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Department of English

Undergraduate Schedules & Descriptions Archive

Spring 2006

AENG100Z Introduction to Analytical Writing [Open to Freshmen and Sophomores Only]

	MWF	08:15AM-09:10AM	Craig, Allison V
15390	TTH	08:45AM-10:05AM	Monaco, Peter
	MWF	01:40PM-2:35PM	Chirilila, Alexander C

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

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

2161	MWF	09:20AM-10:15AM	Craig, Allison V
5135	TTH	02:45PM-04:05PM	Case, Menoukha
5366	MWF	01:40PM-02:35PM	Suarez, Nicomedes
5963	TTH	10:15AM-11:35AM	Truitt, Sam
15481	MWF	08:15AM-09:10AM	Zitomer, Rachel
15482	MWF	12:35PM-01:30PM	Zitomer, Rachel

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

AENG121 Reading Literature

2165	TTH	08:45AM-10:05AM	Gremmler, Daniel E
2166	MWF	12:35PM-01:30PM	Skebe, Carolyn A
2167	MWF	10:25AM-11:20AM	Lockmer, Kelly
	MWF	08:15AM-09:10AM	TBA
6783	TTH	02:45PM-04:05PM	Jung, Anne S
7364	MWF	10:25AM-11:20AM	Chirilila, Alexander C
7555	MWF	01:40PM-02:35PM	Rizzo, Christopher

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

AENG144 Reading Shakespeare

	MWF	10:25AM-11:20AM	Williams, Karen S
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This course will examine a variety of Shakespeare's works: tragedies, comedies, histories, the so-called problem plays, sonnets, and related critical works with an eye toward the ways that Shakespeare's works interacted with Elizabethan culture, and the ways in which his plays in performance today interact with our own culture. The text for this course will be the Norton Shakespeare. Regular attendance is required. Assignments will include short response papers, a performance project, and a final exam.

AENG205Z Introduction to Writing in English Studies

2162	MWF	09:20AM-10:15AM	Hanifan, Jill E
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6318	TTH	08:45AM-10:05AM	Reed,Hilary
6319	TTH	10:15AM-11:35AM	Mason,John T
6321	MW	02:45PM-04:05PM	TBA
7528	MWF	10:25AM-11:20AM	Ficociello,Robert
15103	MWF	12:35PM-01:30PM	Wilkie III,Robert A

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

AENG210 Introduction to English Studies

TTH 11:45AM-01:05PM TBA

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

AENG210 Introduction to English Studies: Strategies of Reading

2174 MW 04:15PM-05:35PM Cohen,Thomas D

English studies has evolved to encompass numerous canons, area studies and methodologies-- including a spectrum of critical methods, institutional politics and work in electronic media of all kinds. As these "studies" continue to evolve they return, always, to problems of interpretation and reading. What is at stake in the act of reading? What strategies are at work, and what contracts are made or broken to memory, legacies, meaning in this site? This course will explore a series of critical problems associated with texts and media using close readings and critical discussion. Authors we may consult include Melville, Conrad, Faulkner, Morrison, Hitchcock as well as select critical writings. Students will be expected to develop their critical skills and range over the course of assignments and papers.

AENG210 Introduction to English Studies

2175 TTH 01:15PM-02:35PM Elam,Helen Regueiro

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

AENG210 Introduction to English Studies

TTH 10:15AM-11:35AM Payne,Walter D

This introductory course seeks to develop skills in interpretive reading, critical writing, and reflective thinking about the purposes of the discipline of English Studies. To prepare students for further work in the field, we will explore important theoretical perspectives, such as Marxism, feminism, and deconstruction, and try to acquire a historical understanding of how the discipline has changed over the last century. We hope to make close readings of literary works and theoretical reflections on the assumptions that orient particular readings mutually illuminating.

AENG210 Introduction to English Studies: Author, Code, Context, Reader

5137 MWF 09:20AM-10:15AM Murakami,Ineke

If, as Octavio Paz claimed, "literature is an answer to the questions that society asks itself about itself," then one way to think of literary study is as the continued questioning of our most provocative answers. As students of literature, we are expected to contribute to this "conversation." Our most effective contributions recognize the other speakers, demonstrate our familiarity with their language and manner of expression, signal our knowledge (and its limits) of the diverse world(s) and point(s) of view giving rise to their observations, and acknowledge the relationship of our own ideas to history, and to the society in which we live. We will improve these rhetorical and analytical skills over the semester, by examining a range of texts and media—poetry, prose, visual arts, and drama (textual and filmic). At the same time, we will look briefly at several important "schools" of literary theory (Marxism, psychoanalysis, gender and sexuality studies, cultural studies, etc.) that continue to inflect some of the most fruitful discussions today. The course is divided into four sections, each focused on a question central to literary study: 1) who or what is the author? 2) what code (genre,

mode, figure) is being used, and to what effect? 3) what is the context of this work—its relationship to the world and social systems in which it was produced? and 4) who is the reader, and how does she or he contribute to the text?

AENG221 The Bible as Literature [Cross Listed With AJST242 A]

2176 TTH 11:45AM-01:05PM Linsider, Joel A

The Hebrew Bible (often referred to as the Old Testament) is one of the seminal texts of Western Civilization, a central document for Judaism, Christianity, and Islam and a cultural touchstone for many people professing other religions or none at all. Over the ages, it has been subject to numerous forms of interpretation and analysis—religious, secular, historical, archaeological, allegorical, mystical, and many others. As its title suggests, the course will emphasize a literary reading of the Hebrew Bible, referring to other interpretive techniques only as necessary. It will begin with an overview of the Hebrew Bible's contents and historical setting and then turn to its various literary genres and themes, considering the relationships among them. Selected texts will be read closely and discussed in class.

Required Texts:

An English translation of the Hebrew Bible. Recommended choices, which will be in the bookstore, are

1. TANAKH: The Holy Scriptures (Jewish Publication Society) [English text of the Hebrew Bible];
2. New Oxford Annotated Bible with the Apocrypha (Oxford Univ. Press) [English text of the Hebrew Bible, the Apocrypha, and the New Testament, with an ecumenical commentary and annotations];
3. Oxford Jewish Study Bible (Oxford University Press) [The same English text of the Hebrew Bible as contained in (1) above, with commentary and annotations reflecting the Jewish tradition].

Robert Alter & Frank Kermode, *The Literary Guide to the Bible* (Harvard Univ. Press).

AENG222 World Literature

TTH 10:15AM-11:35AM Secovnie, Kelly

This course will take a look at the idea of the "classics" of world literature, interrogating the term, while examining the formation of a canon of world literature in English. We will use the Norton Anthology of World Masterpieces as our basis of study, looking at literatures from across the centuries and around the world in order to understand the construction of a topic such as "World Literature" in an academic setting and asking how this topic has undergone revision in recent years. While presenting students with a fairly traditional array of texts understood as world literature, the class will interrogate the very notion of these classics and will look for alternative models for a classic literature for the twenty-first century. One of the key questions we will address is how the concept of empire is introduced into the study of world literature and we will examine the ways that the texts themselves elide this concept.

AENG226 Focus on Literary Theme, Form or Mode

Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies. For Fall 2006, we are pleased to offer four options for 226:

AENG226 War and Peace

MWF 09:20AM-10:15AM Ficociello, Robert

The Experience of War in America Michel Foucault says in *Society Must Be Defended*, "War is the motor behind institutions and order. In the smallest of cogs, peace is waging a secret war. To put it another way, we have to interpret the war that is going on beneath peace; peace itself is a coded war. We are therefore at war with one another." We are a nation born out of war, and we will explore war as an evolving cultural and historic object. A fundamental question in the course will revolve around whether war or peace is represented or constructed through films, literature, and mass media. We will move from the Civil War onward to the present war in Iraq to determine the cultural structures and discourses that attempt the

representation and totalization of war. The course will not only view nationalism in relation to war, but also individual identity. How is the Other constructed as an enemy of American interests? How are gender and race affected and constituted during war? Film possibilities include *Glory*, *Dr. Strangelove*, *M*A*S*H*, *Full Metal Jacket*, and *Three Kings*. The reading list includes Stephen Crane, Langston Hughes, James Baldwin, Joseph Heller, Tim O'Brien, Bobbie Ann Mason, Dorothy West, Leslie Silko, and *The Women and War Reader*.

AENG226 The Question of Democracy in 19th Century American Literature

5944 TTH 08:45AM-10:05AM Jonik,Michael

Edgar Allan Poe, in "Mellonta Tauta" proclaims that "democracy is a very admirable form of government—for dogs." Although not as caustically as Poe, many American writers in the 19th Century became critics of the growing democratic nation in which they found themselves. Some, despite their own deep reservations, still maintained a hope for an awakened democracy to come – in Whitman's words, a democracy whose history "remains unwritten, because that history has yet to be enacted." This course, then, will be an exploration of how 19th Century American writers engaged with the question of democracy, in terms of the issues of freedom, law, sovereignty, individual resistance and the formation of community, as well as wilderness, nature, movement, industrialization and expansion. To do so, we will begin with a close reading of the founding texts of American government, as well as texts which elaborate their theological and philosophical underpinnings. Then, we will work to further articulate this relationship of literature and politics in our focused readings of the fiction, poetry, narratives and essays that emerged thereafter. Among writers considered may be Locke, Rowlandson, Paine, Jefferson, Tocqueville, Poe, Emerson, Thoreau, Dickinson, Douglass, Whitman, Melville, Twain, and Black Elk.

AENG226 War Literature of the Twentieth-Century

MWF 11:30AM-12:25PM Weber,Steven

Now, perhaps more than ever, we need to study re/presentations of war. What happens to the human condition when it is forced to exist during military conflict? What happens to human values, emotions and morality during such conflict? How does the "reality" of war conflict with its rhetoric and politics? No definitive answer need be found—it is the exploration of these numerous re/presentations that matters to this topic and its issues. Our course will include (but not be limited to) British, German, Canadian, and American literature that covers WWI, The Spanish Civil War, and WWII—examining texts by authors such as Pat Barker, George Orwell, Erich Maria Remarque, Timothy Findley, Ernest Hemingway, Joseph Heller, and Kurt Vonnegut. The scope of this course will not be limited to novels. Students will be encouraged to bring our attention to related poetry, movies and news coverage that can only broaden and enrich our examination in this essential study.

AENG226 Haunted Houses: The Domestic Ghost in American Literature

MWF 12:35PM-01:30PM Clerico-Aery,Bethany

This course proposes to study ghost stories by American women writers. We will trace the historical development of this literary tradition, moving from 19th century regionalist writings through representations of the ghost in contemporary American literatures. We will first distinguish between the ghost story and other supernatural stories, those termed gothic or horror, to come to a fuller understanding of what a gendered representation of the ghost can offer writers who concerned with exploring the lived experiences of being a woman in America. We will consider how these writers use haunting and ghosts to subvert common notions of horror and terror to speak to a larger fright: the absence or violence out of which the ghost speaks. This necessitates a discussion of the politics of domesticity—of the dangers located in what has traditionally been known as the women's sphere—the home. The haunted house then becomes a crucial metaphor; it is in the home where so many women locate their hauntings. Our discussion will consider the following concerns out of which these gendered hauntings occur: slavery, domestic violence, confinement, institutionalization, and motherhood. Writers may include Sarah Orne Jewett, Mary Wilkins Freeman, Shirley Jackson, Paule Marshall, Maxine Hong Kingston, and Toni Morrison. We will also consider films such as *The Others*. Students will be responsible for discussion questions, in-class writings, and two critical essays.

AENG240 Growing Up in America

2177	TTH	01:15PM-02:35PM	Mason,John T
2178	MWF	01:40PM-02:35PM	Rohr,Deeana
2179	MWF	01:40PM-02:35PM	Casto,William
5376	TTH	05:45PM-07:05PM	Case,Menoukha
5982	MWF	10:25AM-11:20AM	Skebe,Carolyn A
6735	TTH	11:45AM-01:05PM	Gremmler, Daniel E
6739	TTH	08:45AM-10:05AM	Coller,Johnathan

	MWF	08: 15AM-09: 10AM	Fox, James
	MWF	10: 25AM-11: 20AM	Wilkie III,Robert A
15483	MWF	01: 40PM-02: 35PM	Marlow, Jennifer
15484	MW	02: 45PM-04: 05PM	Marlow, Jennifer

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

AENG261 American Literary Traditions

5138 TTH 11: 45AM-01: 05PM Thompson,Aidan P

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

AENG291 British Literary Traditions

15110 MWF 01: 40PM-02: 35PM Seiler,Sabine

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

AENG295 Classics of Western Literature

2181 TTH 04: 15PM-05: 35PM Goldberg,Shari

Classics in this course will include texts that may be said to make and simultaneously unmake the idea of the west, such as American novels and novellas (of Melville and Henry James), slave narratives (Douglass), twentieth-century European writing (Kafka), and post-Holocaust testimony (Primo Levi). Discussion and analysis will focus on narrative voices and silences that enable meaning to be read and passed on even as they challenge ideas of passage and inheritance.

AENG300W Expository Writing [Permission of Instructor]

2182 TTH 01: 15PM-02: 35PM Berman,Jeffrey

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. The assignments and readings will come from my book *Risky Writing*. The minimum writing requirement is forty typed pages and will include essays on divorce, eating disorders, binge drinking, suicide, and sexual abuse. Prerequisite: empathy.

AENG300W Expository Writing [Permission of Instructor]

2183 MWF 09: 20AM-10: 15AM TBA

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

AENG300W Expository Writing [Permission of Instructor]

15377 W 05: 45PM-8: 35PM Slade,Jr Leonard A

Form, structure, style, and organization of the essay studied, as well as techniques of prewriting, outlining, and editing. Idea development and support, peer criticism, and the fundamentals of the research paper are also featured.

AENG302Z Creative Writing [Permission of Instructor]

5139 TH 02: 45PM-05: 35PM Schreiber, Le Anne

In English 302Z you will write stories, short prose pieces, and do a variety of writing exercises, both in class and at home. The class will consider questions about narrative structure, character, voice, perspective, pacing, length, and how to match your choice of subject matter to all of the above. Until mid-term, writing will be based primarily on weekly assignments designed to increase your familiarity with issues of technique. Some of these will be read aloud for group feedback and discussion. Thereafter, we will move into workshop mode: each week, a different subgroup of students will submit 10-page pieces in advance of class for more prolonged analysis and group discussion. Although the emphasis in class will be on your own writing, there will be occasional reading assignments of published short stories.

Please email to [lightstream@taconic.net] a writing sample of a few pages of fiction, or prose, and indicate your major, any other writing courses you have taken, and whatever else you think is relevant.

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

7096 M 04: 15PM-07: 05PM Bosco, Ronald A

An intensive study of the forms and strategies of writing in English studies. Students will engage a variety of literary, critical, and theoretical texts. This section of the course emphasizes students' own analytical writing, with readings drawn from the short stories of Hawthorne, essays of Emerson and Thoreau, and poetry of Whitman and Dickinson, and a variety of critical responses to them from the mid-nineteenth century to the present, especially in relation to creativity, on the one hand, and to society at large, on the other. Prerequisite: Eng 205Z

AENG305Z Studies in Writing about Texts: The 19th-century American Novel [Reserved for English Majors]

MW 04: 15PM-05: 35PM Greiman, Jennifer

In this intensive, advanced writing workshop, we will develop the forms and strategies of analytic and critical writing, as well as the skills of conducting research in English studies. In this section of the class we will approach the practice of reading and writing through a variety of texts, drawn in part from transatlantic literatures of the 19th century, which challenge us to think the literary, critical, and theoretical together; in this, we will subject to particular scrutiny concepts central to writing: perception, representation, thinking, refusal. Students in this class will be expected to write every week, workshop their writing, and develop an extended research project. Prerequisite: 205Z

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

7328 TTH 11: 45AM-01: 05PM Johnson, Judith E

This course provides an intensive study of the forms and strategies of writing in English Studies for English majors, and has three goals. The first is to weave a thinking and writing community of the disparate readers, critics, theorists, poets, fiction writers, dramatists, and/or hypertext writers in the group. This community will make use of both group and individual research and writing practices. It will also become a constructive critical audience of peers, and will provide both a sounding board for each writer's work in progress and a broad exchange of approaches and techniques. The second, through intensive study of the craft of writing, is to develop a set of useful critical and theoretical vocabularies and practical writing techniques. To do this, we shall first focus upon two core literary texts, as seen through various critical and creative perspectives, and then try out these perspectives upon texts provided, selected, or generated by the group itself, whether your favorite authors' writings, or your own works. Our final goal is to develop multiple understandings of the many modes in which analytical readings of literary texts become crystallized into writings in a variety of genres, and by doing so to explore relationships among form and content, genre and technique, writing and understanding. To do this, each writer will translate at least one work in progress across a series of such genres as critical essays from varying perspectives, Socratic dialogues, manifestoes, poetry, fiction, or hypertexts. Required work: classroom participation, one short piece of writing each week, a final paper. Required texts: TBA. Prerequisite: Eng 205Z

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

MWF 11:30AM-12:35PM

Meaney,Shealeen

Intensive study of the forms and strategies of writing in English studies. Students will engage with a variety of literary, critical, and theoretical texts. The course emphasizes students' own analytical writing. Pre-requisite: 205Z.

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

15116 MWF 09:20AM-10:15AM

TBA

This is an advanced writing workshop designed to expand the writers' repertoire of strategies for writing critical analysis. Using a focused set of readings as the common texts, writers will practice analysis of texts' variable readings, strategically grappling with different examples of interpretation and analysis. Students are understood to have completed 205 successfully and will build on skills gained there: critical and close reading, research, orientation in relation to other critics and writers, development of inventive paper topics and approaches, formulating and extending a critical argument.

This course centers on writing (including revision and editing) and requires several kinds of acts of writing including short papers, responses to the work of others and one extended paper of 10 pages. Prerequisite: Eng 205Z

AENG310 Reading & Interpretation in English Studies: From Blanchot to Deleuze

7098 TTH 10:15AM-11:35AM

Joris,Pierre

Core to what came to be known as poststructuralist thought, the work of Maurice Blanchot — both the theoretical essays and the fiction — is essential to an understanding of the theoretical advances in interpretation and criticism of such different and even diverging figures as Jacques Derrida and Gilles Deleuze. This course will begin therefore with an in depth reading of Blanchot's work and then proceed to the modes of engagement with literature proposed by Derrida's deconstruction and Deleuze's concepts of a minor literature and a rhizomatic poetics. Besides relevant essays by those three core figures and the fiction of Blanchot, we will read works by Mallarmé, Kafka, Artaud, Melville and other authors our three theorists have engaged in their different ways. Prerequisite: C or better in Eng 210, or Permission of Instructor.

AENG310 Reading & Interpretation in English Studies

7381 MW 05:45PM-07:05PM

Byrd,Donald J

A survey of contemporary theories of interpretation and criticism. The course will be devoted to the intensive study of a few literary texts and theoretical texts. The aim will be for the student to understand and apply strategies of reading and analysis that are fundamental to the literary studies. Prerequisite: C or better in Eng 210, or Permission of Instructor.

AENG310 Reading & Interpretation in English Studies:

MW 02:45PM-04:05PM

TBA

A survey of contemporary theories of interpretation and criticism. The course emphasizes current modes of analysis within the discipline and includes both literary and cultural texts. Pre-requisite: C or better in Eng 210, or Permission of the instructor.

AENG310 Reading & Interpretation in English Studies: Democracy and Disciplinary Change: English Studies, Public Culture, and the Novel

15156 TTH 11:45AM-01:05PM

Hill,Michael K

The discipline of English has always been connected to broader questions of social and cultural change. Indeed, the reading practices that have defined literary studies as an intensely private, but also emphatically public-minded affair are seen to be concurrent with the very possibility of democratic thought. Nowhere is this relationship more direct, or more vexed, than in the history of the English novel. Here, for the first time, literary writing as such goes massively public: a new media culture emerges in the unprecedented form of widely available print technologies that play directly into the ways in which new classes of people defined themselves against the political hierarchies of an earlier epoch. This course will examine the claims of democracy, specifically, of social and economic equality, and individual rights, as related: (1) to the history of literary reading

and writing as comprising a discrete disciplinary field; and (2) to the ways in which changes in the discipline of English Studies are immanent to an apparent epochal shift from modern to post-modern orders of literary knowledge. Prerequisite: C or better in Eng 210, or Permission of Instructor.

AENG331 Literature of the Earlier Renaissance: Reformation and the Individual in 16th Century English Literature

15238 M 04:15PM-07:05PM Cable,Lana

Our readings will explore the creative impact made on 16th century writers by the new modes of thinking that were unleashed by Reformation ideology. We will study a variety of canonical and non-canonical works from a perspective informed by English Reformation history, in addition to works influenced by the classical revival and Renaissance trends from the continent. Readings will include major authors such as More, Wyatt, Surrey, Sidney, Marlowe, Spenser, Jonson and the lyric Shakespeare. We will also examine 16th century translations of passages from the Bible and some classical texts such as the Aeneid, influential works of 16th century critical theory, varieties of prose fiction, and a sampling of anonymous broadside ballads. At least one play by a dramatist other than Shakespeare will also be included. Written work will include S/U graded exercises or quizzes, several short papers and a term paper or take-home final.

AENG335 Literature in English after 1900: Bloomsbury to Bowie: 20th Century British Literature and Culture

15236 MW 04:15PM-05:35PM Valentis,Mary B

This course looks at selected 20th and 21st Century British authors to trace major discursive shifts and cultural moments: modernism, British psychoanalytic schools, Marxism, cosmopolitanism, Black British Literature and Poetry, postmodernism, and performance art. Texts will include James Joyce's short fiction, Portrait of the Artist, and sections of Ulysses, Maughn's Brideshead Revisited, Woolf's Orlando, Fowles' French Lieutenant's Woman, Byatt's Possession, Kazuo Ishiguro's, The Remains of the Day, Caryl Phillips' Final Passage, Beatles albums, and Bowie videos. We will also consider cultural communities such as the Bloomsbury literati and working class Liverpool.

AENG337 19th Century American Literature

15237 TH 05:45PM-08:35PM Arsic,Branka

The class will focus on the question of literary representations of reality in romanticism and realism/naturalism. The "reality" that will interest us most is both the exterior (the question of the Earth, landscape and urban spaces) and the interior one (from interiors of houses, via the question of fashion and decorative objects, to the representation of "internal" states, modes of perceiving the world, etc). By focusing on representation we will seek to analyze various tactics that literature employs in producing objects, bodies and persons. For example, in reading Stephen Crane we will pay special attention to Michael Fried's understanding of letters and words as formation of figures on the page; similarly, in reading Thoreau's account of building a house we will read the process of writing as architectural edification of an abode, and in James we will be interested in the ways in which the verbal image of sonorous and visual experiences itself becomes the "real" presentation of such a synesthetic confusion. Readings: Hawthorne, Thoreau, Poe, Henry James, Stephen Crane, Dreiser, Wharton.

AENG343 Authors after Mid-18th Century: Plath, Rich & Brooks

7104 MWF 11:30AM-12:25PM Hanifan,Jil E

About 1960. A study of three poets whose works illuminate each other in terms of style, theme and their relationship to the social and political currents of the feminist and civil rights movements. Students will read first books and later works, critical reviews and articles, and some biography. May be repeated more than once for credit when content varies. Intended primarily for juniors and seniors. This course is cross-listed with A Wss 354.

AENG343 Authors After Mid-18th Century

7290 W 05:45PM-08:35PM Meaney,Shealeen

Examination of a single major author in depth, or of two or more authors whose works illuminate each other in terms of style, theme, and/or relationship to a particular historical era. May be repeated once for credit when content varies.

AENG343 Poe & Hawthorne

7348 TTH 10:15AM-11:35AM Thornton, Kathleen K

This course will explore the works of Edgar Allan Poe and Nathaniel Hawthorne, two prominent figures of the nineteenth century, as they inform one another. Poe, a Southerner, and Hawthorne, a Northerner, although separated by geography each explore the nature of sin and guilt and the boundaries between reality and fiction. We will begin by reading the poetry, selected letters, and critical essays of Poe before moving to his "tales" (grotesques, arabesques, ratiocinative). We will then read Hawthorne's short fiction and end with his novel, *The Blithedale Romance*. Students will be expected to demonstrate the ability to do close readings of the text and to explore the critical commentary that surrounds the work of these two writers. To that end, students will write one hourly exam focused on each writer, will engage in library research locating and reading critical commentary about each writer's work, and submit one final critical paper that draws on that research and compares the two writers. The critical commentary project will consist of students finding three critical articles for each writer. The articles should be focused on either the same story or the same aspect of the writer's style (e.g. Hawthorne's use of mirrors; Poe's first person narrators, etc.) but separated in time by at least 10 years. Students will then provide a summary outline of the salient points of each article and will use these as the basis for their final critical paper.

AENG344 Early Works of Shakespeare

5228 TTH 08:45AM-10:05AM Brown, W. Langdon

This course focuses on Shakespeare's early plays, including *Twelfth Night*, *Merchant of Venice*, *Romeo and Juliet* and *1 Henry IV*. While considering the plays in their cultural and performance context, we will probe their language, ideas, and structure. Students will be required to complete a short staged-reading project and two short papers, one concerning the experience involved in the performance project and the other a critical response to the plays.

AENG346 Studies in Shakespeare: The Tragedies

7105 TTH 11:45AM-01:05PM Thornton, Kathleen K

This section of Studies in Shakespeare will focus on Shakespeare's tragedies. We will examine two early tragedies *Titus Andronicus* and *Romeo and Juliet*, focusing on the influence of Greek tragedy and revenge tragedy. From there, we will study *Hamlet* and *Othello*, and will finish with *Macbeth* and *King Lear*. Students will be expected to do library research about Elizabethan tragedy and write one mid-semester and one final exam. This course requires that students have some experience with Shakespeare and have the skills to perform close readings of the plays and of secondary sources. It is intended, therefore, for juniors and seniors. Attendance is required.

AENG350 Contemporary Writers at Work

2185 TTH 04:15PM-05:35PM Schwarzschild, Edward

In this course we will read and discuss published work by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors' works, but also about the issues facing writers today. Some recent visitors have included Margaret Atwood, Spike Lee, Nicole Krauss, Tracy Kidder, Mary Gaitskill, Julian Barnes, and many others. We will read from a wide variety of genres and, by the end of the semester, after a great deal of reading and writing and discussion, students will hopefully have a deeper, richer appreciation and understanding of what it means to work as a writer in our world. There will be frequent short papers, a midterm exam, and a final project.

AENG354 Lawrence and Hardy

6326 TTH 11:45AM-01:05PM Berman, Jeffrey

We will focus on two great late nineteenth and early twentieth-century British novelists: Thomas Hardy and D.H. Lawrence. The reading will include Hardy's *The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, and *Jude the Obscure*, and Lawrence's *Sons and Lovers*, *Women in Love*, and *Lady Chatterley's Lover*. Psychoanalytic and feminist interpretations will be emphasized. There will be four five-page essays, weekly reader-response diaries, and a final exam.

AENG355 Studies in Film: The Rhetoric and Ethics of Documentary Film and Reality TV

7109 T 02:45PM-05:35PM Wilder,Laura A

In this course we will investigate the rhetorical and ethical issues surrounding films and television programs that purport to document reality. As texts constructed from observations for a purpose, documentary films and reality TV share much in common with written essays and arguments. Thus asking of them questions about their rhetoric—questions about their makers' choices and the effects those choices have on audiences—seems not only appropriate but necessary in order to view them critically. Likewise, it seems not only appropriate but necessary to ask of them questions regarding the ethics of these choices, especially because the "truth telling" claims of the genre lends such choices a cultural force that can have profound effects on viewers and on the people who are the subjects of the filmmakers' observations. Texts will include Bill Nichols's Introduction to Documentary, several documentary films (such as Michael Moore's *Roger and Me*, Errol Morris's *Thin Blue Line* and David Maysles, Albert Maysles, Ellen Hovde, and Muffie Meyer's *Grey Gardens*) and reality TV programs (such as *Survivor*), as well as critical and theoretical discourse on these films and programs. Essay assignments for the course will ask students to engage with and contribute to the critical and theoretical discourse on these films and programs. To complete them, students should be prepared to view films closely and often more than once.

AENG358 Studies in Poetry

15175 TTH 11:45AM-01:05PM Monaco,Peter

Examination of poetry, with an emphasis on study of poetic forms and modes. Topics to be discussed may include, among others: major developments in themes, language, forms and modes of poetry; poetics; poetry in the arts, including theatre and song. May be repeated once for credit when content varies.

AENG359 Studies in Narrative: Realism and Reaction

7114 MW 02:45PM-04:05PM Craig,Randall T

A study of the rise of realism in the nineteenth-century novel in England and of various reactions to it. Writers whose works may be included are: Austen, Eliot, James, and Bennett or Forster, on the one hand, and Brontë, Collins, Stevenson, and Wells, on the other.

AENG362 Imagining Medieval Women

15176 TTH 02:45PM-04:05PM Scheck,Helene E

Female experience and potential in the Middle Ages was shaped by various cultural forces, including those that sought to limit female personal, political, and social activity. Likewise, cultural forces inform our own perceptions of the past and the people in it. This course seeks to explore the ways in which women worked in, through, and against the limitations imposed by masculinist social structures as well as scrutinizing our own perceptions of them. We will use a variety of texts-- literary, historical, ecclesiastical, visual, and musical--in order to achieve a heightened awareness of the lived experiences of medieval women, the cultural context in which they flourished, and our own modern perceptions. In addition to literary, historical, and artistic works by women, including works by Hrotsvit of Gandersheim, Marie de France, and Christine de Pizan, course texts will include historical background readings as well as theoretical/critical essays elucidating important issues and problems. Assignments include two in-class (probably essay) exams; two short (3-5 page) essays; and participation in a debate on an important issue relating to medieval women or perceptions about them.

AENG366 "Black Is and Black Ain't": Ethnicity in Theory and Practice

5478 TTH 02:45PM-04:05PM Payne,Walter D

This course undertakes a critical exploration of ethnicity in literature focused on African American writing and historical experience. Literary and theoretical readings are organized around three major topics: (1) problems of boundaries which propose to define the ethnic group, as exemplified in narratives of "passing" and amplified by poststructuralist theory; (2) the search for roots or principles of ethnic coherence in various aspects of history and culture; and (3) the transformation of ethnic identities under the pressure of specific social conflicts. Material includes some consideration of other ethnicities for comparative purposes and works by David Bradley, Nella Larsen, Toni Morrison, Anna Deavere Smith, Henry Louis Gates, Jr., Molefi Kete Asante, and others.

AENG368 Women Writers: Women Local Color Writers

MWF 11:30AM-12:25PM TBA

The movement or "school" of women's regionalist fiction emerged most clearly after the Civil War. We will be reading works by these American "local colorists" and exploring their means, ends and agendas: Mary Wilkins Freeman, Sarah Orne Jewett, Harriet Beecher Stowe, Celia Thaxter, Kate Chopin, Rose Terry Cooke, Alice Dunbar-Nelson and others.

AENG368 Women Writers

7349 TTH 10:15AM-11:35AM Reed,Hilary

Selected works of English and/or American women writers in the context of the literary and cultural conditions confronting them. The course focuses on the development of a female tradition in literature and on the narrative, poetic, and/or dramatic styles of expression, voice and values of women writers. Only one of A Eng 368L & A Wss 368L may be taken for credit. May be repeated once for credit when content varies.

AENG369 African American Literature: The African American Novel

6736 TTH 01:15PM-02:35PM Thompson,Lisa B

By examining novels from the antebellum period, Harlem Renaissance, Black Arts Movement, and the post-Civil Rights era this course will explore the development of the African American novel from the 19th century to the present. During the semester we will read selected African American novelists such as Charles Chesnutt, Nella Larsen, Ralph Ellison, Ann Petry, Toni Morrison, Walter Mosley, Andrea Lee and Randall Kenan. The course will pose major critical questions such as: What is the place of the novel within African American literature? How did the early African American novel reshape the discourse of slavery? How have African American writers used fiction to critique the realities of black life in the US? How did black women writers expand the concerns of the African American novel? In what ways do authors use the novel to comment on intra-racial issues such as colorism, classism and homophobia? Scholars such as Hazel Carby, Bernard Bell, Barbara Christian, and Dickson D. Bruce Jr. will serve as key points of departure to aid our assessment of the African American novel.

AENG373 Literature of the Americans

15177 MW 05:45PM-07:05PM Clerico-Aery,Bethany

This course will explore literary texts produced across North and South America, including the Caribbean. Our exploration will focus on a more critical understanding of the relationships forged by literatures across the Americas, and how such discursive exchanges challenge our understanding of the boundedness of culture, of identity, and of nation. Students will read both creative and critical work by writers such as Jose Marti, Claude McKay, Michelle Cliff, Rosario Ferre, Jamaica Kincaid, and Reinaldo Arenas. Through these texts, we will examine the role and function of local and regional cultural productions in the face of transnational aesthetic movements. This will facilitate our larger discussion of American Studies and the American literary tradition, disciplinary borders, and the possibility of diasporic imagination and representation. Students will be responsible for weekly in-class writings, as well as two critical essays.

AENG402Z Advanced Writing Workshop [Permission of Instructor]

15179 TTH 11:45AM-01:05PM Wilder,Laura A

Some current scholars and teachers of rhetoric and writing argue that the ancient Greeks' democratic practice and reverence for open debate and the power of words led them to shape an educational program our society should use. This advanced writing workshop invites you to take a trip back in time to ancient Greece to experience the rhetorical training exercises students were then encouraged to undertake to develop their creativity, rhetorical flexibility, and style. These exercises, called the progymnasmata and used in schools from the fourth century BCE until the sixteenth century CE, call on students to stretch their creative "muscles" and experiment widely by composing such things as carefully cloaked but pointed fables, proverbs, biting invectives, songs of praise, character sketches, vivid descriptions, imitations of famous poets, and appeals for and against existing laws. We will also put Aristotle's advice for young rhetors into practice and look to selections from Homer, Gorgias, Plato, and others as models of ancient rhetorical and poetic practice for us to emulate and as windows to the culture in which these practices originally operated. Finally, by keeping one foot firmly planted in the present, this course will seek to evaluate the claim that this training would be useful for today's students though a critique (informed by our experience) of ancient Greek rhetorical training by our contemporary standards.

As the above description of the progymnasmata suggests, many of our current understandings of

"Literature," "creative writing," and "expository writing" would have been foreign to ancient Greek students because they would have been less likely to see these as separate categories of writing and expression. Accordingly, our attempt to engage in their practice will mix genres and purposes for writing that we now tend to separate into "creative writing" (poems, plays, stories) and "expository writing" (arguments, instructions, narrative nonfiction). In other words, in this class we will be writing a little of all of these kinds of writing, sometimes without making sharp distinctions between them. Yet this course will also engage in age-old writing workshop practices that you will likely find familiar, such as peer critique and revision. Designed for students with previous experience in writing intensive coursework, this course would be appropriate for those wishing to exercise their writing and argument skills, refine their stylistic choices, and experiment with another culture's way of approaching learning to "write well." Please note that you need not identify yourself as a "poet" or "fiction writer" for the purposes of this course (though poets and fiction writers are very welcome).

Permission of the instructor is required to enroll. Please email a writing sample to Lwilder@albany.edu. I would prefer for you to send a short (3-6 page) essay in which you make an argument (on any topic; can be an essay for a college-level course). Additionally, if you wish you may also send a few pages of your fiction or poetry (no more than 3 pages), though this is not required. Also indicate your major, any other writing courses you have taken, and whatever else you think is relevant.

AENG411 British Literature & Culture: A/Moral Play: Transformations in Moral Drama

15198 MWF 11:30AM-12:25PM Murakami, Ineke

What is the nature of evil? Is it as exotic as an Eastern tyrant or as familiar as the urge to procrastinate? When does ambition count as laudable self-improvement, when as overweening pride? Is complicity a vice? Can virtue be excessive? What are the political ramifications of morality and moral judgment? Do forces larger than us work to influence our choices, and to what extent is resistance to such forces acceptable or even possible? Contrary to its reputation for tedious conventionalism, the "morality play" grappled with these, and other urgent and controversial questions in its day. Over the semester, through our own performance decisions, and in conjunction with a variety of materials—from medieval set designs and early modern playbills to recent film—we will examine English works that prefigure, develop, and/or challenge a form known since the middle ages as moral drama.

Readings will include the "Slaughter of the Innocents" and other short plays from the Biblical cycle plays, the anonymous Mankind, Christopher Marlowe's Doctor Faustus, William Shakespeare's Hamlet, Elizabeth Carey's The Tragedy of Mariam, Ben Jonson's The Devil is an Ass, Barry Unsworth's Morality Play, Thomas Pinter's The Dumbwaiter, and Danny Boyle's Trainspotting.

AENG412 Modern Drama

15200 TTH 10:15AM-11:35AM Brown, W. Langdon

This section of Studies in Drama will focus on modern drama. We will read representative plays covering the period from Ibsen through post World War II playwrights such as Beckett and Pinter. We will read the plays as evidence of changing perceptions of the world on the part of their audiences. We will examine the increasing diversity of voices engaged in writing plays during this period. Students will be required to complete a critical response paper, and a research paper. Assignments may also include a midterm exam or project and a final.

AENG413 Special Topics in American Literature

T 04:15PM-07:05PM TBA

Focused examination of selected topics in the literature and culture of the Americas. Individual semesters may focus on, among other areas: a particular historical period, genre, or theme; literature of a region or group (e.g., African American, Caribbean, or Latino); interpretive or other theoretical problems in American literary and cultural study. May be repeated once for credit when content varies. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG413 Urban Literature: The City in Literature

15205 TTH 01:15PM-02:35PM Yalkut, Carolyn

From the Shining City on a Hill to the City as Hell: Students will examine developing and contending concepts of the city in American culture from the colonial era to the present, as manifest in fiction, essays, sermons, poetry and film. Readings will be drawn from Benjamin Franklin, Henry Adams, Walt Whitman, Edith Wharton, F. Scott Fitzgerald, William Carlos Williams, Nathanael West, Frank O'Hara, and the Nuyorican poets, among others.

AENG419 Electronic Culture

15206 MW 02: 45PM-04: 05PM Byrd,Donald J

A study of the impact of information technology on the culture in general and literary study in particular. The readings will range from Norbert Wiener and Marshall McLuhan to current science fiction and literary theory. Attention will also be given to multimedia and web art.

AENG449 Topics in Comparative Literatures and Cultures: Anglophone postcolonial African & Caribbean writing

15275 TTH 01: 15PM-02: 35PM Joris,Pierre

This course intends to give those interested in Anglophone world literature a broad introduction to some of the seminal texts of contemporary writing in several genres (fiction, poetry and the essay). We will read African writers such as Chinua Achebe and N'gugi wa Thiongo, Nuruddin Farah, Tayeb Salih and Wole Soyinka, Caribbean writers such as Edward Kamau Brathwaite, Derek Walcott and Linton Kwesi Johnson, as well as a range of theoretical material on post-colonial literature and culture. The aim of the course will be to come to an understanding of how these authors are able to use English — an imposed colonial language — to create a vital postcolonial literature.

AENG465 Images of Jewish Women in Contemporary Fiction

15197 MW 02: 45PM-04: 05PM Rozett,Martha T

This course is intended for people who like to read long, detailed novels. Many of the novels are set in the past; thus the course will consider the way the experience of being Jewish and female has both changed and remained constant in various parts of the world from biblical times to the medieval and early modern periods to the twentieth century. The novels we will be reading (subject to availability) are: The Red Tent, A Journey to the End of the Millennium, Kaaterskill Falls, Days of Awe, Beyond the Pale, When I Lived in Modern Times, and Joy Comes in the Morning. Assignments will consist of several short tests, a paper, and a final exam during the exam period.

AENG490 Internship in English

2189 ARR ARRANGED TBA

After an application process that includes recommendations from faculty and submitting a writing sample, junior and senior English majors or minors are eligible for placement in work situations that use their communication skills and advance their interests in real world job opportunities. Placements include positions in education, marketing, media, publishing, law, and research at sites both on and off campus. An intern is required to work at least 10 and not more than 15 hours per week for the semester and submit weekly reports, book reviews and a final portfolio; internships carry 3 hours of pass/fail credit.

To apply, contact Prof. Kate Winter, HUM 326, kwinter@nycap.rr.com or pick up a form in the English Advisement Office.

**AENG498 Honors Seminar I: Developing, Researching, and Writing a Thesis
(Permission of Instructor; S/U graded)**

T 05: 45PM-08: 35PM Scheck,Helene E

The two-course sequence devoted to writing the honors thesis begins with this seminar focusing on the whys, wherefores, and how-tos. The course will be conducted primarily as a seminar and workshop that will enable students to strategize their research, conceptualization, and writing processes for the upcoming year; to exchange ideas with one another relating to their various projects; to solicit and receive feedback on various aspects of their projects; to deepen the level of inquiry; to craft their projects. Toward the end of the semester students will be expected to present their work at a forum open to interested students and faculty. By that point, students should have nearly finished a draft of their first chapter (10-15 pages) and will be ready, probably eager, to share their insights. This will also provide an opportunity for students to share their experiences and wisdom with the next cohort of honors students.

Preparation: While it may seem like a good idea to get a head start and begin writing the thesis over the summer, such a strategy would likely be more counterproductive than not. The assignment for

the summer, therefore, will be simply to think, to reflect, to question. That is, students should consider possibilities for thesis topics and begin to think through or conceptualize them. Students who wish to write a creative thesis will still be expected to think critically about their own work and the genre in which they will be working. Those students may use this opportunity to situate themselves in relation to author and texts in the genre(s) in which they plan to work. As witness to this process of reflection, all students will produce THREE topic proposals (about 1 page each) to submit at the first class. These proposals are not binding; nor should they be overly formal (remember that I will need to read and understand them, however). Rather, the proposals begin the processes of selecting, defining, refining, and conceptualizing a thesis topic. Proposals should include a very brief (1-2 sentence) statement of the issue or problem in relevant literary, visual, and/or cultural text(s); a brief (3-4 sentence) explanation of why the problem/issue matters; and a thoughtful consideration of the issue/problem in question form. This may be simply a listing of questions that arose during ruminations, independently or sequentially, or it may be more narrative in form. Whatever your mode, the idea is NOT to answer the questions, but to open avenues for thinking further.

Assessment: This course is S/U graded; satisfactory performance will be indicated by successful completion of all assignments, and the submission of a (provisional) prospectus and first chapter deemed satisfactory by the student's faculty adviser. Each student who completes the seminar satisfactorily will receive a CPN to register for ENG 499 in Spring 2007 where s/he will complete the thesis under the supervision of her or his faculty adviser. Note: this seminar is intended for senior thesis writers planning to graduate in Spring 2007; students with special circumstances will need to contact Professor Helene Scheck before the start of the Fall semester

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