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# Department of English

## Undergraduate Schedules & Descriptions Archive

### Fall '02

#### A Eng 102Z - Introduction to Creative Writing

MWF 10:10 - 11:05 (1780) J. Hanifan  
 MWF 2:30 - 3:25 (1781) Staff  
 TTH 8:15 - 9:35 (1779) Staff  
 TTH 2:30 - 3:50 (6856) P. Joris

Introductory course for students with little or no experience in creative writing. Practice in the writing of poetry, fiction, autobiography, and other literary or personal forms. Consideration of such elements of composition as rhythm, imagery, poetic conventions, narrative, tone, point of view, and atmosphere. May be taken only by freshmen and sophomores.

#### A ENG 105Z: Introduction to Writing in English Studies

MWF 9:05 - 10:00 (1783) Staff  
 TTH 9:45 - 11:05 (1784) Staff

Introduction to the opportunities for and demands of writing in the English major. Particular emphasis on strategies of writing and thinking, the relationship between writing and context (concepts of genre, audience, evidence, etc.), and writing as a discipline in English studies. For first- and second-year students intending to major in English.

#### A ENG 105Z: Introduction to Writing in English Studies

TTH 1:00 - 2:20 (1786) C. Yalkut

This is a writing workshop designed to introduce you to - and immerse you in - the kinds of writing you will do in English courses. Reading closely, we will examine a variety of texts and engage in research intended to deepen our understanding of the context in which these works were produced. You will have the chance to try out different modes of critical writing yourself and, since this is a workshop, be able to present your research and discuss, revise and polish your own work. Throughout the semester, you will write brief exercises that will serve as the preliminary work for more finished essays. Drawing on the skills and techniques you have acquired during the semester, you will produce, for the final project, an original critical essay.

#### A Eng 121L - Reading Literature

MWF 800 - 8:55 (1797) Staff  
 MWF 10:10 - 11:05 (1798) Staff  
 MWF 11:15 - 12:10 (1790) Staff  
 MWF 12:20 - 1:15 (1795) Staff  
 MWF 2:30 - 3:25 (1796) J. Berman  
 MWF 2:30 - 3:25 (6858) Staff  
 TTH 8:15 - 9:35 (1793) Staff  
 TTH 8:15 - 9:35 (1799) Staff

Development of the critical skills for interpreting and evaluating literature in the major genres-fiction, drama and poetry-with a focus on significant representative works from a variety of cultures and historical periods.

## A ENG 144L - Reading Shakespeare

MWF 10:10 - 11:05 (1808) Staff

Introduction to the variety of Shakespearean genres-comedy, history, tragedy, romance, tragicomedy and sonnets-in light of both their Renaissance context and their relevance to contemporary issues. (Intended for non-majors)

## A Eng 202Z - Introduction to Writing: Creative & Persuasive (Poetics & Rhetoric)

MWF 11:15 - 12:10 (1809) Staff

An introduction to writing as it is informed by rhetoric and poetics. Features extensive student writing. Emphasis on key concepts and basic terminology, analysis of both literary and student texts, and workshop pedagogy. May be taken only by freshmen and sophomores.

## A Eng210 - Introduction to Literary Study

MW 4:15 - 5:35 (1814) D. Byrd  
 T 4:15 - 7:05 (6861) C. Shepherdson  
 MWF 1:25 - 2:20 (6860) R. Hennessy  
 TTH 1:00 - 2:20 (1810) B. Arsic

A study of relationships among writer, text and reader as they bear upon literary interpretation and theory. Primary focus will be on the basic issues and assumptions underlying literary study and on varying approaches to practical criticism. Readings: selected literary texts, essays in practical criticism and critical theory.

## A ENG 210 Introduction to Literary Study

MWF: 10:10-11:05 (1813) T. Ebert

This section of English 210 is an introduction to the humanities in general and English Studies in particular. It begins by raising the questions of how "English" (i.e. native literature as opposed to Latin and Greek) became a subject of study in the academy and how the rise of English is related to "class," "nation," and other social issues and their underlying economic systems. The course also inquires into the ways in which "English studies" have changed into "literary studies," "textual studies" and the more inclusive "cultural studies" and how their traditional object of inquiry has changed from national "literature" to global "transliteration."

One of the main issues raised in the course is the way the humanities provide an alternative understanding of problems that defy commonsensical logic and, therefore, make the reader aware of the complex and the difficult--teaching what John Keats calls "negative capability": a tolerance of ambiguity in a culture too eager to embrace easy certainties.

The course is, thus, a sustained teaching of the difficult, the different, and the unfamiliar. It is the pedagogy of the complicated in practice. In a contemporary world that is increasingly impatient with complexities, it emphasizes the need for knowing and living with the ambiguous without the exercise of a discursive violence that translates it into something familiar, comforting and transparent. The humanities, as the pedagogy of the difficult and unfamiliar, are perhaps the most urgent knowledges for the emerging global culture in which the opacity of the "other" should not only be acknowledged but also honored.

In reading the complex and the difficult, language becomes one of the major issues. Language not in its simple instrumentality (a "means of communication"), but language in its uncanny and excessive signification as it produces layered texts, cultural representations and articulates cultural/textual politics and social power. Language, in other words, will not be treated as simply a "reflection" of what is "out there" (empirical reality) or "in here" (consciousness of the reader-subject). It will be analyzed as a materiality that to a considerable extent shapes what it represents--within the historical limits of class, race, and gender relations.

The concepts that are used in contemporary theory to capture the diverse workings of language in its various permutations--from novels to nanotechnology, from DNA research to everyday videos--are "text" and "textuality." But not in their traditional sense of "words on the page." In this course we will use "text" to mean any site of signification (a novel by Conrad; the Sony walkman, French fries or haute cuisine). More importantly "textuality" connotes the logic of representation as the politics and errancy of cultural signs--from scientific texts to popular spectacles.

The course will, therefore, analyze the deployment of language not only in the literary but also in other cultural texts, such as the visual, popular, scientific, political and economic, particularly the commodity and its consumption. These and other issues will be explored within multiple theoretical discourses ranging from poststructuralism, psychoanalysis and new historicism to feminism, Marxism, cyber-theories, postcolonial discourses and theories of consumption.

The course consists of lecture-discussions and collective work in small "theory groups." Attendance in

theory group sessions/colloquia is required (those who miss a session/colloquia will write a 2-page paper on the texts discussed in that session). There will be no conventional examinations; students will write one short (5 page) paper, one longer (10 page) paper and present a colloquium report (developed collectively with their theory group) to the class. They will also have the opportunity to participate in a theory conference at the end of the semester.

### **A ENG 210 - Introduction to Literary Study**

TTH 2:30-3:50 (1812) H. Elam

This course, a foundation for English studies, will focus on the intimacy between "theory" and literature by posing a set of "problems" that have fueled criticism from 1950 to the present. Most readings will be "fun," and all will focus on "language" understood not as medium but as "event," in other words, with "textuality" in several of its registers. Barthes, Winicott, Foucault, Magritte, Stevens, Dickinson, de Man, Anne Carson, Alice Kaplan, Blanchot, Keats, Yeats, Dostoevsky may be among the readings. Reading packet, term paper in two or more stages.

### **A ENG 216 - Traditional Grammar and Usage**

W 5:45 - 8:35 (1815) E. Higgins

This course offers thorough coverage of traditional grammar and usage with an emphasis on writing applications. Students will use their increasing knowledge of the structure and basic parts of the English sentence to make their writing both grammatically correct and rhetorically effective. Activities include sentence analysis, sentence combination, and sentence generation. Students will also learn editing techniques to apply to their own writing.

### **A Eng 221 - The Bible as Literature**

MWF 11:15 - 12:10 (1816) D. Grossberg

Literary genres of the Hebrew Bible (Old Testament) and the cultures from which they emerged. Attention to parallel developments in other literatures and to the influence of the Hebrew Bible on Western life and letters. This course is a shared resource with JST 242 and REL 221. Only one of Eng 221, Jst 242, and Rel 221 may be taken for credit.

### **A Eng 223L - Short Story**

MWF 10:10 - 11:05 (1817) Staff

MWF 12:20 - 1:15 (1818) Staff

W 5:45 - 8:35 (6862) J. Mason

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

### **A Eng 226L - The French Novel in Translation**

MWF 1:25 - 2:20 (7256) S. Blood

A study of six major novels from the aftermath of the Revolution to the post-World War II era. The novel will be viewed in two ways: as a social document, reflecting issues of class conflict, colonialism and the condition of women; and as a literary genre undergoing constant innovation. Primary readers will be supplemented by selected critical works (Lukacs, Beauvoir, Girard, Brombert, Schor). Texts: Honore de Balzac, Father Goriot; Stendhal, The Red and the Black; George Sand, Consuelo; Gustave Flaubert, Mme Bovary; Marcel Proust, Swann's Way; Marguerite Duras, The Sea Wall. Course work: 2 papers (4-5 pages) and a final exam.

### **A Eng 226L - Study of Literary Theme, Form or Mode**

MWF 9:05 - 10:00 (7141) Staff

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. Sample themes might include Slavery, Radicalism, or the Literature & Technology or Gay and Lesbian Writers. Sample forms might include the sonnet or lyric. May be repeated once for credit when content varies.

### **A ENG 233L - Modern Drama**

TTH 11:15 - 12:35 (1821) B. Arsic

Survey of modern European and American drama from naturalistic theater to post-modern theater. Dramatists may include Ibsen, Checkov, Shaw, O'Neill, Brecht, Ionesco, Williams, Pinter, and others.

### **A ENG 234L - Modern Poetry**

TTH 1:00 - 2:20 (6890) P. Joris

This course covers the emergence of modern poetry in the wider context of the rise of modernism. The period studied goes roughly from the last decade of the nineteenth century to the end of the 1930ies, i.e. the start of World War II. Modernism was international in scope and the authors we will be reading are likewise. Starting with forerunners like Dickinson and Rimbaud we will move into the 20C proper where we will study a range of individual poets (such as Apollinaire, Stein, Rilke, Lorca, Loy, Tzara, Breton etc.) and a range of those avant-garde movements that have characterized modern poetry (Futurism, Dada, Surrealism, "Objectivism," etc.) We will end with Negritude, the movement lead by Aimé Césaire and Léopold Senghor, which foreshadows the post-colonial, post-modern era after World War II. Parallel to these primary texts we will study excerpts from a range of authors who have defined Modernism (Marx, Freud, Bachofen, Darwin, etc.) and a range of the theoretical writings - mainly Manifestos, which are the essential expression of our poets' theoretical thinking about their own modernity.

### **A Eng 240 - Growing Up in America**

MWF 8:00 - 8:55 (1823) Staff  
 MWF 1:25 - 2:20 (1824) J. Barlow  
 M 7:15 - 10:05 (1826) J. Mason  
 TTH 11:15 - 12:35 (1825) Staff  
 TTH 1:00-2:20 (1822) J. Fleischner

A reading of novels, autobiographies and other literary works in which authors, both men and women, of various ethnic and racial backgrounds describe the experience of growing up in a multi-ethnic society. Discussions will be aimed at increasing an understanding of the problems and pleasures of diversity.

### **A Eng 242L - Science Fiction**

MWF 9:05 - 10:00 (1829) J. Hanifan

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

### **A Eng 243Q - Hitchcock**

T 4:15 - 7:05, viewing W 4:15 - 7:15 (1830) T. Cohen

As we leave an epoch where "film" defined the visual in representational terms (digitalization, new media), the question of cinema as a textual mode becomes more evident. Students will view selected works of director Alfred Hitchcock (and, possibly, one or two contemporary filmmakers). We will examine where certain cinematic practices subvert the older ideologies of cinema in political fashion, and anticipate the vast technicity of today's media-issues concerning the "materiality" of the archive, the programming of the senses, the artifice of the visible, the politics of memory and writing.

### **A ENG 261L - American Poetic Tradition**

T 4:15 - 7:05 (6863) D. Byrd

A study of American poetry from the 17th century through the modern period, stressing the richness of the early poetic tradition and the resulting varied spectrum of 20th century poetry. Emphasis on close reading of individual texts and theoretical issues that arise in the reading of poetry.

### **A Eng 289Q - Dostoevosky & Tolstoy**

MWF 11:15 - 12:10 (7257) R. Patterson

This course is crosslisted with RUS 261 Dostoevsky & Tolstoy, Life and Times and Work, 19th Century Prose.

### **A ENG 292L- English Literary Tradition II: From the Restoration through the Modern Period**

MWF 11:15-12:10 (6864) M. Hill

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

### **A Eng 295L - Classics of Western Literature I: Ancient Epic to Modern Drama**

TH 4:15 - 7:05 (1834) M.Valentis

This course takes up the construction of "drama" in Western Culture and traces the "great books" tradition and its transformations in Greek epic and drama, in Shakespeare, and in a still unfolding media-information culture. We will look at the relations among history, science, power, culture, and gender identity in contemporary drama, classic film, and television and such topics as Identity formation, consciousness, and the family "romance."

### **A Eng 300Z - Expository Writing**

MWF 1:25 - 2:20 (1836) Staff

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 juniors and seniors.

### **A Eng 300Z - Expository Writing**

TTH 1:00 - 2:20 (1837) M. Valentis

Students will study and write various non-fiction genres: autobiography, biography, interview, self-help, magazine articles, and reviews, memoirs, travel, food, etc. and examine the strategies of summarizing and dramatizing factual material, achieving credulity through concrete, realistic detail, and the mastering non-fiction narratives and styles.

### **A Eng 300Z - Expository Writing**

W 4:15 - 7:05 (1839) J. Berman

This course will emphasize personal, exploratory, expressive, and therapeutic writing. I'm particularly interested in the extent to which writing about personal conflicts leads to heightened self-awareness and psychological well-being. Several of the assignments will come from my book Diaries to an English Professor. The minimum writing requirement is forty typed pages and will include essays on divorce, eating disorders, binge drinking, suicide, and sexual abuse. Prerequisite: empathy. Intended primarily for juniors and seniors.

### **A Eng 301Z - Critical Writing**

TTH 1:00 - 2:20 (1840) M. Rozett  
TH 7:15 - 10:05 (1841) Staff

Exercises in literary description and literary criticism; attention to various critical tasks and approaches to the major resources of literary biography. Intended primarily for juniors and seniors.

### **A ENG 301Z - Critical Writing**

MWF 1:25-2:20 (1842) K. Winter

This writers' workshop will focus on the skills and techniques for writing about pieces of literature. Specifically, it will require that writers read and respond to literary texts, refine those responses, and present their writing for their peers in workshop to comment on. Revision of every piece is required. The literary texts for the course include fiction, poetry and non-fiction prose with a regionalist/environmentalist slant. Regions include New York State and Hawaii. A rigorous attendance policy is enforced to assure the continuity and integrity of the workshop.

### **A Eng 302Z - Creative Writing**

TTH 11:15 - 12:35 (1843) E. Schwarzschild

In this course, we will take an intense, workshop approach to the process of fiction writing. We will devote our time not only to writing and revising short stories, but also to reading and discussing them. Throughout the semester, we will try to answer three deceptively simple questions: What is a story? What makes a story work? And what can make a story work better? Admission is by permission, and those seeking to enroll should submit a sample of their creative writing to the instructor. Intended primarily for juniors and seniors. Prerequisite: permission of instructor.

### **A Eng 302Z - Creative Writing**

TTH 1:00 - 2:00 (6865) L. Davis

For the student who wishes to experiment with a variety of kinds of writing, but who has limited experience. Admission is by permission, and those seeking to enroll should submit a sample of their creative writing to the instructor. Intended primarily for juniors and seniors. Prerequisite: permission of instructor.

### **A Eng 303Z - Forms of Argumentative and Persuasive Writing (Rhetoric)**

TTH 1:00 - 2:20 (1844) S. North

Concentrated study of writing with an emphasis on rhetoric as a disciplinary context. Features extensive practice in one or more of a variety of forms (argument, narration, exposition). Focuses on detailed analysis of both literary and student texts, with special attention to generic conventions, rhetorical context, textual logics, and style. Prerequisite: A ENG 202Z

### **A ENG 304Z - Forms of Creative Writing (Poetics)**

This section: Creative Non-fiction  
MWF 11:15 - 12:10 (1845) M. Sullivan

Often referred to as the "fourth genre," creative non-fiction marries expository writing to the creative techniques of fiction and poetry. As one commentator put it: "Creative non-fiction is the stories you find out, captured with a clear eye and an alert imagination, filtered through a mind passionate to know and tell, told accurately and with compelling grace." That may sound like a difficult challenge, but to take the truth as you know or have lived it and convey it to a reader free of rhetorical confines and all sorts of "rules," is very liberating for most writers. We'll use masters of the genre and our own writing as texts as we discover which techniques and approaches work best with certain materials. Among the types of pieces covered are the memoir, travel essay, critical essay, profile, etc. Attendance, in-class writing assignments, group work, and up to five finished essays required. Prerequisites include A ENG 202Z and a mind open to experimentation in writing and a willingness to share your writing and your insights with others.

### **A ENG 320 - British Novel I**

TTH 1:00 - 2:20 (1846) R. Craig

This course surveys British fiction from its origins to the mid-nineteenth century. Our primary focus will be upon issues of genre and literary history. We will look closely at individual texts in relation to larger questions such as: fictional and narrative conventions, conceptions of the novel as fact (history) or fiction (romance), and evolving formal and thematic considerations. Among the authors often included in the course are Aphra Behn, Daniel Defoe, Henry Fielding, Samuel Richardson, Mary Wollstonecraft, Horace Walpole, Jane Austen, Mary Shelley, Walter Scott, and the Brontes.

### **A Eng 323 - Nineteenth-Century American Novel**

W 4:15 - 7:05 (1847) M. Sullivan

In this course we will examine the development of the novel in nineteenth century America. Of particular interest will be the relationship between the historical/social processes and literary expression. That is, as the country strives to identify itself, to form a sense of itself, individual authors mirror this struggle. Among the chief concerns are: confrontation with the wilderness, the Native question, slavery, the role of women, immigration, agrarian ideals vs. technology, and the return/encounter with Europe. We shall give special attention to the mythological underpinnings of the works but also to the intellectual and aesthetic factors which shaped the genre. Authors include Cooper, Hawthorne, Melville, Cable, Fern, Norris, James, etc. Quizzes, short papers, final exam.

### **A ENG 324 - Twentieth Century American Novel**

MWF 9:05-10:00 (1848) J. Schiff

The study of the twentieth century American Novel, emphasizing the shifts and developments in form and theme in this century.

### **A Eng 325L - American Drama**

TTH 9:45 - 11:05 (1849) C. Yalkut

A survey of American drama. The primary focus will be on representative works by 20th century playwrights as well as on major theatrical movements in this country.

### **A ENG 341 - Chaucer**

MWF 1:25 - 2:20 (1850) H. Scheck

This course will focus on two of Chaucer's best known and best loved poems: The Canterbury Tales and Troilus and Criseyde. Students need not have experience with Middle English. We will work through the basics of reading Middle English together. Chaucer wrote during a time of great cultural flux and tremendous literary and artistic productivity; relevant visual, musical, and historical texts and background will be introduced in order for students to more fully appreciate the ways in which these poems connect to that cultural context. Assignments will include midterm, final, short papers, in-class writing, and participation.

### **A Eng 344 - Early Works of Shakespeare**

TTH 9:45 - 11:05 (7126) M. Rozett

This course focuses on the comedies and history plays Shakespeare wrote before 1603, including The Merchant of Venice, Richard III, and 1 Henry IV, Henry V, Twelfth Night. Typically, we read seven or eight plays during the semester. Assignments may include regular quizzes, test, performance-based projects, and papers.

### **A Eng 345 - Later Works of Shakespeare**

W 5:45 - 8:35 (1851) Staff

The development of Shakespeare's dramatic art, focusing on works from the 17th century--the mature tragedies (including Hamlet), the "dark" comedies, and the dramatic romances--with emphasis on character, language, theme, form and structure, as well as dramatic history. Intended primarily for juniors and seniors.

### **A ENG 350 - Contemporary Writers at Work**

TTH 4:15 - 5:35 (1853) E. Schwarzschild

In this course, we will read published work in a variety of genres by the authors appearing on campus with the New York State Writers Institute's Visiting Writers Series. In addition to attending readings by these authors, we will meet, hear, and speak with the authors in seminars devoted to discussions of both the author's own work and, more broadly, the issues facing writers today. At press time, possible Visiting Writers include Richard Ford, Colson Whitehead, Rosanna Warren, David Eggers, and Richard

Russo. Course requirements include substantial reading assignments, critical response papers, a final exam, and a final project.

### **A Eng 353Q - O'Neill**

W 4:15 - 7:05 (1854) J. Barlow

This course will be an intense study of the works of Eugene O'Neill, this country's most acclaimed dramatist. In addition to reading such major plays as *Desire Under the Elms*, *Strange Interlude*, *Mourning Becomes Electra*, *Ah, Wilderness!*, *Long Day's Journey Into Night* and *The Iceman Cometh*, we will look at his early one-act works in the context of the Provincetown Players theater and its reaction against the commercial stage at the turn of the twentieth century. O'Neill's sources - ranging from ancient Greek to modern American - will be examined as part of our exploration of his composing process, his reflection of and contribution to American culture, and his place in theater history. Throughout our discussions we will employ various critical and theoretical approaches (biographical, feminist, new historical, etc.) to see how they foster our understanding of the O'Neill canon. Requirements: Two critical essays and a final examination. Attendance is required; class participation is expected and rewarded.

### **A Eng 353R - Charlotte Perkins Gilman**

MWF 10:10 - 11:05 (1855) E. Higgins

This course will focus on Charlotte Perkins Gilman, who has been called America's leading feminist intellectual of the early twentieth century. Best known for her work *The Yellow Wall-Paper*, Gilman practiced "engaged literature," writing in a wide range of genres, such as journalism, drama, autobiography, nonfiction, and fiction. Among her fiction, she produced Utopian novels, detective fiction, and a series of imitations in which she attempted to catch the essence of authors (Henry James, Louisa May Alcott, Mark Twain, George Eliot, Nathaniel Hawthorne). The course reading will be across genres and will include *The Yellow Wall-Paper*, *Herland*, *Unpunished*, selected nonfiction, and selected stories from journals, as well as some short stories by the authors she imitated.

### **A Eng 354Q - Bellow, Roth, Ozick**

TTH 2:30 - 3:50 (1856) S. Cohen

#### Required Texts

Bellow, Saul, *Mosby's Memoirs and Other Stories* (Viking Penguin)  
 Bellow, Saul, *Seize the Day* (Viking Penguin)  
 Bellow, Saul, *Him with his Foot in His Mouth* (Viking Penguin)  
 Bellow, Saul, *Ravelstein* (Viking Penguin)  
 Roth, Philip, *Goodbye Columbus and Other Stories* (Random House)  
 Roth, Philip, *Portnoy's Complaint* (Random House)  
 Roth, Philip, *The Ghost Writer* (Random House)  
 Roth, Philip, *The American Stain* (Random House)  
 Ozick, Cynthia, *The Pagan Rabbi and Other Stories* (Syracuse University Papers)  
 Ozick, Cynthia, *Puttermessaer Papers* (Random House)  
 Ozick, Cynthia, *The Shawl* (Random House)

The focus of this course will be on the fiction of three major authors of the "Jewish Literary Renaissance" in modern and contemporary American literature. We will first study the pivotal, wide-ranging work of Saul Bellow, awarded the Nobel Prize for literature in 1976, for "its human understanding and subtle analysis of contemporary culture." Next we will explore the realistic and post modern fiction of Pulitzer Prize-winning Philip Roth, acclaimed for his trenchant comedy of manners in his deft blending of the autobiographical with his extraordinary leaps of imagination. We will conclude the course by examining the levity and literature of Cynthia Ozick's short stories and novels, renowned for their spiritual profundity, flights of fantasy and classical feminism. There will be a mid-term, paper and a final.

### **A ENG 354R - Nathaniel Hawthorne and Flannery O'Connor**

MWF 1:25 - 2:20 (6866) J. Schiff

Study of the works of Nathaniel Hawthorne and Flannery O'Connor, two fiction writers whose works illuminate each other in terms of theme and character psychology.

### **A Eng 362L - Critical Approaches to Women in Literature**

TTH 11:15 - 12:35 (1857) D. Daims

Taking gender as its central critical category, this course explores experimental fiction by women of various cultures. These writers turn from traditional plots and conventional heroines to experiments in narrative style, form, uses of speaker, and endings, and they introduce subject matter that is untraditional. In addition, the course introduces the student to the terms, issues, and assumptions of feminist criticism through essays in criticism specific to the texts of the course and essays in theory, such as those that challenge the literary canon that determines what gets read, why, and by whom. Texts will be chosen from works by authors such as Colette, H.D., Nella Larsen, Jean Rhys, Gertrude Stein, and Virginia Woolf. Requirements: regular attendance, two short papers/tests, presentations of essays in criticism and theory, and a term paper.

### **A Eng 366 Q - From Modernism to Post-Modernism: African American Literature (1940 to the present)**

TTH 11:15 - 12:35 (6867) L. Thompson

This class explores the major themes and texts of African American literature from the nineteen forties to the present. It will provide an overview of the important authors of each era such as Richard Wright, Ann Petry, James Baldwin, Lorraine Hansberry, Amiri Baraka (LeRoi Jones), Toni Morrison, Alice Walker, and George Wolfe. We will analyze the development of the African American literary tradition from modernism, protest literature, through the black arts movement and the explosion of women's narratives during the late twentieth century. We will discuss the role of politics in art and the recent canonization of African American literature. The course will conclude by examining the ways contemporary artists challenge notions of African American culture and complicate notions of "blackness."

### **A ENG 367 - Jewish-American Literature: From Page to Screen**

T 4:15-7:05 (1860) S. Cohen

The course will examine the style and content of a number of influential Jewish-American literary works and analyze the cinematic interpretations given them by mainstream Hollywood and independent filmmakers. The original authors will be chosen from the following: Abraham Cahan, Edna Ferber, Fannie Hurst, Saul Bellow, Bernard Malamud, Philip Roth, Leon Uris, Edward Wallant, Isaac Bashevis Singer and Chaim Potok. Among the film artists to be studied are Barbara Streisand, Joan Micklin Silver, Richard Benjamin, Sidney Lumet, John Garfield and Zero Mostel. Some of the works analyzed will be Saul Bellow's *Seize the Day*, Bernard Malamud's "Angel Levine," Philip Roth's "Goodbye Columbus," Isaac Bashevis Singer's *Yentl* and Chaim Potok's, *The Chosen*. Requirements: Mid-term, final, paper, or original Jewish-American short story or original one act of an original Jewish-American screen play or one act screen adaptation of a Jewish-American short story or novel.

### **A Eng 368L - Women Writers**

TTH 2:30 - 3:50 (1861) D. Daims

The course focuses on 20th century fiction by women of various cultures. It is a study of the ways class, race, and gender work through narratives and affect styles of writing. We will study, discuss, evaluate, and write about this fiction both as art and as descriptions of the dynamics of the three categories, using essays in criticism and in theory. The texts of the course will be chosen from works by white and black women writers of different classes, such as Zora Neale Hurston, Bobbie Ann Mason, Gloria Naylor, Tillie Olsen, Edith Wharton, and Virginia Woolf. Requirements: regular attendance, two short papers/tests, presentations of essays in criticism and in theory, and a term paper.

### **A ENG 374 - Southwest Narratives: Writing From Below**

MWF 11:15 - 12:10 (6868) R. Hennessy

What is the Southwest? We will begin with this question and its "obvious" answers. Geographically, "the southwest" of the continent would be Mexico. We will read across the national boundaries currently dividing Mexico and the US, focusing on several key moments in the history of the empires whose strategies of accumulation and acculturation carved them out. The narratives we read will include theories of empire, reconstructed histories of the Pueblo and Anasazi peoples; travel documents from the Spanish conquest; popular mythology surrounding the US annexation of Mexico; novels of the Mexican Revolution; fictive and historical documentation of the traffic in bodies, drugs, and other goods as well as the collective organizing that define the region now. We will read the other side of myth, tracking the buried narratives that haunt the official stories and ask what it

means to write from the standpoints of rural, urban poor, and working class people. Is "writing from below" a useful way to name this culture and is it necessarily counter-dominant? How do we assess the persistence of traditional practices and knowledges--of ritual and magic, say--alongside, even within, the voices of insurgence, of organized collective revolt, and revolution? What lessons do these narratives hold for readers in "the North"? Readings will include histories, critical essays, documentaries, fiction, short stories, film. All texts will be read in English translations.

### **A ENG 375 - The Literature of New York State**

MWF 11:15-12:10 (6869) K. Winter

As part of a larger celebration of Albany and the region, we will be examining the literary representations and expressions of the Albany area, including a foray into Saratoga/Adirondack as well as New York City and Long Island. From a range of works including those of William Cullen Bryant, Melville, Marietta Holley and Philander Deming, we will consider the connections between literature and place. Genre will include poetry, essays, autobiography, short fiction and novels. Field trips are required. In addition, exams, a research project, and a rigorous attendance policy require a significant commitment from the student.

### **A Eng 385- Writing/Colonialism/Africa**

TTH 9:45 - 11:05 (7144) G. Griffiths

This course will look at the ways Africans have been represented and have represented themselves in texts from the eighteenth century to the present day. It will be of use to students of post-colonial literary representation, and to those who have a more general interest in the processes by which peoples and their images are shaped by events and the discourses which accompany them. Although the examples will be drawn from Africa, the ideas which we will examine apply to many other societies where a dominant discourse represents peoples as Others. Students with a general interest in the theory of representation of other cultures will find the course relevant.

### **A Eng 398Z - Honors Seminar I**

MWF 1:25 - 2:20 (1864) J. Fetterley

This course will focus on the construction of the field of American literature during three historical moments - the early years of the new Republic which witnessed the "call" for an authentically "American" American literature; the post-World War II years of the "cold war"; and the last two decades of the 20th century which witnessed a reconstruction of the field in response, on the one hand, to various movements for social justice and, other the hand, to the emergence and privileging of "theory." The course will include extensive reading in primary as well as secondary texts, mainly from the 19th century and mainly in fiction - e.g. Sedgwick, Hawthorne, Melville, Stowe, Jewett, Chesnut - and will use the various editions of the Norton Anthology of American Literature as reference points to mark the changes in the definition of the field. At once an opportunity to study 19th century American literature and to study how 19th century American literature came to be a field of study, the course provides students with an opportunity to position themselves as participants in the on-going debate over what is or should be American literature, the relation of literature to nation and citizenship, and what is or should be the role of the academy in answering these questions. Prerequisite: Admission into English Honors Program or Permission of Instructor.

### **A ENG 421 - Literature of the Middle Ages**

MWF 10:10 - 11:05 (6871) H. Scheck

This course explores the richness of medieval texts and the various political, social, and historical circumstances out of which they emerged. From the early medieval heroic ethos to the genres of romance and allegory in the later Middle Ages, we will consider dominant discourses and voices as well as those emanating from fringe groups, considering whenever possible a range of real and imagined subject possibilities as represented in or challenged by the literature, music, and visual art of the period. Assignments include active participation, regular attendance, exams, short papers, and participation in web-based bulletin board.

### **A ENG 423 - The Later Renaissance**

TTH 9:45 - 11:05 (1865) L. Cable

The period of the Later Renaissance in England dates roughly from 1603, with the death of Queen Elizabeth I, to 1660, with the restoration to the throne of the Stuart monarch Charles II. This era of

dramatic cultural, political and economic change included the trial and execution of a divine right monarch, social upheaval sparked by debate over gender roles, civil war fomented by religious conflict, the rumblings of incipient democracy, and transition from a polity based on privilege to one striving toward modernity and rationalism. Our 17th century readings will enable us to explore the cultural experience of what is now widely regarded as English Early Modern society. We will draw upon a broad range of canonical and noncanonical literary resources, from personal poetry to satiric social drama, to essays in philosophical and political theory, to economic and religious manifestoes, to scientific speculation. Our object throughout will be to develop a better understanding of what it meant over three centuries ago for people in many ways similar to ourselves to confront radical uncertainty and change. As we explore, we will discover that the situation of early modern English writers bore sometimes striking resemblance to that faced by citizens of a postmodern world. Course Requirements: Graded quizzes (some unannounced); 5 short paper assignments (3 pages each); a final take-home examination.

### **A Eng 427 - The Victorian Period**

TTH 11:15 - 12:35 (1866) R. Craig

The course emphasizes British authors of the mid- and late nineteenth century. Our objective will be to understand not only the Victorians' understanding of themselves but also our understanding of the present as it is defined in relation to and often against the past. Our lens upon the Victorian period will be the writings of major figures, with an emphasis upon literary texts that directly address intellectual and social concerns of the day; the focus on contemporary views of the Victorians will be supplied by contemporary British novelists. Among the authors likely to be included are Carlyle, Dickens, Arnold, Tennyson, Browning, Eliot, Gaskell, Stevenson, Hardy, Wilde, Fowles, Byatt, and Ackroyd.

### **A Eng 433 - American Literature 1815-1865**

MWF- 9:05 - 10:00 (1867) K. Winter

American literature from 1815 to the Civil War is the subject matter of this course - a considerable body of works to read. Beginning with the work of Washington Irving, we will read widely in essay, fiction, autobiography, and poetry to explore the social issues and literary trends of 19th century America. This 400-level course is a decentralized learning environment where students are responsible for managing their own learning through collaborative projects, teaching, and small group work. Exams, a research project and a rigorous attendance policy require a significant commitment from the student.

### **A ENG 434 - American Literature 1865-1920**

TTH 2:30 - 3:50 (6873) C. Wolfe

A survey of the range of American literature during the period, with particular emphasis on the period 1890 - 1920, this course will focus intensively on particular theoretical problems and issues staged by texts themselves, and will thereby introduce students to new modes of criticism-so called "New Americanist" criticism or the "New American Studies"-and how they have changed how we look at American culture. Some familiarity and familiarity with literary criticism and theory is therefore strongly recommended but not required. Texts and authors will be selected from the following: Melville, Billy Budd; Dreiser, Sister Carrie; Crane, The Red Badge of Courage; James, The Turn of the Screw or Daisy Miller; Norris, McTeague or Vandover and the Brute; Twain, Huckleberry Finn, The Mysterious Stranger, or short stories; DuBois, The Souls of Black Folk; short stories by Chopin, Jewett, Stein, and Gilman; Faulkner, The Sound and the Fury; Hemingway, The Sun Also Rises; poems by Dickinson, Whitman, the Fireside poets, Frost, Pound, Stevens, Lowell (Amy), H.D., Cullen, and Stein. Requirements will likely consist of an extensive mid-term and final examination, and perhaps one medium-length paper. A three-hour intensive seminar, diligent attendance and preparation will be not only expected but required.

### **A Eng 447Q - The Historical Imagination: British and American Romanticism**

M 4:15 - 7:05 (1868) R. Bosco

By comparing and discussing works from two or more eras, courses in the "historical imagination" investigate variously the relationship between history and literature, the meaning of the concept of "literary history," the connection between history and literary production, and the establishment, decline or reemergence of particular literary types and canons. This term this section of the course will focus on the writings and reputations of a number of British and American authors whose work collectively spans from the late-eighteenth through the mid-nineteenth centuries. While taking appropriate notice of those issues typically associated with courses in the historical imagination, this

course will also devote particular attention to the political and literary assumptions underlying the identification of the chronological periods associated with these writers as the periods of British Romanticism and American Romanticism. In this connection, the course will work out of and test prevailing definitions of "Romanticism" and consider the reliability of those definitions across lines drawn from respective nationalistic interests and needs (eg. British vs. American) and the literary/political concerns of individual authors featured in the course.

The course opens with the poetry and selected prose of major British Romantic writers (Blake, Wordsworth, Coleridge, Shelley, Keats), and then moves to the poetry and selected prose of several American Romantics whose reputations have sometimes placed them in the category "major," while at other times not (Irving, Hawthorne, Emerson, Fuller, Thoreau, Whitman, Dickinson). Throughout, discussion will center on individual readings, on prevailing as well as on shifting notions of what "Romanticism" entailed for British or American writers, on the role historical events played in the initial formulation of these notions, and on the nature of literary reputation. Although the dominant genre of both British and American Romantics is often said to be poetry, here that assertion will be tested against not only the example of fiction, but also against modes expository writing that include the essay and autobiography.

Course requirements include regular attendance and participation in class discussion, a mid-term examination, a cumulative final examination administered during the University's final examination period, and two essays on assigned topics.

## **A Eng 447R - The Historical Imagination- Eating Well: Food Culture, Class and Pleasure**

MWF 1:25-2:20 (1869) T. Ebert

"Eating Well: Food Culture, Class and Pleasure" is a course in "Cultural Studies" with a critical focus on food in modern and postmodern cultures. In contemporary cultural theory, food has become the complex scene of the convergence of pleasure and need; the sensuous and the abstract; praxis and theory; the cultural and the economic; the local and the global; affluence and hunger, and the site of struggle between capital and labor.

The course will, therefore, analyze the pleasures and politics of food (from "personal" eating disorders to world hunger) within the broad context of globalization, consumption practices, "new economy," postmodern theories of lifestyle, imperialism/empire and critical theory. One of the pedagogical goals of the course is to put in question the commonsensical idea of "food" as well as "eating (well)" and make visible their often hidden cultural politics and their implications for global citizenship. In doing so, the course will also reflect upon itself and asks the question: how "English Studies" have been transformed from the traditional study of the literary canon of a "nation" to the textual and cultural studies of all texts and signs of global culture.

The subjects of the course, therefore, range widely from the production and consumption of food to questions of taste, pleasure, and sensualities, and from matters of race, sexuality, nation and gender to foodways, diets, dieting and the politics of (body) weight, the relations of North and South, world hunger and wealth.

Since the cultural studies of food is developing within contemporary debates among poststructuralism; psychoanalysis; Marxism; Feminism; postcolonial discourses; imperialism/empire; the critique of agribusiness and the economics of farming, the course will open with a review of some of the major theoretical concepts that have shaped these debates (from Derrida's "difference" and Barthes's notion of "pleasure" to Shiva's idea of "subsistence" and Marx's concept of "commodification").

Some of the main issues that are emphasized in the course are "class" and "labor" and the shaping of food culture by capitalism. How, for example, capitalism turns human needs into commodities, and, consequently, changes not only people's diets, tastes and pleasures but also their relations to themselves and their bodies as well as to other people and to "nature" in general. In this analytical space, the course will unpack in some detail the cultural economy of "calories"-how, for example, "sugar" and "coffee" have been deployed by capital to reshape the diet of workers and manipulate their metabolic dynamics for increasing "surplus labor."

In this context, the course raises several questions about globalization in order to theorize it in relation to food practices. Is globalization a phase of plenty and equality in a universal democracy, as its corporate proponents have advertised (Friedman, *The Lexus and the Olive Tree*)? Is it the end of imperialism and the emergence of a new "empire" as Hardt and Negri contend (*Empire*)? Is globalization a radical transformation of capitalism or simply its latest stage, as Marx and Engels have argued (*Manifesto of the Communist Party, Capital*)? What are the consequences of these debates over globalization for the production and consumption of food (Magdoff, et al. *Hungry for Profit*; V. Shiva, *Stolen Harvest: The Highjacking of the Global Food Supply*, and Bove and Dufour, *The World is Not For Sale: Farmers Against Junk Food*)?

The readings for the course will also be diverse and include theoretical texts (Levi-Strauss, Derrida, Foucault, Levinas, de Certeau, Bourdieu, Marx, Baudrillard) as well as "literary" texts (from Alice B. Toklas to food thrillers) and visual texts (e.g. such food films as *Chocolat*).

The course consists of lecture-discussions and collective work in small "theory groups." Attendance in theory group sessions/colloquia is required (those who miss a session/colloquia will write a 2-page

paper on the texts discussed in that session). There will be no conventional examinations; students will write one short (6 page) paper, one longer (10-12 page) paper and present a colloquium report (developed collectively with their theory group) to the class. They will also have the opportunity to participate in a theory conference at the end of the semester.

### **A Eng 450 - Modernist Long Poems and Sequences**

W 4:15 - 7:05 (1870) J. Johnson

This course focuses on major works by modernist poets and their precursors. Readings will be drawn from works by Whitman, Dickinson, Yeats, Hopkins, Eliot, Pound, Williams, Stevens, H.D., Crane, Olson, and Rukeyser. Among the topics to be considered are such structural principles as explicit and implied narrative, symphonic and polyphonic organization, genre, and intertextuality. Among our critical questions will be those having to do with the function of a poem or sequence within both its author's oeuvre and its society and culture. One in-class team presentation, one mid-term project, and one final project.

### **A Eng 490 - Internship in English**

ARR (1871)E. Higgins

A practical apprenticeship of 10-15 hours of work per week requiring the use of skills pertaining to the discipline of English, such as critical reading and analysis, writing, research, tutoring, etc. Academic component (written work) required. Counts as upper-division elective of 3 credits. Internship possibilities include positions in advertising, public relations, publishing and the arts, as well as in television, radio, state agencies, journals, as well as in the English Department Advisement Office. Application forms are available from the English Advisement Office (HU 381) and from Dr. Higgins (HU382). Eligibility limited to junior or senior English majors with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. S/U graded.

### **A Eng 497Q&R - Independent Study & Research**

Times to be arranged.

May be taken for a maximum of 8 credits. Intended primarily for juniors and seniors. Prerequisite: permission of a faculty member in the department and of the appropriate departmental committee. Independent Study forms are available from English Office.

### **A Eng 498 - Honors Seminar III**

T 4:15 - 7:05 (1881) J. Fleischer

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

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