

Spring 2008

English Courses & Descriptions

Updated: January 18, 2008

AENG100Z Introduction to Analytical Writing

[Open to Freshmen and Sophomores Only]

6958	TTH	08:45AM-10:05AM	Colton-Heins, Alyssa
6959	MWF	11:30AM-12:25PM	Chirila, Alexander
8065	MWF	10:25AM-11:20AM	Stevens, Diane

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 Freshmen and Sophomores Only]

2170	MWF	10:25AM-11:20AM	Kearns, Rosalie
2171	MWF	09:20AM-10:15AM	Casey, Erin
2172	TTH	11:45AM-01:05PM	Truitt, Sam
6257	MWF	12:35PM-01:30PM	Chirila, Alexander
8063	MWF	11:30AM-12:25PM	Chepaitis, Barbara
9394	MWF	09:20AM-10:15AM	Chepaitis, Barbara

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

2173	MWF	01:40PM-02:35PM	Needham, Tara
2174	MWF	12:35PM-01:30PM	Izumi, Katsuya
2175	TTH	02:45PM-04:05PM	Crawford, Marlene
2176	TTH	08:45AM-10:05AM	Mason, John
2177	MWF	08:15AM-09:10AM	Matturro, Richard
2178	MWF	11:30AM-12:25PM	Needham, Tara

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

AENG144 Reading Shakespeare

2179	MWF	10:25AM-11:20AM	Matturro, Richard
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Introduction to Shakespeare, with emphasis on developing critical skills and reading strategies through detailed study of the plays, from early comedies to later tragedies and romances. Recommended for first-year students and non-English majors. No prior knowledge of Shakespeare is required.

AENG205Z Introduction to Writing in English Studies

6392	MWF	09:20AM-10:15AM	Hanifan, Jil E
6481	TTH	01:15PM-02:35PM	Jung, Anne
6650	MWF	08:15AM-09:10AM	Wilkie, Robert Section Cancelled
7617	TTH	10:15AM-11:35AM	Mason, John
7618	MWF	10:25AM-11:20AM	Craig, Allison

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

AENG205Z Introduction to Writing in English Studies: Monsters and their Makers
6421 TTH 04:15PM-05:35PM Murakami, Ineke

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

AENG210 Introduction to Writing in English Studies
2180 TTH 02:45PM-04:05PM Weber, Steven

This course will explore the status of truth within the literary text. To that end we will examine various ways of thinking about truth (mythological, religious, scientific, emotional, etc.). Throughout the course we will be interested in practices that affect our understanding of truth: confession, lying, promising, keeping secrets, believing, rebelling, etc. Readings: Agamben, Barthes, Deleuze, Derrida, Foucault, William James, Kafka, Nancy.

AENG210 Introduction to Writing in English Studies
2181 TTH 11:45AM-01:05PM Elam, Helen Regueiro

This course will not presume to "go" anywhere fast, on the premise that "literature" overwrites critical "approaches." The course will deal with literature as a "problem" that criticism cannot fully address. If you are a common-sense-bound, express-lane type, be prepared for something very different. Some readings will be difficult, others fun, all connected to a problem the nickname for which is literature. Midterm, in-class essay (with questions given in advance), 10-pp paper.

AENG210 Introduction to Writing English Studies
2182 TTH 10:15AM-11:35AM Greiman, Jennifer
2183 TTH 01:15PM-02:35PM Greiman, Jennifer

This course will approach the discipline of English Studies by asking the question, "what does reading do?" By posing this question in different ways over the course of the semester, we will examine the strategies of reading that define central problems and debates within the field of English Studies. For example, we will consider the strategies of reading closely, reading historically, and reading critically as a way to examine how different theorists and critics have defined the relationship of aesthetics, history, and politics in literary studies. Our texts will include works of theory, criticism, fiction, poetry, and film (at least). However, in order to frustrate easy divisions between the "literary" and the "theoretical," I've chosen to phrase our central question strategically -- "what does reading do?" -- so that we can locate and articulate both the "ornamental" and the "instrumental" features in each of our texts, reading theory as literature and literature as theory. Course requirements will include: participation, two-three short papers, a midterm, and a final paper.

AENG210 Introduction to English Studies
7619 MW 02:45PM-04:05PM Byrd, Donald J

This course will focus on close readings of Shakespeare's *The Winter's Tale*, Herman Melville's *Moby Dick*, and the poetry of Charles Olson. In the process the student will be introduced to the methods of English studies and the theories of literary criticism. Students will be required to produce substantial essays on each of the authors studied.

AENG222 World Literature
6258 MWF 01:40PM-02:35PM

Xu, Kai

Chinese Literature in Translation: The main objective of this course is to examine the long tradition of Chinese literature, from its genesis to the 20th century, looking into the diversities and richness of this tradition while tracing its dramatic historical changes. The focus of the course is on the important literary schools in history, classical writers and their works. We will study classic Chinese fiction and poetry, and also make excursions into some important social and philosophical writings. A combined method of lectures, classroom discussions, and movie/video entertainment will be employed to help the students to form a general picture of the development of Chinese literature. In this course, students are expected not just to learn the long and rich tradition but, more importantly, to reconstruct it through the texts they are to read and papers they are to write. All course materials are in English, and close reading of all the texts is encouraged in this course.

AENG226 Focus on Literary Theme, Form or Mode

Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies. For Spring 2008, we will be offering seven options. What follows are the specific topics and descriptions for each section:

AENG226 Women's Futuristic Dystopic Novels

2184 MWF 09:20AM-10:15AM

Case, Menoukha

Futuristic dystopic novels imagine a future in which contemporary social problems have reached critical proportions and moved the world to the brink, or even midst, of disaster. How have women writers used this genre? What are key issues they identify and how do they envision them changing? What if race no longer mattered, yet slavery returned? Who would be the slaves? What if a character could live forever? What could she teach us from having lived history? What if the choices an ordinary person makes now can effect the outcome of a war between two alternate futures, a utopia and a dystopia? What remedies do women writers suggest when they work with these kinds of imaginings? Can we understand and begin to apply their remedies to effect change that will prevent fulfillment of their horrific visions? These are the questions that drive the studies we will undertake in this course.

AENG226 Poetic Forms in the British and American Traditions

6524 M 5:45pm-8:35pm

Williams, Karen

This course will trace the development and use of various forms of poetry from sonnets and stanzaic forms to dramatic lyric poetry, and other significant poetic forms as they are reflected and conversant across history, particularly in the British and American traditions. We will look at the ways in which modern and contemporary poetry make use of existing forms and develop their own relations to the idea of form. Critical works that take up these core issues will supplement the poetic texts. Assignments will include shorter written works and a course project.

AENG226 The Black Arts Movement: Don't Cry, Scream!

6525 TTH 11:45AM-1:05PM

Horton, Randall

The Black Arts Movement is often thought of as the theoretical twin of the Black Power Movement. This course will examine the literary construction of one of the most significant movements in African American literature in the Twentieth Century. First, we will look at the discussion leading into BAM through a host of writers seeking to define Negro aesthetics. We will then examine the political climate from which emerged an art designed to create an oppositional poetics and literature to traditional Western aesthetics. Secondly, we will come to understand how poetry became theory and a central grounding station to articulate this aesthetic and examine Carolyn Roger's ten basic characteristics of BAM. We will engage in certain African American literary theory that critiques this period as well. The role of the Black woman will receive special attention in this course, as ultimately Black women provide a contextual basis with which we can honestly look at BAM's significance and its shortcomings. There are close Latin and Puerto Rican ties to BAM that we will examine through plays and fiction. We will look at the works of Amiri Baraka, Larry Neale, Sonia Sanchez, Nikki Giovanni, Toni Cade Bambara, Carolyn Rogers, Haki R. Madhubuti and Gwendolyn Brooks to name a few. We will ultimately ask the question, did BAM do its job?

AENG226 Literature and the Environment

6526 MWF 12:35PM-01:30PM

Murphy, Jillmarie

Joseph Meeker, in *The Comedy of Survival*, describes human beings as the earth's only literary creatures, and asks, "Does literature contribute more to our survival than to our extinction." John Elder and Robert Finch write in their introduction to the *Norton Book of Nature Writing* that "all literature, by illuminating the full nature of human existence, asks a single question: how shall we live? In our age, that question has taken its most urgent form in relation to the natural environment." In this course we will explore the critical relationship between American literature and environmental values. How has changing literary interpretations of the land influenced attitudes toward nature? Why have so many American authors been concerned with and inspired by the idea of the natural environment? Our culture has evolved from the Puritan notion of a howling wilderness to the Transcendentalist imagination of divine nature to the contemporary nature writers' concern with endangered ecosystems. What will literary interpretations of nature be in the future? The course will encompass canonical American authors who demonstrate an abiding interest in nature-Hawthorne, Emerson, and Thoreau, for example-as well as classics by writers whose interest in the environment is more explicit-Muir, Austin, Leopold, Abbey, and others. Discussions involving interdisciplinary thoughts and ideas will encourage students to discover works that link environmental questions to an area of their own interest, culminating in a final research paper.

AENG226 Focus on Biographies

6527 TTH 04:15PM-05:35PM

Ratiu, Luliu

While we assume that biographical writing expresses better than any other form of writing the disjunction between fact and fiction, a closer examination of a variety of nonfiction texts (biographies & autobiographies, memoirs, journals & diaries) would nonetheless invite us to reconsider our assumptions. From Plutarch's *Lives* and the lives of the *Old Testament* to the personal & captivity narratives of the (post)colonial period, the (auto)biographies of the Founding Fathers, the slave narratives and the journals of the 19th century or the contending (auto)biographies of our present day, biographical writing helped shape the public and the private spheres we live in. Written to *inform*, biographical writing will be used in this class as an opportunity to assess and reexamine the factual and fictional realities at stake in any academic environment, ranging from issues of class, race, and gender to history, politics, or scientific expertise, but, most importantly, as a pretext to question the ways in which society at large invests its chosen representatives with authority, precedence and cultural credit. The texts we'll read in class may include, but are not limited to, *The Autobiography of Alice B. Toklas*, *The Autobiography of Malcolm X*, *Will in the World*, and one of Einstein's biographies, together with a comprehensive reader that traces down the history of the genre and its critical reception.

AENG226 Reading the Body - Representations of Human Biology in Literature

7620 TTH 08:45AM-10:05AM

Lawton, Dana

This course will pair the often opposed discourses of science, specifically biology, and literature to consider the ways in which the human body has taken a central position in literary discourse from ancient Greece onwards. Although older texts will be considered, the course will find its major historical focus in the nineteenth-century, following in Foucault's footsteps by identifying the end of the Enlightenment as the turning point in philosophical considerations of the body and its sociopolitical position. From the nineteenth-century, we will move forward and beyond to compare and contrast both traditional conceptions of the human body as individual and natural to newer, bolder conceptions of the body as communal, mechanical, or otherwise artificial.

The course will be divided into four units: Medicine/Healing and the Body, Bodily Power, Gendered Bodies and The Artificial or Artifice of the Body. In exploring each of these units and its associated texts, we will both distinguish and unite different views and understandings of the body as they are reflected through literature. This course seeks to pair literary with theoretical readings in an attempt to encourage students to think through ways in which medico-philosophical perceptions of the human have changed throughout history and how scientific perceptions of biology become represented in the texts that they are reading. Possible authors include: Hippocrates, Shakespeare, Donne, Austen, Wordsworth, Coleridge, Keats, Byron, Mary Shelley, E. T. A. Hoffman, Hawthorne, Whitman, Dickinson, Virginia Woolf, Jeanette Winterson, Raphael Campo and Max Wolf Valerio. Theoretical readings will include texts by Anannya Bhattacharjee, Judith Butler, Cixous, Anne Fausto-Sterling, Foucault, Freud, Donna Haraway, Nancy, Joan Wallach Scott and others.

AENG226 Love Poetry
7621 MWF 10:25AM-11:20AM

Skebe, C. Alifair

Brenda Ueland states in her landmark essay "Tell Me More" that a lack of listening is the "death of love." This course will examine love poetry of the 20th Century through this concept of "listening." As such, it will question the premise of Modern and Contemporary Poetry's understanding of love: to listen to another with sympathy and/or empathy, to focus on a beloved object as artistic muse, and to embody the position of the other. Taking a synchronic approach the study of love poetry, the class will develop an understanding of both Western and Eastern poetic traditions of the sacred or "worship" through lyric mode as a method for expressing and embodying "love." Modest selections of texts and/or poems will comprise a large portion of the reading material.

AENG240 Growing Up in America

2185	MWF	01:40PM-02:35PM	Crawford, Marlene
8066	MWF	08:15AM-09:10AM	Stevens, Diane
8067	MWF	12:35PM-01:30PM	Vrabel, Megan
8229	TTH	08:45AM-10:05AM	Thompson, Aidan
8269	TTH	10:15AM-11:35AM	Thompson, Aidan
9259	MWF	10:25AM-11:20AM	Denberg, Kenneth
9260	MWF	11:30AM-12:25PM	Murphy, Jillmarie

AENG240Z Growing Up in America (Writing Intensive)

7688	MWF	11:30AM-12:25PM	Kearns, Rosalie
7690	MW	02:45PM-04:05PM	Hardy, Lucas
7692	MWF	09:20AM-10:15AM	Denberg, Kenneth

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

AENG260 Forms of Poetry
2186 MWF 09:20AM-10:15AM

Skebe, C., Alifair

Metrical Verse : Students will learn how to read and write metrical verse by writing exercises in the principal meters (Accentual/Syllabic, Accentual, Syllabic, Anglo-Saxon Alliterative, Haiku, etc.) and the principal forms (the ballad, the sonnet, blank verse, nonsense verse, the ode, the song, the dramatic monologue, the villanelle, the sestina, the pantoum) that make poetry in the English language one of the richest traditions in the world. They will also be required to memorize and recite four poems. A particular concern will be the relation between meter and the speaking voice; an additional concern will be the kinds of trope that distinguish classical (figurative) from modernist (elliptical) poetry.

AENG261 American Literary Traditions
6651 TTH 10:15AM-11:35AM

Bartlett, Joshua

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

AENG291 British Literary Traditions
6265 TTH 10:15AM-11:35AM

Coller, Jonathan

Introduction to representative works of British literary tradition, emphasizing major developments in British literature.

AENG295 Ancient Epic to the Modern Novel: Classics of Western Literature II
6266 TTH 02:45PM-04:05PM Elam,Helen Regueiro

This course (a continuation of Classics of Western Literature I but independent from it) deals with some major texts in the Western tradition of literature from Homer to the present, and functions as a foundation for literary study. The Spring term focuses on the transformation of form from ancient epic (Homer's *Odyssey*) to modern novel (Dostoevsky or Joyce). Two short papers, midterm, final.

AENG295 Sense and Sensuality
8871 TTH 11:45AM-01:05PM Bhattacharya,Joydeep

The intellectual foundation of every human society is a generally accepted model of reality. One of the major intellectual difficulties of human existence stems from the fact that this model of reality is an interpretation of the world and yet asserts itself as the only true picture of the universe, indeed as truth itself. This difficulty becomes an insurmountable crisis when the predominant model of reality collapses. We have lived in such an epoch for a long time, suspended like a tightrope walker between the towers of sense (reason) and sensuality (passion), or, in other words, thinking and feeling. One of the main features of this epoch has been the increasing uncertainty about the relation between the transcendental and the mundane and their competing claims about the meaning of life and death, the nature and sanction of moral laws, and the relative claims of sense and sensuality. Through readings ranging from Plato, Euripides and St. Augustine, to Descartes, Diderot, Kant, Dostoevsky, and Nietzsche, we will explore paradigmatic perspectives on the role of reason and the senses in understanding what it means to be human. Each text will be situated in a broad historical context with a focus on its thematic and epistemological traits.

AENG300W Expository Writing
2187 MW 02:45PM-04:05PM Zitomer, Rachel
2188 MWF 11:30AM-12:25PM Crawford, Marlene

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 nonmajors.

AENG300W Expository Writing
2189 TTH 08:45AM-10:05AM Secovnie,Kelly O
8332 TTH 10:15AM-11:35AM Secovnie,Kelly O

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 nonmajors.

AENG302W Workshop in Fiction [Permission of Instructor]
8872 TTH 02:45PM-04:05PM Bhattacharya,Joydeep

This workshop is designed to: 1) help students devote significant time to the composition and revision of at least one complete story, regardless of length; 2) provide students with the tools to read, edit, and analyze each other's work; and 3) read assorted fiction by established writers as representative studies in technique, form and content. Please submit 2–3 pages of fiction as a writing sample to Joydeep at: joydeep@albany.edu

AENG302W Creative Writing [Permission of Instructor]
8873 W 02:45PM-05:35PM Truitt, Sam

For the student who wishes to read about and experiment with a variety of kinds of writing. Admission is by permission, and those seeking to enroll should submit a sample of their work to the instructor. Intended primarily for juniors and seniors. Send 2-3 page writing sample to samtruitt@yahoo.com.

AENG305Z Studies in Writing about Texts
6652 TTH 11:45AM-01:05PM Barlow, Judith E

This advanced workshop will consider the ways we think and write about literary, critical and theoretical texts. Using a variety of twentieth century works in different genres as our jumping off point, we will explore how academic and 'popular' critics have responded to these texts and how we can write about both the texts themselves and the critiques.

We will pay particular attention to the ways that economic and cultural factors, gender, ethnicity and unique personal experience shape writing at every stage. Our emphasis will be on writing: students should be prepared to draft and revise several short essays as well as a research paper and to share their written work with each other. Both attendance and active participation in class discussions are required. Prerequisite: Eng 205Z

AENG305Z Studies in Writing about Texts [Reserved for English Majors]
6653 M 04:15PM-07:05PM Bosco, Ronald A

The Department of English describes this writing intensive course as, "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. Required of all English majors. Pre-requisite: 205Z." My own description of this course builds upon the Department's and adds, "This section of the course emphasizes students' own analytical writing, with readings drawn from the short stories of Hawthorne, essays of Emerson and Thoreau, and poetry of Whitman, Dickinson, and Frost, and a variety of critical responses to them from the mid-nineteenth century to the present, especially in relation to creativity, on the one hand, and to society at large, on the other." Class format will range from discussion of primary and critical works to, on several evenings, workshops in which over the course of the semester each student will present to the class at least one essay from among the required five. Prerequisite: Eng 205Z

**AENG305Z Studies in Writing about Texts: Strangers in Strange Lands:
The Colonial Novel from Conrad to Camus [Reserved for English Majors]**
6654 TTH 10:15AM-11:35AM Bhattacharya, Joydeep

The colonial experience was invariably viewed by writers of colonial centers as a fraught encounter between the known "self" and the unknown "other," with attendant misunderstandings that ranged from the comic to the cataclysmic. Despite the best of intentions, the result for the colonial writer was a reification of established identity based on the contrast with the "exotic" other, as well as a perpetuation of strategies of domination and dependence. Very rarely was the colonial writer able to transcend the perspective of the privileged viewer and engage with the native culture in a manner that defied imposed meanings and prejudices. We will begin with Leo Tolstoy's *The Cossacks* and Joseph Conrad's *The Heart of Darkness* and follow the evolution of this narrative through works by E. M. Forster, Paul Nizan, Paul Bowles, Marguerite Duras, Albert Camus, and Graham Greene. Prerequisite: Eng 205Z

AENG305Z Studies in Writing about Texts: "Critique and the Renaissance Sonnet"
6655 TTH 02:45PM-04:05PM Cable, Lana

This course draws on several English Renaissance writers, including (but not limited to) Shakespeare, Donne and Milton, to explore multiple critical perspectives on the demanding poetic form that is the sonnet. We will explore the literary history of the English sonnet and sonnet sequences at the same time as we examine closely

the formal structure and rhetorical effects of individual sonnets. To deepen our understanding and cultivate interpretive skills, we will also approach sonnets from varied theoretical and critical perspectives. We will discover how poets have used the sonnet to examine sexual politics, ethics and social relations, religious and political controversy. We will experience the sonnet as an instrument of intellectual analysis or problem solving, of moral and spiritual inquiry, of aesthetic or philosophical speculation, and of developing 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 participation in class discussion, requirements include frequent short writing exercises, draft workshops, and papers of varied lengths including a critical analysis of 12-15 pages. Prerequisite: Eng 205Z

AENG305Z Studies in Writing about Texts [Reserved for English Majors]
7223 MW 04:15PM-05:35PM Craig,Randall T

A workshop on the practice of writing criticism and an extended discussion of what criticism should be and do. The course has a dual focus: first, the function of criticism and, second, the relation of criticism to creativity. The class begins with a consideration of the relationship between critical and creative thinking and of three authors who practiced both modes of writing: Matthew Arnold, Oscar Wilde, and T. S. Eliot. The next segment of the course focuses on contemporary fiction that self-consciously addresses the concept of criticism and the topic of “academic writing.” In addition, we will read and discuss contemporary essays on the nature and purpose of critical expression. Prerequisite: Eng 205Z

AENG305Z Studies in Writing About Texts [Reserved for English Majors]
7628 W 02:45PM-05:35PM North,Stephen M

In this course, we will focus on what might be called figuring the writer (“figuring” here in the sense of depicting or representing). As you are surely aware, the discipline of English has been preoccupied with the idea of the writer (and the author, a distinction we will consider) since its inception. Students in this class will join in that preoccupation for a semester by doing two kinds of writing. In the first, they will analyze existing representations of writers—constructing arguments, in essence, about when, how and why such representations have been made. In the second, informed by what they have learned from such analyses, students will write their own representations—“figure” writers in their own ways and for their own reasons. Prerequisite: Eng 205Z

AENG310 Reading & Interpretation in English Studies: Theories of Self & Other in The British Novel
6656 MW 02:45PM-04:05PM Berman,Jeffrey

In this course we will focus on theories of self and other in seven great British novels: Mary Shelley’s *Frankenstein*, Emily Bronte’s *Wuthering Heights*, Charles Dickens’s *Great Expectations*, Oscar Wilde’s *The Picture of Dorian Gray*, Thomas Hardy’s *Jude the Obscure*, Virginia Woolf’s *Mrs Dalloway*, and D.H. Lawrence’s *Sons and Lovers*. We will talk about the literary concept of the double, the mirror image, alterity, narcissism, idealization and devaluation, splitting, and empathy. We’ll also discuss the role of transference and countertransference in reading and writing and how literary interpretation often reveals more about the interpreter than the object of interpretation. There will be four five-pages essays and three reader-response diaries. Prerequisite: C or better in AENG 210 or permission of the instructor.

AENG310 Reading and Interpretation in English Studies
6659 TTH 01:15PM-02:35PM Arsic, Branka

This course will explore the status of truth within the literary text. To that end we will examine various ways of thinking about truth (mythological, religious, scientific, emotional, etc.). Throughout the course we will be interested in practices that affect our understanding of truth: confession, lying, promising, keeping secrets, believing, rebelling, etc. Readings: Agamben, Barthes, Deleuze, Derida, Foucault, William James, Kafka, Nancy. Prerequisite: C or better in Eng 210 or permission of the instructor.

AENG310	African American Literary Theory		
7629	TTH	10:15AM-11:35AM	Thompson,Lisa B
7630	TTH	11:45AM-01:05PM	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 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 several critical essays and take a midterm examination. Prerequisite: C or better in Eng 210, or permission of Instructor.

AENG331	English Literature of the Earlier Renaissance: Identity and Empire in Early Modern England		
8876	TTH	11:45AM-01:05PM	Cable,Lana

This course focuses on representative poetry, prose and drama written during the English 16th and early 17th centuries, primarily during the reigns of Henry VIII through Elizabeth I. Our main focus will be on constructions of individual identity in the context of English efforts to solidify a sense of nationhood while also working to exercise a more prominent role in the new, substantially mercantile, internationalism. By approaching a variety of literary texts from the dual perspective of individual and national identity, we will discover that literary works traditionally thought to transcend historical context also bear witness to conflicts that underlie their construction. Religious debate, economic and social turmoil, confrontations with cultural others, and the exercise of arbitrary political power are all reflected in the ways early modern English writers crafted character, situation and self in their creative work. By discovering how historical forces shaped ideas of self and nationhood in the English Renaissance, we will gain both a new understanding of that era's creative achievement and a better understanding of the relevance of early modern English experience to our own. Writing requirements include: paraphrase exercises, a number of short papers (1-3 pages), and a final paper (about 10 pages).

AENG337	19th Century-American Literature		
7644	MWF	12:35PM-01:30PM	Peters, Michael

Spanning a proverbial "long 19th century," this course will alight upon the breadth of 19th century letters with works from Charles Brockden Brown to the James siblings-Alice, Henry, and William, however, with this unique twist: It will start with the notion of "realism," as a practice and a type of writing in the latter half of the 19th century, working back toward Transcendentalist and pre-Transcendentalist thinking in literature. This effort of working backward through the strata of letters will aim to undo conventional, linear thinking regarding the complex of sequence and conceptual syntax in its usual, predictable trajectory toward Modernism. Rather, this approach will aim to elicit a consistent sense of constructive practices with the intention of producing an awareness of procedure-a thinking text, so to speak, that makes the one who reads it think again. By focusing on the procurement of the narrative and knowledge formation, the awareness of process will include the lack of closure and an awareness of space that becomes more apparent in the later half of the 19th century and an awareness of the body, that is likewise, extremely prevalent in the early half of the 19th century. The resultant attempts of literature, in the minds of its authors, to overcome the present whilst understanding one's position in the present will make this course the historical study of the something/nothing distinction in various moments of transformation. Concluding papers might weigh the very sequence and order of literary thinking by the values produced at various moments- viz., the texts we will be studying-studying the procedural awareness of effects engendered by the act of writing. Texts may include Charles Brockden Brown, Washington Irving, Mary Moody Emerson, Harriet Jacobs, Melville, Emerson, Thoreau, Margaret Fuller, Hawthorne, Stephen. Crane, William Dean Howells, and the James siblings--Alice, Henry, and William.

AENG338 American Literature 1900 to the Present
6276 TTH 08:45AM-10:05AM Valentis, Mary B

American Literature from 1900 to the present is, in one sense, a line of flight through modernism and its "shock of the new" aesthetic to postmodernism and its self-conscious, performative aesthetic to the present, a condition that some have called "afterculture." This course studies these lines of flight, their cultural and theoretical contexts in the fiction, poems, plays and essays of Edith Wharton, Wallace Stevens, Robert Frost, William Faulkner, Nathaniel West, F. Scott Fitzgerald, Ernest Hemingway, Vladimir Nabokov, John Updike, Toni Morrison, Tony Kushner, William Gibson, Chuck Palahniuk, Giles Deleuze and others.

AENG343 Authors After the Mid-18th Century: Dickens and Eliot
6274 MW 02:45PM-04:05PM Craig, Randall T

A study of two key figures in the development of the novel. In addition to a close reading of selected texts by each writer, the class will consider such issues as: the concept of the author, the nature of authorship in mid-Victorian England, the formal evolution of the novel in the nineteenth-century, and the relation of the novel to social and political issues of the day.

AENG343 Authors After the Mid-18th Century
8877 W 02:45PM-05:35PM Lilley, James D

This course offers students an introduction to the American gothic romance by focusing on the work of two of its most famous practitioners, Charles Brockden Brown and Edgar Allan Poe. Although the gothic has often been read as a frivolous genre obsessed with the scandalous and the horrific, this course will explore how gothic literature engages pressing political and ideological anxieties of the age such as servitude, dispossession, and the mechanics of representation. Extending our critical approach to this genre beyond its propensity for mere titillation and scandal—taking the gothic "seriously," that is—we'll be interested in learning what these texts can teach us about the "gothic" of early American culture and its racial and national systems of inclusion and exclusion.

AENG343 Authors After the Mid-18th Century: James Joyce
8878 TTH 01:15PM-02:35PM Stasi, Paul

This course will be an intensive reading of the works of James Joyce. We will begin with *Dubliners* and *Portrait of the Artist as a Young Man* before turning our attention to *Ulysses*. Various critical approaches will be addressed as we make our way through these difficult, brilliant, playful and exhausting works.

AENG346 Studies in Shakespeare: Later works of Shakespeare [Cross-listed with ATHR326]
6660 TTH 10:15AM-11:35AM Brown, W. Langdon

In this course we will read plays from Shakespeare's great tragedies as well as late works of romance and comedy. While considering the plays in their cultural and performance context, we will closely examine language, ideas, and structure. The reading list will include *Hamlet*, *King Lear*, *Othello*, *Macbeth*, *The Winter's Tale*, and *The Tempest*. Course requirements will include a midterm examination, short papers and a staged reading project.

AENG346 Shakespeare's History Plays
6661 TTH 11:45AM-01:05PM Bale, Rebekah

In this course we will delve into the history plays, examining them as distinct artistic works as well as examining them as a group of plays which may or may not present history with accuracy. To that end, students will be expected to do significant research into the history of the period depicted by the plays. One project will be devoted to such research. Similarly, students will be expected to research the particular plays we read and explore the way critics have viewed the plays over the decades they have been discussed. One project will be devoted to such research. Students will be expected to attend and actively participate in all classes. A mid-term and final exam will measure student progress. Among the plays we may read are *Richard II*, *Henry IV*, parts I & II, *Henry V*, *Henry VI*, parts 1,2,3, *Richard III*, and possibly *King John*.

AENG350 Contemporary Writers at Work

2191 TTH 04:15PM-05:35PM

Yalkut,Carolyn

In this course, students read published work in a variety of genres by the authors appearing on campus with the Writers Institute Visiting Writers Series. In addition to attending readings by these authors, students meet the authors in seminars devoted to discussions of the author's own work and, more broadly, issues facing writers today.

At press time, the Spring roster of visiting authors includes Susan Choi, Russell Banks, Nicholas Delbanco, Frank Bidart, and James Wood. For further information on the writers who will be on campus, consult the Spring 2007 Writers Institute roster on the Writers Institute Web Site at <http://www.albany.edu/writers-inst>.

Course requirements include reading, writing, and attending Visiting Writer events: substantial reading, weekly written assignments based on the visiting authors' work, several essays written after the author seminars, and a final project. Throughout the semester, students will be asked to do independent research and to write in the manner of the writers studied.

AENG351 Mass Culture, Media, and Performance

8879 TTH 11:45AM-01:05PM

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.

Students will read theorists Jameson, Butler, Baudrillard, Zizek and Virilio as well as attend sessions at a conference on critical climate change in April, do independent on site work at a mall and on the internet. 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, as well as mass identity issues such as borderlinity, narcissism, psychopathology and the hyper-real.

AENG351 The Digital Condition: Cultural Studies after the iPod

8880 MWF 10:25AM-11:20AM

Wilkie, Robert

The iPod has become synonymous with new ways of thinking about culture in high-tech societies. In contrast to the "analogue" era, which was defined by rigid divisions of class race, sexuality and nationality, the new digital era is said to have brought about radical disruptions of identity and opened up new spaces of freedom and expression. As Steven Levy writes, the emerging "digital condition" corresponds to a mindset that "demands choice and the means to scroll through ideas and ideologies as easily as a finger circles the wheel on the iconic front panel of an iPod" (*The Perfect Thing: How the iPod Shuffles Commerce, Culture, and Coolness*). For many cultural theorists today, what the digital condition means is that cultural practices such as video-sharing, blogging, tattooing, skateboarding, shopping, and cooking are manifestations of a *hyper-democracy* in which individuals express, disrupt, and resignify their identities and articulate their individual choices and freedom from older hierarchies and divisions. Mark Poster puts the radical nature of the digital age in this way: the "consequence of a culture transformed into electronic digits is that the world has turned upside down, with many of our assumptions, put into question about time and space, body and mind, human and machine, subject and object, gender, race, and class" (*Information Please: Culture and Politics in the Age of Digital Machines*).

This course will introduce students to the study of culture in the age of the iPod. We will start the course by reading Poster's text and examining some of its assumptions. We will go on to locate the text in the context of developments in the field of cultural studies and its central theorists, issues, and debates. For instance, is it the case, as thinkers such as Mark Poster, Stuart Hall, Jean Baudrillard, and Thomas L. Friedman argue, that culture today is a space of individual freedom, essentially requiring a new approach to reading that leaves behind the "analogue" of the modern metanarrative for the play of digital surfaces? Or, on the contrary, is it necessary to turn cultural theory "right-side up" again by exposing culture's roots in economic relations?

The course is thus organized around a "basic" question: what does it mean to read culture in the age of the iPod? We will begin to diagnose the digital condition by addressing texts from a wide array of positions and concretely examining how they read such cultural practices as shopping, surfing the internet, tattooing, green living, and world music. Reading examples of "high" and "popular" culture alongside some of the leading thinkers" in cultural theory, the course may include the work of such writers and critics as Friedrich Nietzsche, Stuart Hall, Douglas Coupland, Jean-Francois Lyotard, Karl Marx, Mary Shelley, Jean Baudrillard, Donna Haraway, Mark Poster, Frederic Jameson, the Wachowski brothers, Judith Butler, Douglas Kellner, Mark Z. Danielewski, and Slavoj Zizek. There will be two short papers and one longer paper, in which students put into practice their own theory of reading in relation to a contemporary cultural practice.

~~**AENG355 — Studies in Film: Surveillance, Espionage, and the Epistemological Thriller**
6662 TH 04:15PM-07:05PM Cohen, Thomas D~~

This course has been cancelled.

New!

AENG355 - Studies in Film - An Introduction to Contemporary Chinese Film

9345 M 04:15PM-07:05PM XU KAI

The course starts with a general survey of the Chinese cinema from its genesis to the present and then offers an overview of major films in the contemporary mainland China, Taiwan and Hong Kong. It is to examine the contemporary Chinese films in three sections, including the fifth-generation mainland cinema the Hong Kong Gongfu (martial arts) films, and Taiwanese urban films. It aims to enhance students' understanding of filmic narratives as well as their relation to the larger socio-cultural contexts in China. The course will provide an understanding of Chinese history, culture, and the emotions as presented in the films. The course will also include a comparative study of the differences between Chinese aesthetics and Hollywood views. All films are either in English or screened with English subtitles.

AENG355 "Based on a True Story": A Cultural Studies Survey of Historical Fiction, True Crime, and the Rise of Docudrama
8881 W 05:45PM-08:35PM Craig, Allison

This course is an introduction to cultural studies and studies of popular culture. The course will begin by discussing what cultural studies is, current trends in writing about contemporary texts and popular media, and move to analyses of specific texts.

The texts we will take as our object of cultural study are ones purporting to be "based on a true story. More specifically, we will study the cultural implications of the rise of true crime and docudrama in contemporary literature, the reciprocal relationship between historical fiction and true crime, the continued fascination with serial killers in popular media, and the way representations of gender work with. and' against social inequities.

Avenues to study will be class discussion, group presentations, short response papers on individual texts, and longer research papers on: the historical events and the texts they inspired, the representations produced and how those representations matter in culture and the continued struggle over "reality"-both as a term/concept and as social life.

AENG357 Studies in Drama: Comedy
8839 TTH 01:15PM-02:35PM Brown,W. Langdon

This course will consider comedy as a dramatic genre, as a contested literary term, and as a literary mode. Readings will include dramatic works that exemplify the genre (examples: *Lysistrata*, *Brothers Menaechmus*, *Twelfth Night*, *The Importance of Being Earnest*); theoretical/critical essays by a variety of authors (examples: Erich Segal, George Steiner, Northrup Frye, Ruby Cohn); and at least one example of a non-dramatic comic text such as *Straight Man*. Students will make short presentations of research projects in class, will write short essays on topics central to discussion and will write one research paper.

AENG358 **Studies in Poetry: Modernism, 1914-1945**
7647 MW 04:15PM-05:35PM Keenaghan, Eric C

Falling between the First and Second World Wars, the literary period called modernism generated diverse kinds of poetry, ranging from the conservative aestheticism of T.S. Eliot's *Waste Land* to the socially conscious work of Harlem Renaissance icon Langston Hughes, from the radical feminist verse of Mina Loy to the union anthems songs penned by socialist labor activist John Reed. Through their various styles and their equally various philosophies about literature's social function, modernism, as a period, imparts upon a contemporary audience a spectrum of notions about *how* poetry should and could address the social, political, and ethical issues characterizing a rapidly changing modern landscape. This course will provide students with an introduction to the literary period and the variety of poetics developed by many authors born or based in the U.S. Our objective will be to produce a reading and writing literacy about modernist poetics (*What is this poem about? How do we read and write about these poems?*), as well as to think critically about these poetics in relation to their socio-historical contexts (*How were these poems written, published, and distributed, in little magazines as well as in book form? How do these poets use their art to redress social wrongs and/or disturbing social changes, and why are those strategies interesting?*). We will examine a range of writers, in a series of units (modernist lyric and Imagism; heteroglossic/citational poetry; African-American poetry and the Harlem Renaissance; class and labor poetry, including the *I.W.W. Songbook* and poems published in radical journals like *The Masses*; feminist and women's poetics; ethnic and racial poetics, including the writings of Japanese Americans in U.S. internment camps). Readings from cultural histories and literary criticism will supplement our understanding of the modernist period by drawing our attention to significant events in its politics, culture, and sociality. Our broad survey will be punctuated with three in-depth single-author studies of poetry and nonfiction writings. Possible authors to be covered include: T.S. Eliot, Gertrude Stein, Ezra Pound, Langston Hughes, Claude McKay, Hart Crane, Angelina Weld Grimké, Mina Loy, William Carlos Williams, Louis Zukofsky, Muriel Rukeyser, Kenneth Fearing, George Oppen, Jean Toomer, H.D., Wallace Stevens, James Weldon Johnson, Vachel Lindsay, Amy Lowell, Robert Frost, Marianne Moore, e.e. cummings, Sterling Brown, Countee Cullen, Lorine Niedecker, John Reed. Requirements: Two short writing assignments (3-6 pages) designed to aid in the comprehension and critical analysis of modernist poetics, and a longer researched final paper (10-12 pages) on one of the poets featured on the syllabus.

AENG358 **Literary Situations: Poetics and the Problem of the Authorial Self**
7648 T 05:45PM-08:35PM Rizzo, Christopher

Even a cursory review of poetics from 1850 to the present will present one with some of the most formally intriguing works in the history of English literature. As the title of this course begins to suggest, we will consider how interrogations of formal potentials led poetics of the classical tradition to write through crises of individuation, wherein aesthetic questions proved indissociable from the problem of situating the authorial self. At bottom, we will examine the nexus of aesthetics, the ever-shifting statuses of the authorial "I," and literary topoi (literally "places") as sites of cultural production. Readings will include texts by Browning, Whitman, Dickinson, Yeats, Pound, H.D., Eliot, Olson, and Creeley among others. Works by critics and theorists such as Rasula, Perloff, Barthes, Deleuze, and Debord will contribute to the course as well.

AENG366 **Critical Approach to Ethnicity** **[Cross listed with AWSS366]**
5402 TH 05:45PM-08:35PM **Studies in African American Literature: White Mythology and the Social Production of "Blackness:" Figures of Non-Identity in Twentieth-Century African American Lit.**
Bell, Kevin M

This study of irony in African American literature in relation to questions of literary modernism and postmodernism examines how each work considered dismantles conventional American assumptions of "identity," "community," and "race." Considering the critical stance that helps characterize each text, we trace the *negative* attitude of these artworks toward cultural habits of social classification and determinism. Our reading of literature will be augmented by involved pursuits in critical theory and philosophy, in the form of short or excerpted essays that I will distribute in class. These will help us open up questions that necessarily relate the presumably autonomous or separate spheres of art and figure to those of history and politics.

Required Texts: J.W. Johnson, *The Autobiography of an Ex-Colored Man*; Wallace Thurman, *Infants of the Spring*; George Schuyler, *Black No More*; Zora Neale Hurston, *Their Eyes Were Watching God*; Chester

Himes, *If He Hollers Let Him Go*; Ralph Ellison, *Invisible Man*; Percival Everett, *Erasure*; Claudia Rankine, *Don't Let Me Be Lonely: An American Lyric*

**AENG367 Sex, Money and the Making of Modern Jewish Literature:
Reading the Work of Sholem-aleichem
[Cross-listed with AJST367]**

7739 MWF 09:20AM-10:15AM

Litvak, Olga

If you've seen *Fiddler on the Roof*, you're acquainted with Sholem-aleichem, the creator of the most famous Jewish father in all of literature. Although known primarily for Tevye, the beleaguered milkman with four (or is it six?) rebellious daughters, Sholem-aleichem is, in fact, the author of a host of characters who exemplify not so much the loss of Jewish tradition but the triumph of modernity and its social costs. In this course, we will examine the key texts of Sholem-aleichem's body of work, written originally in Yiddish, the Eastern European Jewish vernacular, with a view toward a better understanding of the relationship between Jewish experience and expression in the twentieth century. Discussion will focus on themes such as the impact of capitalism, the changing roles of men and women, class and generational conflict, politics and the negotiation of Jewish selfhood in an increasingly secular world, as well as the impact of migration and anti-semitism. While geared towards an historical appreciation of Sholem-aleichem's work, the course will also address critical issues of language and poetics, such as Sholem-aleichem's relationship to the literary marketplace, his radical deployment of quotation and allusion, the ambiguous uses of first-person narration, and his role in the emergence of a secular Jewish idiom. Prerequisite: a 100 level English literature course or permission of instructor.

**AENG368 Women Writers: Women Queering Modernism
[Cross listed with AWSS368]**

2192 MWF 11:30AM-12:25PM

Hanifan, Jil E

This course will examine the difficult, peculiar and brilliant poetry of five American women poets of the late nineteenth and early twentieth century, paying particular attention to the relationship between poetics and social constructions of gender and sexuality. Poets under consideration will include Emily Dickinson, Gertrude Stein, Mina Loy, H.D. and Djuna Barnes, and students will read selected works from each poet and several critical and theoretical works. Course assignments will include a substantive critical essay as well as other, more peculiar writing assignments. Only one of A Eng 368 and AWss368 may be taken for credit.

AENG372 Transnational Lit.: Celluloid Afrophobia: Race, Gender & the Santeria Horror Film

7649 MWF 11:30AM-12:25PM

Case, Menoukha

According to research conducted by Ekra Meizan, the strand of racism called Afrophobia is often internalized by members of the American communities of color. It plays out in particularly virulent form via popular cultural representations of African Diaspora religion. In this course we will consider what happens to these biases when the religion is syncretic, the community is racially diverse, as in the case of the Afro-Latino religion of Santeria, and the religious practices challenge gender norms. We will begin with a multi-cultural critique of 19th century race and gender theories, examining how they intertwine and persist in contemporary media representations of people of color. After dismantling the "terror factor" and considering some of the African paradigms they demonize and/or hide, we will consider films that challenge fear-based representations.

AENG399Z Honors Seminar: To Open the Question [Permission of Instructor]

5808 TTH 01:15PM-02:35PM

Scheck, Helene E

Scholarly and creative endeavors typically begin with questions or problems. As a prelude to the thesis-writing year, this semester will be devoted to identifying and developing a question or problem important to the student and complex enough to sustain a long-term project. To facilitate the process, this course will guide students to develop research methods, argumentation, and critical/theoretical approaches to literary and cultural studies, so that each student becomes conversant with the material and current discussions within the particular field of inquiry that most interests her/him.

As a way to focus the critical process, we will consider forms of literacy, whether in terms of writing, literature, culture, technology, information, etc., from the pre- to postmodern, and issues surrounding those forms. What does it mean to be literate? Who sets the standards, why, and how? What are the

implications of literacy in constructions of gender, race, class, and belief systems? Readings will include historical, literary, and theoretical perspectives on assorted literacies and early assignments will respond to these readings. Students will move toward independent research as they become “literate” in a particular area of inquiry, and produce a substantial research paper in that area by the end of the term. Prerequisite: A Eng 398Z.

AENG402Z Advanced Writing Workshop
6664 W 02:45PM-05:35PM Tillman,Lynne M

Intensive practice in the writing of prose fiction. The workshop will focus upon a wide range of approaches to, and questions about, fiction and narrative. Stories by a variety of authors will be read and used for discussion in class, to analyze style, voice, point of view, craft, meanings, character development, language usage. Students' writing will be handed out and presented by all students for discussion. Participation is required and important. Experience in writing fiction essential. Prerequisite: Consent of instructor.

To be considered, please email no more than 3 or 4 pages of prose fiction to Professor Tillman at: tillwhen@aol.com. ALSO, please include your major and which writing and English literature courses you have already taken.

AENG411 Britain's Literary Culture of Ecstasy
6665 TTH 01:15PM-02:35PM Barney,Richard A

Since the late 17th century, philosophers, writers, and artists in the West have been preoccupied with representing or explaining the experience of the sublime—the encounter with a phenomenon so overwhelming that it proves rationally incomprehensible, ecstatically uplifting, but also potentially devastating. As a secular concept often substituting for traditional ideas of spiritual enlightenment, sublimity inspired a complex literary legacy in Britain that reformulated religious themes in several genres, including poetry, fiction, and literary criticism. We will consider the various perspectives offered on the sublime during the eighteenth century, studying its evolution until the early nineteenth century's advent of Romanticism. This course stresses the ability to write cogent papers that

analyze literary texts by drawing on concepts from philosophy and/or critical theory. Prerequisite: C or better in A Eng 210, or permission of instructor

New!

AENG411 British Literature 1900-1950
9344 TTH 10:15AM-11:35AM Stasi, Paul

In this course we will read literature from the height of England's Empire to the setting of its sun. We will focus on works that directly thematize empire, as well as others whose stylistic innovations can be seen to respond to or resist imperialism's founding assumptions. Writers will include Conrad, Tagore, Woolf, Joyce. In addition we will read several critical works that engage with the question of empire and its relationship to cultural production.

AENG412Y Introduction to Anime
8882 W 02:45PM-05:35PM Chu,Patricia E

This course is an introduction to some of the major genres of Japanese animation: sci-fi/cyberpunk/*mecha*, apocalypse, gothic/noir, romantic comedy, and epic. We will discuss anime's distinctive paradigms and its narrative and visual styles with attention to anime's development and circulation in postwar Japanese culture and to its contemporary commercial and cultural globalization. Students will be required to view all the films before we discuss them in class (generally a 2-hour feature a week) and to watch one entire TV series on their own over the course of the semester. The reading load for this class is heavy and some of the readings are difficult. If you are not interested in film theory, you will not like this class. Because anime is a new field of film studies, relatively speaking, some readings are in early film theory, from a time when critics and theorists were trying to articulate what was significant about film as a new medium for art and experience. Though we are not seeing photographs *animated* for the first time, the advent of anime is something like a new medium and a new aesthetic. Other readings are critical analyses of particular works. We read these both for the writer's particular insights into the film and for ideas about what it might be important to notice about anime in general or specific genres of anime or about animation. We may also read about the history of producing animation in general to help us understand the production of anime in particular. There are short writing assignments about the films during the semester and a final exam that covers the films and the readings.

Prerequisite: C or better in Eng 210, or permission of instructor.

~~**AENG413 American Literature & Culture: Technologies of Identity and Time in Post-America**
7651 TTH 01:15PM-02:35PM Cohen,Thomas~~

This course has been cancelled.

AENG413 American Literature and Culture: Experimental American Poetics at the Dawn of the 21st Century

7652 MW 02:45PM-04:05PM Joris,Pierre

"To imagine a language," said Wittgenstein, "is to imagine a form of life." This course will investigate the poetry and poetics of such key "imaginings" in the U.S. at the hinge of the last & the new centuries. The emphasis is squarely on the new, experimental literary forms that evolved from the earlier twentieth-century avant-garde modernism, and their most contemporary incarnations, so as to discover how their respective "forms of life" both converge and cross. Authors will include Robert Duncan & Charles Olson, Lyn Hejinian & Nathaniel Mackey, Charles Bernstein and Rachel Blau Duplessis, as well as theorists such as Jed Rasula, Marjorie Perloff, Robin Blaser and Alice Notley. Prerequisite: C or better in Eng 210, or permission of instructor.

AENG419 Technology, Media, and Performance

8883 MW 05:45PM-07:05PM Byrd,Donald J

This course will focus on a close reading of *Gravity's Rainbow* by Thomas Pynchon and related texts. The aim is to develop a clear understanding of this long and difficult novel, which has been called turgid, unreadable, obscene, and the greatest (or second greatest) novel of the twentieth century, and, more generally, to introduce the student to the questions concerning information technology and the cultural history of the post-World War II period. Prospective students should do a Google Search on *Gravity's Rainbow*, and especially take a look at Zak Smith's *Illustrations for Each Page of Gravity's Rainbow* (http://www.themodernword.com/pynchon/zak_smith/title.htm). The final project will be a substantial essay on the novel. Prerequisite: C or better in Eng 210, or permission of instructor.

AENG450Y Tutoring & Writing

8884 TTH 04:15PM-05:35PM Wilder,Laura A

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 Lwilder@albany.edu if interested.)

AENG450Y Writing About Love & Loss

8885 MW 05:45PM-07:05PM Berman,Jeffrey

In this course we will focus on how writers use language to convey love and loss and the ways in which writers 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 and 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. In addition, you'll write a weekly diary entry exploring your feelings about the course. The only required text in the course is my new book about my wife Barbara, who died on April 5, 2004: *Dying to Teach: A Memoir of Love, Loss, and Learning*. 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

(Shakespeare, Dickens, Mark Twain...) the “classic” of another?

Questions of conformity and resistance lead to an analysis of other binaries that have been part of reading popular culture, such as above/below, active/passive, people/corporations.... Some critics of the popular have rewritten these binaries as complex hybridities that represent popular culture as artistic and commercial, repressive and resistant.... Is this hybridizing of popular culture part of the cultural politics of power in order to make any political stance on the issue impossible?

Technology is an important factor in the development of popular culture. We will ask, as we read Walter Benjamin, how technologies affect art and its relation to the popular. We will also examine the effects of technologies on the emergence of popular culture and mass media (popular press, radio, best-sellers, film) and will analyze their cultural impact (mass consumption, for example) as well as their political influence (e.g. the relation of mass media and fascism).

The main focus of the course is on theories of popular culture from the early theories of “mass culture” through the Frankfurt School and theories of the culture industry to cultural studies and especially what Mikita Brottman calls “high theory/low culture”—the encounter between contemporary theory (structuralism and semiotics to poststructuralism, Marxism, Feminism, and globalization theories) and popular culture. The course will evolve around popular culture texts (Hollywood films, women’s romances, videos, internet writings, style magazines, shopping,...) and analysis of the way they engage matters of race, technoculture, subcultures, representations of sexualities, foods, sensualities, terrorism, nationalism, and war.

The course consists of lecture-discussions and collective work in small theory groups. There will be no conventional examinations; students will undertake three (3) major projects: two papers and one oral presentation. They will also have the opportunity to participate in a theory conference at the end of the semester. Prerequisite: C or better in Eng 210, or permission of the instructor.

AENG490 2193	Internship in English ARRANGED	[Permission of Instructor] Yalkut,Carolyn
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Internships are practical apprenticeships in real-world work situations using the skills gained in English Studies such as critical reading, analysis, writing, research, editing, etc. Interns work between 10 and 15 hours per week and complete an academic component as well as weekly reports.

Internships count as upper-division electives and carry 3 credit hours pass/fail. Internship placements include: advertising/marketing, public relations, publishing, the arts, television, radio, state agencies, literary journals and organizations, law, education, community outreach, the New York State Writers Institute, and the English department's Advisement Office. Available to junior and senior English majors. Application forms are available in the Advisement Office and outside Carolyn Yalkut's office, (HU 317).

AENG499 6168	Thesis Seminar II ARRANGED	Scheck,Helene E
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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