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# Department of English

## Undergraduate Schedules & Descriptions Archive

### Fall '03

#### ENG 102Z: Introduction to Creative Writing

MWF 8:00-8:55 A. Chirila  
 TTH 8:15-9:35 L. Slade  
 TTH 2:30-3:50 S.B. Cohen  
 MWF 1:25-2:20 (For Pres. Scholars Only) A Colton

Introductory course for students with little or no experience in creative writing. Practice in the writing of poetry, fiction, autobiography, and the 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.

#### ENG 102Z: Introduction to Creative Writing

R. Zitomer  
 W 4:15-7:05

This section of 102Z is designed around the idea that creative writing does not happen in a vacuum; that is, it is not performed in a space apart from texts by other writers that we can and do encounter. Therefore, students will be required to not only write their own texts, but also read published texts as well as those by their peers, engage in dialogues with and offer written responses to those texts, and attend and participate in community events.

#### English 102Z: Introduction to Creative Writing

D. Jones  
 MWF 10:10-11:05

Features extensive student writing and reading. Coursework will include daily writing and reading assignments, a journal and a semester portfolio. Special attention will be paid to the role of the author, the audience, the format, and the tone of various genres. Other elements of the class will include extensive revision, class participation, and reading strategies.

#### ENG 105Z: Introduction to Writing In English Studies

S. Hymowech  
 MWF 9:05-10:00 am

This course addresses issues of writing as an English major. Students will investigate the relationship between reader and writer, genre, revision and editing, cultural and social structures of context, affect and agency, and write within a number of discursive fields.

#### ENG 121L: Reading Literature

K. Thornton  
 TTH 8:15-9:35

This course serves as an introduction to reading literature with an eye to form, genre, symbolism, etc. Students will read drama, short fiction, one novel, and poetry. They will be expected to write three hourly exams (one focused on drama, one on the short story, one on poetry) and write one five-page paper. Attendance and class participation are required. Intended primarily for freshmen

and sophomores.

### **ENG 121L: Introduction to Reading Literature**

J. Wesley  
MWF 11:15-12:10

This course will be an introduction to the process(es) of reading literature through a variety of lenses: cultural, philosophical, social, intellectual, popular, sexual, racial, historical, technological, and the like. Using a variety of mediums and texts, including poetry, short fiction, drama, film, multi-media, pop culture, this course will critically engage the process of reading itself on a number of levels and will examine the ways in which texts, writers, readers, and negotiate spaces between them, from the personal to the political and everything in between. Intended primarily for freshmen and sophomores.

### **ENG 121L: Reading Literature**

TTH 1:00-2:20 T. Culliney  
MWF 12:20-1:15 M. Daley  
TTH 2:30-3:50 P. Montiero  
MWF 10:10-11:05 B. Aery

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. Intended primarily for freshmen and sophomores.

### **ENG 144L: Reading Shakespeare**

A. Jung  
MWF 10:10-11:05

This introductory course in Shakespeare intended for non-English majors will focus on reading, discussing and enjoying plays of various genres-comedy, history and tragedy-in the context of the period of history in which they were originally performed as well as their relevance to contemporary issues. Assignments may include regular quizzes, brief performances or presentations, midterm and a final exam.

### **ENG 144L: Reading Shakespeare**

K. Williams  
TTH 11:15-12:35

In this class we will read a number of Shakespeare's works: tragedies, comedies, histories, and sonnets. In reading these works, we will attempt to position them within their own historical and social circumstances and also explore how our contemporary society reads or performs them. Often these plays address aspects of our culture that are unsettled or in a situation of potential change. Sometimes these are the same issues that were being examined in Elizabethan England, and sometimes they are unique to our society. Attendance is required. Assignments consist of 2-3 short papers, a slightly longer midterm paper, a performance project, and a final exam.

### **ENG 202Z: Introduction to Writing: Creative & Persuasive (Poetics & Rhetoric)**

K. McDonald  
TTH 5:45-7:05

An introduction to writing as it is informed by rhetoric and poetics. We will study the key concepts and basic terminology used in analysis of literary texts. Next, we will discuss and agree on guidelines for workshop pedagogy. We will then apply these in ongoing workshops in which students will have an opportunity to work towards their personal creative and/or rhetorical writing goals. Features extensive student writing. May be taken only by freshmen and sophomores.

### **ENG 202Z: Introduction to Writing: Creative & Persuasive (Poetics & Rhetoric)**

M. Case

MWF 11:15-12:10

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.

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

B. Benjamin  
MWF 1:25-2:20

This course is designed to introduce the English major to a range of critical approaches to the study of literature and culture. The course has several primary objectives: 1) to provide a historical survey of important essays, authors, and "schools" of thought within literary theory; 2) to explore complex questions about the nature and value of literary and cultural study; 3) to prepare English majors for upper-division courses where they may be expected to have a basic knowledge of theoretical approaches to literary and cultural study. As with any introductory survey, the selections we will read are necessarily limited--they offer brief glimpses at a number of broader movements and approaches rather than exhaustively exploring specific questions or authors in detail. The first two-thirds of the course will examine theoretical texts that are roughly representative of major schools of literary theory (e.g. Formalism, Marxism, Feminism, etc.). The last third of the class will be spent working in some detail with one particular literary text, Joseph Conrad's *Heart of Darkness*, applying several of the theoretical approaches that we have studied earlier in the course to the interpretation and analysis of Conrad's novel.

## **ENG 210: Introduction to Literary Study**

TTH 1:00-2:20 B. Arsic  
M 4:15-5:35 C. Shepherdson

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 critics, and critical theory.

Prerequisite(s): completion of or current enrollment in a 100-level English literature course.

## **ENG 210: Introduction to Literary Study**

D. Byrd  
TTH 2:30-3:50

This section of Introduction to Literary Studies is taught in a computer classroom, and it fulfills the computer literacy requirement. Special attention will be given to the impact of information technology on literary culture as well as to the uses of electronic resources in literary research. The reading will begin with *Pattern Recognitions* by William Gibson, a science fiction novel, and the idea pattern recognition will be a fundamental theme of the course. The readings will include Shakespeare's *The Tempest*, Melville's *Moby Dick*, Gertrude Stein's *Three Lives and Tender Buttons*, and Nathaniel Mackey's *Bedouin's Horn Book* as well as carefully selected texts in literary theory. Some attention will be given to film and film theory and the new possibilities of artistic expression made available by information technology.

## **Eng 210: Introduction to Literary Study**

T. Ebert  
TTH 4:15-5:35

This section of English 210 is an introduction to English studies and the humanities in general. It begins by examining how "English" became a subject of study in the academy and how the rise of English is related to "nation," "class," "history," and other social issues and their underlying economic structures. It also inquires into the ways in which "English studies" are changing into the more inclusive practices of "cultural studies." The course teaches the humanities as defamiliarizing discourses that break through the commonsense. By making students aware of the complex and the difficult, it teaches tolerance of ambiguity and critical understanding in contemporary culture, which is growing more and more impatient with the complex and is demanding easy certainties. As a defamiliarizing pedagogy, the humanities are the interpretive languages of the emerging global culture in which the difference of the "other" should not only be acknowledged but honored. In reading the complex and the difficult, the course approaches the "text" as the site of the workings of language in its excessive significations and surprising permutations--from canonic novels to nanotechnology; from DNA research to everyday videos; from cyberwritings to performance; from production to lifestyles and consumption. In its critical scrutiny of "texts," the course will engage

such questions as difference, desire, class, nationality, sexuality, race, consumption, gender, and globalization, as well as questions of cultural politics, power, representation and social change, from diverse perspectives such as poststructuralism, postcolonial theory, new historicism, Marxism, feminism and psychoanalysis. One of the goals of the course is to transform the experiential, everyday consciousness into a critical consciousness that is able to see through cultural representations and grasp their underlying material structures.

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

Attendance in theory group sessions/colloquia is required. 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.

## **ENG 216: Traditional Grammar and Usage**

C. Hancock  
MWF 11:15-12:10

This course approaches grammar as the underlying meaning making system of the language and gives an overview of that system, with special attention to those aspects that enter into issues of practice in writing and reading. Students will consider the usefulness and limitations of prescriptive standards from the wider perspectives of structural, generative, and functional grammars. Some attempt will be made to integrate grammar with meaning based approaches to teaching writing and with critical reading. The course will consider the usefulness of a conscious understanding (teaching) of grammar in the school curriculum and in public life. Students should leave the course with a background in grammar with will be of significant practical use in writing, reading, teaching, and editing. The course will establish a firm foundation for additional learning and study. Prior knowledge is helpful, but not expected. Considerable assistance, including a study group, will be available.

## **ENG 221: The Bible as Literature**

D. Grossberg  
MWF 9:05-10:10  
Shared with JST 242

This course examines the Hebrew Bible (commonly called the Old Testament) with particular attention to its several literary forms as a key sophisticated understanding of the text. The class addresses parallel developments in other literatures and cultures and evaluates the influence of the Hebrew Bible on Western life and letters. Several videos are shown that complement and enrich the lectures and class discussions. The course grade is based on attendance and participation three exams and two brief writing assignments.

## **ENG 223L: Short Story**

S. Seiler  
MWF 10:10-11:05

We will discuss and interpret short fiction from various periods and places. The class will focus on discussion of formal properties and themes of short fiction and the development of the short story over time. In addition to discussions, there will be group and individual presentations as well as in-class writing and two exam essays.

## **ENG 223L: Short Story**

S. Meaney  
W 5:45-8:35

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

## **ENG 226: Literature of the City**

C. Yalkut  
TTH 11:15-12:35

Urban poetry, the crowd, the Motor City, and dancin' in the streets: the freedom, despair and violence the city has offered Americans since Ben Franklin. In this course, students examine developing and contending concepts of the city in American culture from the colonial era to the present in a variety of literary genres (poetry, fiction, drama), as well as in American popular culture and film.

**ENG 232: Modern Novel**

M. Valentis  
TTH 1:00-2:20

Modernism is and was a large imaginative and intellectual enterprise that "traumatized" its readers, viewers, and listeners with bold breaks from tradition and evoked anxiety through the "shock of the new." Now a tradition itself, having been displaced by postmodernism, modernist works include philosophy, architecture, art, theater, film, psychoanalysis, music, history, and literary criticism. This course will explore the modern novel against the backdrop of modernist expressions in all these other areas. Novels will be read as representative realities unique to each writer's imagination as well as products of the cultural moment called modernism.

**ENG 234: Modern Poetry**

P. Monaco  
TTH 1:00-2:20

The forms, techniques and themes of modern British and American poetry, with concentration on such major figures as Yeats, Eliot, Williams, Bishop and Stevens.

**ENG 240: Growing Up in America**

S. Meaney  
MWF 1:25-2:20

Course includes prose fiction and perhaps a movie or two reflecting some of the diverse ways in which people have grown up in America. There will be surprise quizzes, plus a number of tests/papers. Classes will be almost entirely discussion-based.

**ENG 240: Growing Up in America**

J. Barlow  
TTH 2:30-3:50

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.

**ENG 240: Growing Up in America**

H. Reed  
MWF 9:05-10:00

This course will address the lived experiences of American youth, that is, what it means to forge an identity in a climate plagued by sexism, racism, classism, and homophobia. Through multiple genres including, but not limited to the novel, poetry, critical essays, as well as music, television, and film, students will be asked to engage in close textual analyses and will be expected to write critically about specific texts as well as about the larger thematic concerns of the course. There will be a number of writing-intensive assignments, including critical papers and discussion questions, and attendance will be mandatory. A tentative list of authors may include Chuck Palahniuk, Banana Yoshimoto, Julia Alvarez, and Robert Reid-Pharr.

**ENG 240: Growing Up In America**

C. Coleman  
MWF 8:00-8:55

This course will examine "American identity." What does it mean to be American? Who is American? How do Americans define themselves? Is there a singular defining American identity? These and many other questions will be explored throughout the semester. Students encouraged to elaborate on their reading and discussion in conjunction with issues that arise "outside" of the classroom during the semester, such as political and social events, other readings, films, music, etc. Texts may include: *Passing* by Nella Larsen, *Black Like Me* by John Howard Griffin, *Kindred* by Octavia Butler, *American Beauty*, and *American History X*.

## ENG 242: Science Fiction

J. Hanifan  
MWF 9:05-10:00

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

## ENG 243Q: Native Americans in Literature and Film

A. Sullivan  
W 4:15-7:05

Until the 1960's, portrayal of Native Americans in our national literature and culture has largely been that of "the white man's Indian." Brutally "savage" or pathetically "noble," these portrayals were incomplete, racist, and condescending. With the Native American Renaissance of the 1960's, native writers began to set the record straight, offering a wealth of novels, plays, poems, and essays which present the reality of the American aboriginal experience. Recently, Native American filmmakers have attracted large and diverse audiences to their groundbreaking and much needed cinematic interpretations which counteract the decades of Hollywood B western films.

We begin by examining the portrayals of Native Americans in white cultural artifacts, noting the types and categories in which these portrayals fall. Most of our work, however, will address the Native point of view in film, novels, and essays, taking up the social and cultural issues which are the focus of these works. The discussions will not only work toward increasing visual literacy but also in understanding the power involved in manipulating images of the Other.

Films will include: *Ulzana's Raid*, *Dances with Wolves*, *Thunderheart*, *Atanarjuat - The Fast Runner*, *Geronimo*, and *Smoke Signals*. Novels include: *Mean Spirit*, *Wolfsong*, *The HeartSong of Charging Elk*, and *Green Grass, Running Water*.

Requirements: Attendance, quizzes, two short critical papers, a project.

## ENG 261: American Poetic Tradition

P. Monaco  
TTH 2:30-3:50

This course will look at major figures in American poetry, including Whitman and Dickinson and a wide range of 20th century poets, in the social, cultural and political context of their time. The course will examine the changing form of poetry in terms of the changing cultural role that poetry occupies. The course will look closely at a small group of poems for each poet and attempt to place them in the context of their times. We will also look selectively at the critical reception of poetry, and how this has influenced subsequent poetic formations.

## ENG 291: English Literary Tradition I: From the Anglo-Saxon Period through Milton

P. Kottman  
TTH 2:30-3:50

This course will offer a survey of the major writings in English literature from *Beowulf* to John Milton's *Paradise Lost*. Along the way, we will read major works by Chaucer, Spenser, Shakespeare and others. Our aim will be to understand these works in their historical context, and to get a better sense of how they represent shifting views of authorship, textuality, poetry, theater and other issues.

## English 295 - Classics of Western Literature I

A. Luna  
TH 4:15-7:05

This is a course designed to offer a basic knowledge of Western literary tradition as well as the critical avenues through which to engage it. Moving from ancient epic to modern drama, the course will foreground a range of issues (the transition from epic to drama, the limits and disruption of

forms, relations between literature and culture, language and event) and thus provide a basis for literary study. Midterm, in-class essay, one short paper.

### **ENG 300Z: Expository Writing**

M. Wark  
TTH 11:15-12:30

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.

### **ENG 300Z: Expository Writing**

J. Berman  
TH 4:15-7:05

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.

### **English 300: Expository Writing**

A. Sullivan  
MWF 1:25-2:20

An upper-division course in writing non-fiction for experienced writers who wish to work on style, logic, tone, and creative approaches to non-fiction. Classes consist of discussions of the writing process and workshops discussing student papers. This section will focus on writing about the natural environment and will require intellectual curiosity, flexibility to experiment with writing, regular attendance, and a willingness to discuss your writing in an open forum.

### **English 301Z: Critical Writing**

K. Winter  
MWF 1:25-2:20

This upper level writing workshop is designed for English majors or any student eager to learn to write critically about literature. It is assumed that you are conversant with various theoretical approaches to literary talk. You should have already mastered the fundamentals of writing, at least in academic modes. While we will touch on critical approaches to texts and review research procedures and tools, this class will be first and foremost a writers' workshop. We will be working on developing a distinctive voice, experimenting with style and analyzing audiences as well as using problem-solving strategies in various writing situations. All our work will be based in an awareness of writing as a process that involves sets of decisions made by the writer. Writers must photocopy their work and submit it for the workshop to discuss before final revision. The texts we engage with will be literary works about or set in Hawaii, including a novel, a short story, travel writing, essays and poetry. A rigorous attendance policy is enforced.

### **ENG 301Z: Critical Writing**

Staff  
TH 7:15-10:05 pm

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

### **English 301Z: Critical Writing**

M. Rozett  
MW 2:30-3:50

This section will focus on the plays and poems of Christopher Marlowe and William Shakespeare and the critical/scholarly tradition regarding these works. Particular attention will be given to Shakespeare's sonnets, Othello, and Marlowe's Doctor Faustus, which will be performed at Capital Rep in Albany during the semester. Writing assignments will include a performance review of Doctor Faustus, critical papers involving scholarly research, and two oral projects.

### **ENG 302Z: Creative Writing**

L. Davis  
TTH 1:00-2:20

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 work to the instructor. Intended primarily for juniors and seniors.  
Prerequisite: permission of instructor.

### **ENG 303Z: Forms of Argumentative and Persuasive Writing (Rhetoric)**

A. Colton  
MWF 11:15-12:10

In this section we will look at some contemporary issues in the United States, such as freedom of speech, in the light of current controversies, as well as historical perspectives. Students will be encouraged to engage with these conflicts and formulate a perspective of their own. We will also explore the ways in which personal experiences can be integrated usefully in persuasive writing. Computers and the internet will be a vital tool for the course in order to foster student communication, peer review, research, and the publication of student work. Three short drafts and one longer, finished essay will be required. Class participation is essential for a productive semester.

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

J. Hanifan  
MWF 11:15-12:10

Concentrated study on writing with an emphasis on poetics as a disciplinary context. Features extensive practice in one or more of a variety of forms (e.g., drama, fiction, poetry). Focuses on detailed analysis of both literary and student texts, with special attention to generic conventions, authorial voice, textual logics, and style. Prerequisite: A Eng 202Z

### **ENG 320 British Novel**

M. Hill  
TTH 1-2:20

This upper division course focuses on the history and theory of the British novel, from its origins in the Restoration to the early nineteenth century. Initially, our task in focusing on this exceedingly popular if marginalized literary genre, will be to place novel reading within its proto-democratic eighteenth-century context. By and for whom was the first mass-cultural print media written, and what were the social and material conditions that produced the novel and that it produced? Our general task will be to access the rise of prose fiction in England as a specific literary practice. More particular topics of discussion will revolve around its contributions to the advance of civil society, the formation of the domestic sphere, and the novel's historically ambivalent claim on literary value.

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

J. Schiff  
W 4:15-7:05

Featuring a vast amount of reading, this course will focus on some of the important twentieth-century American novels. We will examine these novels from a variety of critical perspectives, such as psychoanalytic, historical, and feminist. There will be surprise quizzes, plus a number of tests/papers. Classes will be mostly discussion-based.

### **ENG 325L American Drama**

K. Slavova  
MWF 11:15-12:10

The twentieth century has seen the growth of a vigorous and diversified American drama. This course will survey the variety of themes, genres and styles represented in the works of prominent twentieth-century American playwrights such as S. Glaspell, E. O'Neill, T. Williams, E. Albee, A. Wilson, D. Mamet, D. Hwang, S. Shepard, T. Kushner, M. I. Fornes, T. Howe, M. Norman, J. Guare, and others. We will be looking at their plays as art, as literary creations but also as cultural objects in the public arena of theatre and in the respective cultural context in which they can be best understood and enjoyed.

Class discussions will be supplemented with watching film versions of the original texts to trace the transformations of the dramatic text in performance and film. For the purposes of analysis some grounding concepts of drama theory will be introduced.

Requirements: oral presentation (with a written version), class participation, paper, mid-term and final examinations

### **English 325 L American Drama**

S. Cohen  
T TH 4:15 -5:35

The course will examine American plays since 1945 which focus on characters' conflicts within themselves. It will also analyze these characters' confrontations with their society's view of race, religion, gender, class, disability and age. It will ascertain how successful the playwrights have been in portraying authentic characters and credible social contexts. It will evaluate how skillful they have been in creating believable dilemmas facing their characters. Mid-term, Paper or Original play, and Final.

### **ENG 344: Early Works of Shakespeare**

M. Rozett  
MW 4:15-5:35

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, performance-based projects, and papers.

### **English 345: Later Works of Shakespeare**

K. Thornton  
TTH 11:15-12:35

Students will read the major works of the latter part of Shakespeare's career. These will include the tragedies, *Hamlet*, *Macbeth*, *Othello*, *King Lear*, *Coriolanus*, and possibly *Antony and Cleopatra*; the comedy *Measure for Measure*; and the romances *The Winter's Tale* and *The Tempest*. A close reading of the text is essential, and discussions will focus on issues of identity, justice, and language. Students will be asked to read critical commentary about the plays and to develop their own critical readings of the plays. Students may be asked to submit reading response journals. Activities will include class discussions, an oral presentation, a mid-semester exam, a final exam, and one 5-8 page paper on a topic developed through conversations with the instructor.

### **ENG 348: Milton**

L. Cable  
TTH 1:00-2:20

The poetry and prose of John Milton had an impact on the creative activity of nearly every major figure writing in English since his time. This course will help you to understand the causes of that creative impact, as well introduce you to major critical issues that surround Milton's works. Close reading will give you insight into the man himself: a radical thinker and iconoclast as well as classically trained epic poet, who made a public commitment to fulfil his artistic promise by devoting his talents not only to literature but to political and religious reform. By the end of the semester you should be a competent reader of Milton, able to think and write about his work with confidence and critical intelligence. You should also have gained a general sense of the political, religious, social and philosophical issues with which Milton was concerned, issues whose relevance remains vital to this day.

Readings will include, but not be limited to, L'Allegro and Il Penseroso; Lycidas; A Mask Presented at Ludlow Castle (Comus); the Sonnets; Areopagitica; Paradise Lost; Paradise Regained and Samson Agonistes. Course requirements include, in addition to reading and participation in all class activities, at least one paraphrase; homework study questions; and three exams.

### **ENG 350: Contemporary Writers at Work**

E. Schwarzschild  
TTH 4:15 - 5:35

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 Ha Jin, Leslie Epstein, Lois Menand, Carolyn Forché, and Irish Chang. Course requirements include substantial reading assignments, critical response papers, a final exam, and a final project.

### **ENG 352: James Joyce: An Anatomy of the Artist**

M. Valentis  
T 4:15-7:05

James Joyce towers over the Modernist Tradition as a practitioner of human consciousness and a definer of what it means to be human in any age. His major works incorporate the literary, culture, history, psycho-dynamic psychology, mythology within the contexts of ordinary life and the aesthetics of language. They point to the past and the epic storytellers Homer and Dante; they invent the future and Postmodernism; and, like Shakespeare, they are timeless.

This course will take a multidimensional approach to the texts, the man, the legend, and cultural-historic and intellectual contexts. We will read through the Portable James Joyce (the play, poetry, Dubliners, Portrait of the Artist as a Young Man), Ulysses, and selections from Finnegans Wake. We will examine James Joyce websites, read Richard Ellman's definitive biography, evoke pre-cursor texts such as Hamlet and The Odyssey and study film: the recent production of "The Dead" and "Ulysses" released in the Seventies.

### **English 353: Toni Morrison**

L. Thompson  
TTH 2:30-3:50

Toni Morrison has produced a body of work that makes her one of the great American novelists. Literary critic Barbara Christian characterizes Morrison's fiction as "fantastic earthy realism." However, her race and gender place her in an specialized category. The Nobel Laureate helped establish the late twentieth-century renaissance for African American women writers. Besides reading several of her novels, students will be asked to examine Morrison's critical essays, discuss her influential work as an editor and consider her influence as a public intellectual.

### **English 354: Miller & Mamet**

C. Yalkut  
TTh 1:00-2.20

A close examination of plays by two dramatists who depict the American scene with varying degrees of ferocity, profanity, tenderness and anger, in works that are (variously) realistic, comic, tragic, minimalist. We will also view filmed versions of these authors' plays and screenplays. Among the issues to be considered are Miller's and Mamet's view of homosocial and heterosexual relations; their rendering of the possibilities for communication among ordinary people; and their portrayals of people trapped in American Dream-is it a nightmare?

### **ENG 366: Representations of the Black Middle Class**

L. Thompson  
TTH 11:15-12:35

During this term we will embark on an interdisciplinary exploration of the African American middle class in the twentieth century, with a particular emphasis on post-Civil Rights era developments. Using autobiography, film, history, photography, literature, and television, this course will attempt to define the black middle class, as well as interrogate the idea of class privilege for a racially marginalized group. Students will read work by authors such as W.E.B. DuBois, Nella Larsen, E. Franklin Frazier, Jessie Fauset, Paul Beatty and Gloria Naylor. In addition, we will analyze visual representations of middle class blacks through screenings of "The Cosby Show," "Eve's Bayou" and "Love Jones." Some of the other issues we will investigate include: The history of the black middle class in the United States; conflicts between the black middle class and the "underclass"; gender relations and sexuality; resolving middle class rage; assertions of racial authenticity; and the politics of affirmative action and identity. Moreover, by examining some of the debates within and about the black middle class this course will suggest ways to complicate constructions of race and class in the U. S.

### **ENG 367: Jewish-American Literature**

J. Berkowitz  
W 5:45-8:35  
Shared with JST 367

This course offers a survey of American Jewish drama, from its roots in the Yiddish theatre and English-language vaudeville and popular theatre, to some of the most established playwrights writing for Broadway theatres and other major venues. The course will examine how such playwrights have dramatized major issues preoccupying the American Jewish community, including the strains of immigration, the tension between tradition and assimilation, generational conflict, the workplace and the labor movement, Jewish-Gentile relations, sexual politics, and the Holocaust. We will read dramas by such playwrights as Clifford Odets, Arthur Miller, David Mamet, and Alfred Uhry, as well as secondary sources that will help place the dramas in a social and historical context. Sessions will focus on discussion of the reading materials, and will also use films and guest lectures. Written work consists of several short analytic pieces and a longer term paper.

### **ENG 368: Women Playwrights**

K. Slavova  
MWF 9:05-10:00

This course will survey the history of women playwrights in the U. S. from the beginning of the twentieth century to the 1990s by studying plays by Susan Glaspell, Clare Boothe, Lillian Hellman, Lorraine Hansberry, Maria Irene Fornes, Ntozake Shange, Marsha Norman, Tina Howe, Paula Vogel, Margaret Edson, Susan-Lori Parks and others. Special attention will be paid to women's issues within the broader context of American culture such as stereotypical representations of women, social and domestic entrapment, exclusion of women dramatists from the canon, class and gender barriers, the uses of melodrama and comedy, "women on the verge," as well as racial and ethnic prejudice and sexual discrimination. For the purposes of analysis some grounding concepts of drama and gender theory will be introduced.

Requirements: oral presentation (with a written version), class participation, paper, mid-term and final examinations

### **ENG 368L: Women Writers**

R. Hennessy  
MW 2:30-3:50

Embedded in the study of women writers are many prior assumptions. Who counts as "women"? What counts as "writing"? What conditions have to be in place for women to be able to write? In probing the historical dimension of "women writers" we will consider the relationship of writing and authorship to women's survival needs, women's different access to writing through history, the constraints that accompany its acquisition, and whether there is such a thing as "women's writing." We will then direct these questions to writing by women who have come to write through a struggle for collective survival, through collective resistance, and collective movement for social change. Across history and national differences, what have been the possibilities for individual and collective authorship when women have turned to writing to redress unmet collective needs or seemingly insurmountable social injustices and spoken from the standpoint of "woman" to do so? What has it meant for women to write as individuals for collective concerns? What are the potential risks and possibilities of doing so? What does it mean to write collectively? Readings will include essays, testimonies, novels, poems, films, zines, websites. Writers may include Marjorie Agosin (Argentina), Julia Alvarez (Dominican Republic) Simone de Beauvoir (France), Catherine Clement (France), Tsitsi Dangaremba (Zimbabwe), Sindiwi Magona (South Africa), Elena Poniatowska (Mexico), Margaret Randall (testimonies of Cuban and Nicaraguan women), Arundati Roy (India), Mab Segrest (US),

Asata Shakur (Black Liberation Army, US), Gayatri Spivak (India/US), The Combahee River Collective (US), The Mothers of the Plaza de Mayo (Argentina), Women in Black (International), Virginia Woolf (UK), Daisy Zamora (Nicaragua).

### **ENG 371Q Regional Studies in British Literature: Literature and Politics of Northern Ireland**

B. Benjamin  
MWF 11:15-12:10

This course will examine the longstanding political conflict in Northern Ireland that is underwhelmingly referred to as "The Troubles." Our investigation will span the history of "the North," beginning with the events that led up to the 1922 treaty partitioning Ireland and concluding with the aftermath of the Good Friday Agreement and the current attempts at a "peace process." Along the way we will read the poetry, drama, fiction, and essays of authors such as W.B. Yeats, Padraic Pearse, Seamus Heaney, Paul Muldoon, Frank McGuinness, Anne Devlin, Brian Friel, Julia O'Faolain, Rita Ann Higgins, Bobby Sands, Mary Costello, and others. Throughout, close attention will be paid to historical context and to the complex relationships between literature and politics.

### **ENG 378: Arthurian Legend**

H. Scheck  
MWF 1:25-2:20

This course will explore the various manifestations of Arthurian legend, from its historical origins to medieval and modern literary transformations and modern film adaptations. Assignments will include regular in-class writing, exams, and short papers. A creative project is also possible. Group work and active discussion are key to the success of the course, so regular attendance is expected.

### **English 385: Topics in Cultural Studies: Cultural Studies of the Everyday and Everydayness**

T. Ebert  
TTH 9:45-11:05

Everyday life, on the cultural surfaces, looks "natural," and its dense details seem so "familiar" that they attract little critical attention. The course critically examines the everydayness of the everyday by reading various daily practices (e.g. going to work; eating; shopping; watching movies; listening to music; taking sides in social debates; the presentation of ourselves to others; the weekend; exercising; sleeping, and thinking). It teases out of the daily the highly elaborate and sophisticated cultural strategies and assumptions that actually construct the "naturalness" of the everyday. One of the purposes of the course is to make "lived experience," itself, the subject of critical scrutiny. Far from being a spontaneous reality, "experience" is a thickly detailed construction that is more social and historical than personal. The goal of a critique of experience is to transform the everyday, experiential consciousness into a critical consciousness that is able to break through the everydayness of the everyday and grasp its underlying structures and take nothing--not even the most seemingly "trivial" and "banal" events--for granted. The banal and the trivial are uncanny spaces in which ideology is most subtly at work.

The everydayness of the everyday is a complex construction and making sense of it requires a critical analysis grounded in a theoretical understanding of its structures and what constitutes them, such as the workings of signs, nationality, leisure, difference, representation, (social) class, consumption, gender, ideology, sexuality, globalization, power, illness, and the environment. The course will, therefore, begin with a review of some of the major theoretical issues in cultural theory as well as the history of the emergence of "cultural studies" itself. After providing this broad theoretical and historical context, the course will investigate in detail several aspects of everyday life and their relations to larger social and historical processes.

The course consists of lecture-discussions and collective work in small theory groups. Attendance in theory group/colloquia sessions is required. 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.

### **ENG 385: Topics in Cultural Studies: Hip Hop Aesthetics**

M. Neal  
TTH 4:15-5:35

Let's accept for the moment that hip-hop is more than a heavily commodified form of popular expression. Let us accept for another moment that hip-hop is more than one of the most powerful forms of vernacular expression produced during the "American Century" (holla back Henry Luce) and that this expression was largely the product of the urban landless-black and brown fo'real, underclass on the lo' and marginalized on the swift. Let's us accept during some other moments that hip-hop is "more brilliant than the sun" and that this brilliance has been used in the service of those black and brown to give meaning to the worlds they possess and the demons that possess them-as brilliant as the lindy-hoppers, be-boppers and Soul folks (shout to both W.E.B. and Uncle Ray in that regard) that came before, who appear again and again in this thing we call hip-hop-ya don't stop. Let us accept that Hip-hop is a metaphor for a generation-x,y-a lived aesthetic, post-modern by definition, defined by sonic, audio, televisual, digitized collages (think Romare Beardon, Katherine Dunham, Basquiat, Dinah Washington and Redd Foxx smoking a "blunt" on 125th HARLEM for a reference) for which the ability to make new out of what already exist-no different that them old Negroes who made "a way out of no way"-is the accepted, demanded really, way of life. Naw, this ain't about celebrating hip-hop. Hip-hop don't need no celebrations (that was for you Rush!). Its legacy as the primary conduit of black youth expression in the post-Civil Rights era is intact. But with that legacy comes scrutiny-interrogation and deconstruction for the Cultural Studies play as-and what we do here in this space, in this classroom, under this watch, will be about the bizness of seriously offering a meaningful critique of this thing we all hip-hop-ya don't stop.

## **ENG 421: Literature of the Middle Ages**

H. Scheck  
MWF 10:10-11:05

Many are drawn to the romance and magic associated with the Middle Ages. This course provides an opportunity to examine this fascinating period in depth. Students will experience firsthand 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, allegory, and popular narrative (Robin Hood, for example) 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. Students will also engage in creative and critical work relating to a medieval feast that we as a class will put on-and enjoy! Students can expect to incur a small cash outlay for buying materials necessary to create our medieval feast.

## **ENG 422: Literature of the Earlier Renaissance**

L. Cable  
TTH 11:15-12:35

This course focuses on representative poetry, prose and drama written during the reigns of Henry VIII and Elizabeth I. Our critical point of departure will be Stephen Greenblatt's seminal New Historicist study of the ways in which Tudor writers constructed individual identity, both to accommodate and to resist extraordinary societal pressures. By approaching the literature from this perspective, we will discover that works traditionally famed for transcending their historical context can also bear powerful witness to conflicts that underlie their construction. Religious debate, economic and social upheaval, and the exercise of arbitrary political power are all reflected in the ways Early Renaissance writers crafted both fictive characters and personal self-portraits. By reading from an understanding of the historical forces that shaped the very idea of "self" in the English Renaissance, we will gain a new appreciation of that era's creative achievement, and its extraordinary relevance to our own.

Course writing requirements include: 1 paraphrase (S/U grade); 2 short paper assignments (3-5 pages each); one longer final paper (7-10 pages). The short papers will count for approximately 1/4 of the total grade; the final paper will be 1/2.

## **ENG 425: Literature of the British Restoration and Enlightenment**

M. Hill  
TTH 9:45-11:05

The period under consideration in this upper-division course will range from the lapsing of the Licensing Act in late seventeenth-century England, through the reading revolutions of the politically turbulent late eighteenth century. Through the examination fiction and non-fiction prose, poetry, and various archival materials, topics of discussion for this course will include: reading and writing as foundational enterprises for the formation civil society; the modern divisions of knowledge and the division of labor; the new legal and aesthetic emphases upon authorship in the early eighteenth century; and the unprecedented turn to intimacy and affect as central to the concerns of literary work. Among the authors included will be Dryden, Bunyan, Pope, Astell, Behn, Locke, Defoe, Addison and Steele, Swift, Smith, Lewis, and Paine.

## ENG 426: The Romantic Period

C. Shepherdson  
W 5:45-8:35

Literature of the early 19th century in England, especially the poetry of Blake, Wordsworth, Coleridge, Byron, Shelley and Keats, studied particularly as it reflects the development concepts of romantic imagination and romantic individualism, concepts basis to modern literature. Intended primarily for juniors and seniors. Prerequisite(s): a 100-level English literature course or permission of instructor.

## Eng. 433 American Literature 1815-1865

K. Winter  
MWF 9:05-10:00

This course will focus on the works of both well- and lesser-known writers of America's Romantic age, a time of intense energy, change and challenge. In addition to reading two novels of social commentary, we will study short fiction, essays and poetry by Hawthorne, Stowe, Cooper, Freeman, Jacobs, Stanton, and Dickinson, among others. As we create a community of readers and responders, our abiding questions and concerns will be:

What values/ideas are embedded in this text?

What do we know about 19th century people from reading this?

What images, motifs, and ideas do these writers hold in common?

What familiar images, motifs, ideas are manifest in current American culture? How?

Like the writers of the period, we will attempt to subvert archaic, western ideas of how things are and ought to be. You will be divided into "teaching teams" responsible for leading the class through the assigned reading and facilitating the learning/discussion on an assigned writer or topic. This gives you an opportunity to demonstrate your intellectual grasp, your professionalism, your creativity, and your ability to work with and in front of a group. A rigorous attendance policy is enforced.

## ENG 434 American Literature 1865-1920

K. McDonald  
W 4:15-7:05

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 facility 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 consist of an extensive mid-term and final examination. A three-hour intensive seminar, diligent attendance and preparation will be not only expected but required.

## ENG 435: American Literature 1920 to Present

D. Byrd  
TH 7:15-10:05

American Literature 1920 to the Present will focus on the growth of the American Empire. The primary themes are the development of technology, the appearance of new conceptions of information, and the playing out of conceptions of the self and the state that origin with early modern thought. Reading will include Gertrude Stein, William Carlos Williams, Ezra Pound, H.D., Ralph Ellison, William Burroughs, Thomas Pynchon, Robert Duncan, Ishmael Reed, Don DeLillo, and William Gibson.

## English 447Q: The Historical Imagination: British & American Romanticism

R. Bosco  
M 4:15-7:05

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 (e.g. British vs. American) and the literary/political concerns of individual authors featured in the course.

This 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 includes the essay and autobiography.

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

### **ENG 450: Special Topics in Rhetoric and Poetics**

S. North  
W 4:15-7:05

Special topics in Rhetoric and Poetics is a course which, while open to all students in the university, is offered under the aegis of the Writing Sequence through the English major. In Fall 2003, the course will focus on what is often called "witness": that is, we will consider writers producing work that somehow bears witness to the world concerning events which, for other reasons (often but not always nefarious), might otherwise go unacknowledged. We will consider writing on a range of topics (e.g., political struggle in Central America, the Holocaust, sexual abuse), and in a range of forms (e.g., poetry, interview, novel, autobiography, screenplay, film). We will use the contrastive leverage generated by this topical and formal variety-these strikingly different occasions for and ways of bearing witness-to explore what it means for a writer to say about what she or he has written, as participant or observer, "This is what happened."

### **ENG 490 - Internship in English**

K. Winter  
Times to be arranged

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 and from Prof. Winter (HU 364).

Eligibility limited to junior and senior English majors.

### **ENG 497: Independent Study and Research in English**

Arranged Staff

May be taken for a maximum of 8 credits. Intended primarily for juniors and seniors. Prerequisite (s): permission of a faculty member in the department and of the appropriate departmental committee.

### **ENG 498: Honors Seminar III**

H. Elam  
W 4:15-5:35

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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