" 19th century in English literature, and will be mostly based in poetry. We begin with a few exemplary 18th-century works, and cover a number of literary movements in Romantic and Victorian literature, together with some developments in early Modernism, especially the Symbolist and Imagist movements. A major emphasis will be on the relation between literary movements, literary form, and the formation of subjectivity. There will be both a mid-term and a final exam. Students will write a final paper on a particular literary work.

AENG337 19th Century American Literature
11436 TTH 01:15PM-02:35PM Lilley,James D

This course traces the history of American romance from the early Republic to the Civil War. By examining how gothic tales, the sentimental novel, and the historical and frontier romance imagine the relationship between the singular and the common, we will explore how both the form and the content of these texts redefine what it means to belong in the emerging U.S. nation. With community and the common as our theme for the semester, the course will investigate how the literature of romance addresses such interconnected and interdisciplinary topics as dispossession, removal, representation, exclusion, and the state of exception. We will thus be interested in the ways that these texts work to both sustain and subvert the rules of membership governing specific racial, sexual, and national systems of community. Drawing on an assortment of cultural documents, we will study texts by authors such as Brockden Brown, Sansay, Neal, Irving, and Melville in a variety of contexts—from Andrew Jackson's Indian Removal Act to the science of phrenology, and from the Haitian revolution to the *Amistad* case. In

addition to short response papers and a take home exam, students will prepare a final paper in which they identify and research a specific cultural context that informs one of the texts and its aesthetic strategies.

AENG338 **20th Century American Literature and Culture**
17035 TTH 01:15PM-02:35PM Valentis,Mary B

This course looks at selected 20th and 21st Century American authors to trace major discursive shifts and cultural moments of that period including modernism, psychoanalysis, postmodernism, 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 texts will include Wharton's *Age of Innocence*, Fitzgerald's *Tender is the Night*, Hurston's *Their Eyes Were Watching God*, Faulkner's *The Sound and the Fury*, Nabokov's *Lolita*, Roth's *The Dying Animal*, and Tom Perrott's *Little Children*. Films, videos, and critical essays will supplement our readings.

AENG342 **John Milton and his Revolutionary World**
13676 TTH 02:45PM-04:05PM Cable,Lana

The poetry and prose of John Milton had an impact on the political and creative thinking of nearly every major writer in the western world since his time. This course will help you to understand the causes of that impact, as well as introduce you to significant critical issues that surround Milton's works. Close reading of his poetry and a selection from his extensive body of polemical prose will give you insight into the man himself: a radical thinker and iconoclast as well as a classically disciplined poet, who made a public commitment to fulfill his artistic promise by devoting his talents not only to literature but to political and religious reform. By the end of the semester you should be a competent reader of Milton with significant insight into his creative and political thought, able to analyze his language and write about his ideas with confidence and critical intelligence. You should also have gained a general sense of the major political, religious, social and philosophical issues with which Milton concerned himself, issues that helped to define the modern world and that remain subject to debate in the present day. Readings will include, but not be limited to Milton's *Sonnets*; *L'Allegro* and *Il Penseroso*; *Lycidas*; *A Mask Presented at Ludlow Castle (Comus)*; *Areopagitica*; *Paradise Lost*; *Paradise Regained* and *Samson Agonistes*.

Required book: Merritt Hughes, ed., *Complete Poems and Major Prose of John Milton* (Hackett) ISBN 0872206785

AENG343 **Dickens**
9996 TTH 02:45PM-04:05PM Craig,Randall T

This course studies the fiction of Charles Dickens. Works from throughout his career will be included. In addition to getting a sense of the fictional language and methods that enable one to identify a Dickens novel, we will try to understand the phenomenon of authorship, the status of the novelist, and the place of Dickens in the Victorian period. Among the titles from which texts will likely be selected are: *Oliver Twist*, *Nicholas Nickleby*, *The Old Curiosity Shop*, *Dombey and Son*, *David Copperfield*, *Bleak House*, *Hard Times*, *Little Dorrit*, *Great Expectations*, and *Our Mutual Friend*.

AENG343 **Herman Melville**
12406 TTH 05:45PM-07:05PM Greiman,Jennifer

Authors after Mid-18th-century: An intensive study of the work of Herman Melville, this course will focus on the diverse body of prose fiction that Melville produced during the decade between the publication of his first – and most popular – novel, *Typee*, in 1846 and that of his most enigmatic prose work, *The Confidence-Man*, in 1857. To read Melville's work during the 1840s and 1850s is to read an intense, encyclopedic, sometimes haunting, and sometimes hilarious re-imagining of the mid-19th-century U.S. itself. To read him in his own context, we will pair his stories and novels with selections of writing by his contemporaries; to consider his position in world literature more broadly, we will also read selections by his later critics and biographers. In addition to a course reader, the required texts (and editions) for this course will include: *Typee* (Penguin, ISBN#978-0140434880), *Moby-Dick* (Norton, ISBN#978-0393972832), *Pierre; or, The Ambiguities* (Penguin, ISBN# 978-0140434842), *Billy Budd & Other Tales* (Signet Classics, ISBN# 978-0451530813), and *The Confidence-Man* (Norton, 978-0393979275). The requirements for the course will include a heavy weekly reading load, short quizzes, a midterm, and two

papers.

AENG346 Studies in Shakespeare: Comedies
10536 TTH 11:45AM-01:05PM Brown,W Langdon

This course focuses on Shakespeare's comedies, including *Twelfth Night*, *As You Like It*, *Much Ado About Nothing*, *Comedy of Errors* and *A Midsummer Night's Dream*. While considering the plays in their cultural and performance context, we will probe their language, ideas, and structure. Students will be required to complete a short staged-reading project and two short papers, one concerning the experience involved in the performance project and the other a critical response to the plays.

AENG350 Contemporary Writers at Work
3262 TTH 04:15PM-05:35PM Brown,W Langdon

Students in this course read and discuss published work by selected authors appearing on campus in the New York State Writers Institute Visiting Writers Series. They meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors' works, but also about issues facing writers today. By considering a variety of genres, styles and approaches to writing process students in the course will better understand the craft of writing, the issues the writers engage and what it means to work as a writer in our world.

AENG351 Mass Culture, Media, and Performance
12408 TTH 04:15PM-05:35PM Valentis,Mary B

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

AENG355 Studies in Film: Film Negative: Noir Visuality, Language and Thought
12412 W 05:45PM-08:35PM Bell,Kevin M

This course concentrates on the cinematic idiom of Film Noir, thinking beyond its popular iconic reductions and moving into its theoretical investigations of anxiety, "identity" and irony. Acutely sensitive to questions of style and expressivity, the course tracks each film's dispersive treatment of pervasive social logics of recognition and value. Films and Texts TBA.

AENG357 Studies in Drama
12368 TTH 10:15AM-11:35AM Coller,Jonathan R

Examination of drama, with an emphasis on critical reading of dramatic literature. Topics to be discussed may include, among others: forms of drama; theories of drama; theatrical traditions; problems of production and dramatic interpretation. May be repeated once for credit when content varies.

AENG358 Studies in Poetry
11440 MW 05:45PM-07:05PM Byrd,Donald J

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.

AENG359 Studies in Narrative: *The Ends of Narrative*

17037 W 07:15PM-10:05PM

Cohen,Thomas D

As early as Oedipus Rex, the detective-king seeking to account for the pollution of Thebes finds that he was himself the contaminant, with the revelation leading to his own destruction—putting out his eyes and exiling him from the polis. This problem of a criminal invasion that puts the home itself in question (the homeland, eco, “nature”) pervades popular culture today and resonates in recent societal shocks or blows (9/11, Katrina, financial collapse, the revelations of “climate change” that put the future in question). The course will take two modernist masters in different media as its point of departure—Faulkner and Hitchcock—and examine how the figure of originary *crime* (including the crime of narrative) anticipates contemporary questions related to temporality, trauma, zoopolitics, and the “post-human.” In doing so we will explore how narrative, as it attempts to master memory and trauma, produces counter-logics that exceed itself--interruption, apocalypics, disappearance, collapse--and how these inform current political imaginaries. The course requirements will involve close preparation of reading assignments, short presentations, and two papers (a mid-term and final).

**AENG366 Critical Approaches to Ethnicity in Literature: Asian American Literature
[Crosslisted with AWSS 366]**

8972 TTH 10:15AM-11:35AM

Chu,Patricia E

This course will trace the changing concerns and literary strategies of Asian American literature in major works from the 1950s to the present. Students will read novels, short stories, and non-fiction, including history, political essays and legal arguments. Students should expect a heavy reading load, quizzes, short writing assignments and papers or directed essays (approx. 20 pages of critical writing) over the semester. Students who have taken 205Z will be the best prepared for the demands of this course.

**AENG367 The Jewish Literary Imagination
[Cross listed with AJST 367]**

11500 TTH 02:45PM-04:05PM

Berkowitz,Joel

Ever since his astonishing literary debut, at the age of 26, with *Goodbye, Columbus* in 1959, Philip Roth has been one of the brightest stars on the American literary scene. That first collection set the stage for half a century (so far!) of influential and often controversial novels and other writings. Roth established himself as an *enfant terrible* with his frank and often hilarious treatment of sexual matters; his characters frequently get entangled in escapades that would make the writers of *American Pie* blush. At least as scandalously, Roth attacks many other sacred cows: the Jewish establishment, conventional morality, and the place of Israel and the Holocaust in American life.

Overlooked in such a characterization are many other central themes and achievements of Roth's writing. Critical of certain aspects of American society, he also has written as lyrically about America as any writer since Walt Whitman, and constantly reminds us of an American ideal that is more idea than fact. He is a relentless seeker after deep truths, often turning himself—frequently in the form of alter-egos like Nathan Zuckerman and David Kepesh—inside out in the process. Just as relentlessly, Roth experiments inventively with narrative. And his work chronicles both the beauty of the human body in its prime, and the cruel, inevitable decay of one's physical life in the inexorable march toward the cemetery.

This course will survey Roth's career by examining a selection of Roth's most important fiction. We will also explore important influences on Roth, and his impact on his age, by examining related materials: fiction and non-fiction by writers who have influenced Roth, including precursors like Henry James, Anne Frank, and Bruno Schulz, and contemporaries like Bernard Malamud, Saul Bellow, and Mordecai Richler; articles that place Roth in historical context; interviews with Roth; and fiction by writers Roth has influenced, including Howard Jacobson, Shalom Auslander, and Elisa Albert. The course grade will be based on class participation, short written responses to the readings, an in-class presentation, and a term paper.

**AENG368 20th Century American Women Writers
[Crosslisted with AWSS 368]**

3264 MWF 11:30AM-12:25PM

Craig,Allison V

The University at Albany Undergraduate Bulletin for English Studies describes Eng/Wss 368 Women Writers as “Selected works of English and/or American women writers in the context of the literary and cultural conditions confronting them” such that “The course focuses on the development of a female tradition in literature and on the narrative, poetic, and/or dramatic styles of expression, voice and values

of women writers." This particular course is designed to be a survey of 20th century American women writers.

Part of our inquiry this semester will be to examine what "a female tradition in literature" means in the context of 20th century women writers, and especially looking back with our still nascent 21st century perspective. We will try to understand the literary "styles of expression, voice and values of women writers" of the 20th century and, just as if not more interestingly, question the assumptions, expectations, and stereotypes that are attached to the very category of "woman writer" and "women's writing." And as if that were not complicated enough, we will raise questions about what it means to be a women writing in America (as American?) in the 20th century.

To reiterate, this is a *survey* of 20th century American women and by no means does it purport to be inclusive or comprehensive. Thanks to the *Aunt Lute Anthology of U.S. Women Writers*, we will be able to read a far more inclusive list of authors than in decades past, but as with all literature, who counts as a writer is contingent upon historical and cultural exigencies. We will try to address these exigencies throughout the term, and students will have a chance to challenge, broaden, and deepen our understanding of women's writing with their own perspectives and interventions. In addition to the *Aunt Lute Anthology of U.S. Women Writers, Vol. Two: The 20th Century*, other course texts will include Edith Wharton's *The House of Mirth*, Toni Morrison's *Beloved*, and Linda Hogan's *Solar Storms*. Course assignments will include daily quizzes, weekly postings on Blackboard, which may include mini-research projects, a group presentation, a mid-term exam, a final take-home exam, and a final term project.

AENG372 Transnational Literature: The Caribbean Imagination and American Literature
11444 MWF 01:40PM-02:35PM Clerico,Bethany Aery

This course examines the role the Caribbean has played in the literary imagination of U.S. writers, with an emphasis on their representations of transnational connections across the Americas. We will consider the historical contexts surrounding the production and reception of a Caribbean presence in 19th and 20th century literatures, and how that presence aided in the construction of national and transnational identities. Students will consider how the investigation of transnational traces within a literary history can invigorate their understanding of racial, cultural, regional, and national boundaries. Literature includes works from Martin R. Delany, Harriet Beecher Stowe, Charles Chesnutt, Zora Neale Hurston, William Faulkner, Toni Morrison, and Junot Diaz. Critical readings may include Benedict Anderson, Franz Fanon, Jamaica Kincaid, Alejo Carpentier, Jose Marti, Edouard Glissant.

AENG373 Literature of the Americas
17039 MWF 10:25AM-11:20AM Griffith,Glyne A

This course will engage a comparative analysis of selected prose fiction and non-fiction produced by Caribbean, African American and Latin American writers on topics such as bondage and freedom, national belonging and un-belonging, and alienation and self determination in the Americas. Our critical examination of narrative structure and strategy, and the historical and ideological concerns revealed by the subject matter will be contextualized by additional reading of selected critical and theoretical texts.

AENG374 Cultural Studies: Mystery and Detective Fiction
13680 TTH 04:15PM-05:35PM North,Stephen M

This course will examine the kinds of "cultural work" done by one of the most durable and prolific genres of popular writing in English, mystery and detective fiction. Is it, as critics like Dennis Porter (*The Pursuit of Crime: Art and Ideology in Detective Fiction*, 1981) have charged, relentlessly conservative, a literature "of reassurance and conformism"? Or does it present other possibilities—to "challenge normative notions of gender" (Catherine Ross Nickerson, *The Web of Iniquity: Early Detective Fiction by American Women*, 1998), say, or to subvert "common Euro-American ideological and literary expectations" (Stephen Soitos, *The Blues Detective: A Study of African American Detective Fiction*, 1996)? Readings will focus on both historical context and contemporary practice, and will feature the fiction of such writers as Edgar

Allan Poe, Arthur Conan Doyle, Mary Roberts Rinehart, Dashiell Hammett, Raymond Chandler, Sara Paretsky, and Walter Mosley. And while the course will deal primarily with print forms, our consideration of contemporary practice may include films (e.g., *Devil in a Blue Dress*) or television (e.g., *Nero Wolfe*).

AENG390 Internship in English [Permission of Instructor]
3266 F 01:40PM-02:35PM Yalkut,Carolyn

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

Admission requirements: junior or senior English major status. 3.0 GPA in English, 2.5 GPA overall. Application deadline: rolling, throughout Advance Registration. Applications are available outside HU 317.

AENG399Z Honors Seminar: Early African-American Female Spirituality
9624 TTH 04:15PM-05:35PM Arsic,Branka

The class will focus on the formation of African–American female spirituality. By examining the first African/American women philosophers we will try to determine not only the ways in which they differed from other early American female thinkers – both Anglo- and Native American – but also the ways in which, by negotiating African and Christian spiritualities, they formulated original philosophical statements. Readings include: Phillis Wheatley, Rebecca Proten, Sojourner Truth, Maria Stewart and Jarena Lee. Secondary literature: Henry Louis Gates, Jr., *The Trials of Phillis Wheatley*; Stephanie E. Smallwood, *A Middle Passage from Africa to American Diaspora*. [Permission of Instructor]

AENG402Z Advanced Writing Workshop [Permission of Instructor]
10540 W 02:45PM-05:35PM Tillman,Lynne M

This course is an advanced, intensive writing workshop. In order to be considered, each student will be expected to have already taken one writing course. Each student will write three pieces during the semester. These will be read and discussed, constructively and thoroughly, by the workshop. The goal of our writing and reading is to make each student more sensitive to and aware of issues in writing -- as readers and writers -- and to make our efforts in writing more effective. To this end, in addition to writing stories and reading colleagues' work, students will read fictions by various authors -- Denis Johnson, Delmore Schwartz, Grace Paley, Anton Chekhov, Flannery O'Connor, Jean Rhys, Ernest Hemingway, Franz Kafka, George Saunders, Lydia Davis. Their stories will enable us to investigate fictional devices and all of the elements involved in writing stories. We will discuss the complexity of narrative; character; point(s) of view; time in narrative; word choice; order, and structure. Participation in the workshop is extremely important. This is a permission by instructor only course. To apply for entry, each student must submit a writing sample – prose fiction – of no more than three pages (750 words). Please email to: Tillwhen@aol.com. In addition, please indicate the writing courses you have taken; your year and major; and why you want to take this workshop. Prerequisite: Eng 202Z or Eng 302Z; and permission of instructor.

AENG410Y Special Topic in Contemporary Theory: Literature and Community
17040 MW 02:45PM-04:05PM Kuiken,Kir A

This course will explore key theoretical and literary texts that attempt to define the relationship between the imaginative space of the literary and the imaginative space of the construction of community—initially defined as the idea of a shared project or being-in-common. What kind of relationship exists between these two domains; how does literature help define and shape one's conception of community; and what are the consequences of such shaping? We will begin our exploration of these questions by reading key 18th and 19th century texts by Schiller and other Romantic writers who try to define the role of art and

prospect before him, in the lives of those who were once regarded as the prodigies of their generations... [T]heir wor[l]dly pilgrimage will seem only an unvaried routine of study, fasting and prayer, succeeding each other after measured intervals... Though [a reader] may find here and there a spot somewhat fresher than the rest,—perchance a green leaf or a delicate blossom, it will only excite a momentary surprise at its appearance in such a place, and the general aspect will be to him, that of an interminable regularity on which the eye loves not to repose.

Samuel Kettell, *Specimens of American Poetry* (3 vols., 1829, 1:1-2)

The New-Englander of the seventeenth century was indeed a typical Puritan; and it will hardly be said that any typical Puritan . . . was a poetical personage. In proportion to his devotion to the ideas that won him the derisive honor of his name, was he at war with nearly every form of the beautiful. He . . . believed that there was an inappeasable feud between religion and art; . . . the duty of suppressing art was bound up in his soul with the master-purpose of promoting religion. He cultivated the grim and the ugly[,] . . . was afraid of the approaches of Satan through the avenues of what is graceful and joyous[,] . . . and [was] inclined to measure the holiness of a man's life by its disagree-able-ness. In the logic and fury of his tremendous faith, he turned away utterly from . . . the pleasures and embellishments of society; because these things seemed only "the devil's flippery and seduction" to his "aesthetic soul, aglow with the gloomy or rapturous mysteries of his theology."

Moses Coit Tyler, *A History of American Literature* (2 vols., 1878, 1:264-65)

Distant and more modern assessments such as these of seventeenth-century Puritan Calvinistic influences on the shape of American culture have hardly made contemporary readers eager to learn more about either the thought and ways of America's earliest English settlers or how their thought exerted an influence on American culture into the early nineteenth century—and beyond. This course explores the influence of American colonial intellectual, religious, and cultural life on the shaping of later American life and letters. The particular emphasis of readings and discussions will be on the positions of selected writers from the late eighteenth century through the mid-nineteenth century who assimilate the Calvinist and democratic impulses of colonial and revolutionary America in order to either extend or resist those impulses in their own aesthetic, political, and religious practices, in a framework where, for the purpose of this course, "practice" will be broadly construed.

Readings for the course will be drawn from a variety of forms (poetry, fiction, and non-fiction prose [including autobiography, history, and homiletics]) as our discussion progresses through two of the several periods into which American literature and history are traditionally divided: *Colonial* (roughly 1620 to 1770) and *Early National and Romantic* (roughly 1770 to 1865) *American Life and Letters*. Some of the writers featured may already be well-known to participants (Bradstreet, Edwards, Franklin, Emerson, Hawthorne, Thoreau, Whitman, and Dickinson, for example), while others (the Puritan historians William Bradford and John Winthrop and poets Michael Wigglesworth and Edward Taylor, Transcendentalist Margaret Fuller, and the early realist Rebecca Harding Davis, for example) will likely be less familiar. Requirements for all participants include their completion of a substantial body of reading and *active* participation in the life of the course; in addition, there will be mid-term and final examinations and at least three unannounced in-class writing assignments. The required books for the course are volumes A and B (package 1) of the *Norton Anthology of American Literature*, seventh edition, ed. Nina Baym et al (New York: W.W. Norton Co., 2007); ISBN 978-0-393-92993-5. Prerequisite: C or better in Eng 210.

AENG449Y Anglophone postcolonial African and Caribbean writing

17041 MW

04:15PM-05:35PM

Joris,Pierre

This course intends to give those interested in world literature a broad introduction to some of the seminal texts of contemporary writing in several genres (fiction, poetry and the essay), while comparing these English-language texts to several books from the African & Caribbean francophone post-colonial domain. We will read African writers such as Chinua Achebe, N'gugi wa Thiongo, Nuruddin Farah, Fatima Mernissi and Kateb Yacine, as well as Caribbean writers such as Edward Kamau Brathwaite, Aimé Césaire and Edouard Glissant, as well as a range of theoretical material on post-colonial literature and culture. The aim of the course will be to come to an understanding of the differences the imposed colonial languages caused in the elaboration of a postcolonial literature in the English and French respectively. Prerequisite: C or better in Eng 210.

AENG450Y Writing About Love and Loss

17042 TTH 01:15PM-02:35PM

Berman,Jeffrey

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

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

AENG450Y Playwriting

17043 TTH 11:45AM-01:05PM

Thompson,Lisa B

This playwriting workshop will introduce students to the different theatrical formats including solo shows, one-acts, ten-minute and full-length plays. We will explore topics such as character development, dialogue, monologues, conflict and setting. Besides completing a series of writing assignments, students are expected to engage in a variety of in-class writing exercises as well as do table readings of each other's work. The course will also cover professional development and participants will read essays about the writing and re-writing process in theater. We will also devote time to reading and discussing the work of a variety of contemporary playwrights. Authors under consideration include: Anne Lamott, David Mamet, Janet Neipris, August Wilson, Cherríe Moraga, Neil Simon, Lajos Egri, Wendy Wasserstein, Tennessee Williams and Jessica Hagedorn. Prerequisite: C or better in Eng 210.

AENG450Y Topics in Writing Studies: Tutoring & Writing [Permission of Instructor]

17154 MW 02:45PM-04:05PM

Fitzpatrick,KellyAnn

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. Despite the 400 level designation, the course is intended for sophomores and juniors who will be eligible to apply for positions as tutors in the University Writing Center upon successful completion of the course. Non-English majors are also welcome. (Permission of the Instructor required. Please email kf3166@albany.edu if interested.)

AENG499 Thesis Seminar II

9838

ARRANGED

Arsic,Branka

Continuation and completion of thesis begun in Eng 498. The thesis will be reviewed and evaluated by an honors committee. Prerequisite: C or better in Eng 210 and Eng 498.