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Department of English

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Spring '02

A ENG 102Z - Introduction to Creative Writing

MWF 9:05 am - 10:00 am T. Kessel
 MWF 10:10 am - 11:05 am A. Colton
 MWF 10:10 am - 11:05 am J. Wesley

Introductory course for students with little or no experience in creative writing. Practice in the writing of fiction, poetry, and other literary forms. Consideration of such elements of composition as rhythm, imagery, poetic conventions, narrative, tone, point of view, and atmosphere. May be taken only by first- and second-year students. S/U graded.

A ENG 105Z - Introduction to Writing in English Studies

MWF 12:20 pm - 1:15 pm S. Westbrook
 MWF 12:20 pm - 1:15 pm D. Nentwick
 TTH 9:45 am - 11:05 am J. Hanifan
 TTH 2:30 pm - 3:50 pm D. Byrd

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

A ENG 121L - Reading Literature

MWF 10:10 am - 11:05 am M. Valentis
 MWF 10:10 am - 11:05 am K. McDonald
 MWF 11:15 am - 12:10 pm M. Lannon
 MWF 12:20 pm - 1:15 pm A. Craig
 MWF 1:25 pm - 2:20 pm C. Colman
 MWF 2:30 pm - 3:25 pm S. Seiler
 TTH 8:15 am - 9:35 am R. Zitomer
 TTH 9:45 am - 11:05 am T. Culliney
 TTH 11:15 am - 12:35 pm P. Monteiro
 TH 5:45 pm - 8:35 pm J. Mason

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

A ENG 144L - Reading Shakespeare

MWF 10:10 am - 11:05 am J. Gibson
 MWF 1:25 pm - 2:20 pm P. Dyjak

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

A ENG 202Z - Introduction to Creative Writing: Creative and Persuasive (Rhetoric and Poetics)

MWF 2:30 pm - 3:25 pm M. Lannon

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 first- and second-year students.

A ENG 210 - Introduction to Literary Study

MW 4:15 pm - 5:35 pm J. Fleischner
MWF 1:25 pm - 2:20 pm B. Arsic

A study of relationships among writer, text and reader as they bear upon literary interpretation and theory. Primary focus will be on the basic issues and assumptions underlying literary study and on varying approaches to practical criticism. Readings: selected texts, essays in practical criticism and critical theory. Prerequisite(s): completion of or current enrollment in a 100-level English literature course.

A ENG 210 - Introduction to Literary Study

T 5:45 pm - 8:35 pm M. Hill
TTH 1:00 pm - 2:20 pm M. Hill

This course is designed to introduce the English major to a range of critical approaches to the study of literature and culture. We will spend the first third of the semester addressing issues within "practical criticism." We will then discuss the distinction between "practical criticism" and "critical theory." Once we establish this distinction, with an eye on the developmental history of literary studies, we will sample a selection of current interpretative methods. A series of contemporary novels will be introduced throughout the semester in order to mediate our more general discussions. Prerequisite(s): completion of or current enrollment in a 100-level English literature course.

A ENG 210 - Introduction to Literary Study

TTH 1:00 pm - 2:20 pm T. Ebert

DESCRIPTION

This section of ENG 210 is an introduction to literary studies and their transformation into "cultural studies" under the impact of contemporary critical theory, transnationalism and globalization. It examines the radical changes that have reshaped assumptions about literary studies--beginning with the rearticulation of the very notion of literature itself--and engages such concepts as history, (trans) nationality, language, reading, gender, subjectivity, representation, textuality, ideology, (post) coloniality and race, imperialism, class and the politics of institutions. The course analyzes the discourses of deconstruction, psychoanalysis, new historicism, feminism and Marxism and also discusses some of the controversies around the question of the "canon." Throughout the semester, the emphasis will be on the practice and politics of "reading" texts of culture, from the everyday texts of newspapers, film, video, and cybertexts to fiction and texts of theory.

FORMAT AND REQUIREMENTS OF THE COURSE

The course consists of lecture-discussions and collective work in small theory groups. Theory groups provide the opportunity for students to work together to develop critiques of the theories/texts and to prepare and present a collective critique to the class; they form small-groups for special tutorials with the instructor. Students are required to fully participate in the collective work and projects of the theory-group (students who do not will receive zero [0] points for their theory group grade). Attendance in theory group sessions/colloquia is required. Those who miss a session/colloquia will write a 2-page paper on the texts discussed in that session. Students who do not attend a theory group session and do not turn in a critique, will lose 1.5 points from their "Theory Group and Class Participation" grade for each missed session.

Students will undertake three (3) major projects: two papers and one collective oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester.

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

A ENG 216 - Traditional Grammar and Usage

TTH 1:00 pm - 2:20 pm E. Higgins
TTH 2:30 pm - 3:50 pm E. Scatton

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

Requirements:

Higgins Class:

Texts, Required - English 3200 by Joseph C. Blumenthal

Texts, Recommended - *The Everyday Writer*, by Lunsford & Connors; *Exercises for the Everyday Writer*, by Runciman & Weinberg

Scatton Class:

Texts, Required - English 3200 by Joseph C. Blumenthal (latest edition); *The Everyday Writer* by Lunsford et al. (2000)

Expectations and Evaluations:

Punctual performance of all assigned material and exercises, attendance and class participation (a no "cut" policy), grammar and writing exercises, weekly quizzes, a mid-term exam, and a final exam.

A ENG 223L - Short Story

MWF 12:20 pm - 1:15 pm D. Stringer

T 7:15 pm - 10:05 pm J. Mason

W 4:15 pm - 7:05 pm P. Monaco

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

A ENG 226L - Technologies of Literature: Hypertext, Hypermedia and Ether-Criticism

MWF 12:20 pm - 1:15 pm B. Gironda

Through the study of literature (both contemporary hypertext and cybertext writing and literature that pre-dates the digital age), critical essays, and works in other media such as film, video and photography, this course will explore the questions about writing and literature that emerge in various historical moments in relation to new technological developments. We will also explore the emerging critical discourse around new kinds of texts (and "old kinds" of texts in new spaces and configurations) and examine the ways that writing both thinks about technology and is, itself, a technology.

A ENG 226L - The Idea of Hawai'i in the American Literary Imagination

TTH 9:45 am - 11:05 am K. Winter

American writers have been writing about Hawai'i since the first encounter with "paradise" in the late 18th century. The texts they produced are important artifacts that document Americans' shifting understanding of borders, aboriginal peoples (natives), multi-culturalism, imperialism, religion, democracy, sexuality, environmentalism and literary tradition. We will be studying selected works by writers as diverse as Mark Twain and Maxine Hong Kingston, examining the lenses through which Americans saw (and continue to see) Hawai'i and the distance between their visions and the realities. 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 the people of the period and about Hawai'i from reading this?
- What images, motifs, and ideas do these writers hold in common?
- What familiar images, motifs, and ideas are here and how are they manifest elsewhere in American culture?

There will be two exams, one in-class and one take-home, and a book review. A strict attendance policy is enforced.

A ENG 226L - Literature and the Healing Arts

TTH 5:45 pm - 7:05 pm J. Berman

Many writers would agree with D. H. Lawrence's observation that "one sheds one's sickness in books-repeats and presents again one's emotions, to be master of them." In this course we will explore the

therapeutic implications of reading and writing, including the relationship between creativity and illness. We will read poems, novels, memoirs, and autobiographical essays that explore illness, injury, and death. Lest this seem unduly gloomy or depressing, our focus will be on the ways in which literature enables the writer and reader to confront and master painful events. We will emphasize trauma theory, bearing witness, and empathetic reading. There will also be several guest lecturers who will be giving public lectures that you will be expected to attend. The lectures, which will be open to the general public, will take place on Tuesdays or Thursdays from 7-9pm. There will be no regular class that day, but you will be expected to attend the lecture that evening, and attendance will be taken.

Required Books: Leo Tolstoy, *The Death of Ivan Ilych*; Lucy Grealy, *Autobiography of a Face*; Albert Camus, *The Plague*; Primo Levi, *Survival in Auschwitz*; William Styron, *Darkness Visible*; Jeffrey Berman, *Risky Writing*

Requirements: There will be a midterm and a final examination, each constituting one third of your final grade. The other third of your grade will be determined by several reader-response diaries, one for each of the required books on the reading list. Each diary should be between 2-3 pages long, typed and double-spaced. Each diary is due no later than the last class in which we discuss the story. The diary should give evidence that you have read and engaged with the book. You can be as personal as you wish in each diary: you determine the degree of self-disclosure. At least half of the diary should focus on the book, including the beginning, middle, and ending. I will not grade each diary, but I will comment on each one before returning them to you in the next class. At the end of the semester I will ask you to submit all of them to me (most of which I will have already seen), and then I will grade them.

A ENG 232L - Modern Novel

MWF 9:05 am - 10:00 am A. Miccoli

Consideration of the forms, techniques and themes of the modern American, British and Continental novel.

A ENG 234L - Modern Poetry

MW 4:15 pm - 5:35 pm P. Joris

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

A ENG 240 - Growing Up in America

M 5:45 pm - 8:35 pm R. Mignacca
MWF 8:00 am - 8:55 am A. Colton
MWF 9:05 am - 10:00 am S. Meaney
MWF 2:30 pm - 3:25 pm A. Luna
TTH 11:15 am - 12:35 pm R. Betts

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

A ENG 240 - Growing Up in America

MWF 8:00 am - 8:55 am R. Wilkie

This section of English 240, "Growing up in America," begins with an ambitious question: can one grow up in America anymore? The question explores what is a "nation" and how does one acquire "national" identity. Has "America" become merely a space of cultural imaginary in a global world? To

begin answering these questions, the course will investigate the ways in which globalization is assumed to have transformed the world, "nation"-al borders and, consequently, deconstructed the idea of "nation," "national" identity, "home" (inside) and "abroad" (outside), "we" (the civilized) and "them" (the barbarians). Are we now living in "global community" that is "entered equally from a basement in Vancouver, a boat in Port-au-Prince, a cab in New York,...an apartment in Rome, an office in Hong Kong, a bar in Kyoto, a café in Kinesha..." (Michael Benedict, Cyberspace)? Or is such a view simply a new representation of a more competitive capitalism and the end of economic democracy (Thomas Frank, *One Market Under God*)? Does this view of "global identity" as "global consumer" obscure deeper, more structural forces such as "class" which determine what it means to "grow up" in America? We will examine a broad range of discourses-print as well as electronic texts. Our inquiry will be materialist and historical: we will analyze the conditions which have produced "America" and the subject which "grows up" in it. Students will be required to write several short papers, a longer term paper, present a colloquium report, and will have the option of participating in a Student Theory Conference at the end of the semester.

A ENG 242L - Science Fiction

MWF 10:10 am - 11:05 am S. O'Callaghan

The class will read representative works of science fiction that trace the development of the genre as well as contemporary writing within it. We will consider the issues science fiction addresses (including issues of technology, humanity, the alien, and constellations of race/class/gender) and the manner by which these issues are taken up in the fiction. Students will write both critical responses to the readings and creative experimentation within science fiction.

A ENG 260L - Forms of Poetry

MWF 11:15 am - 12:10 pm J. Johnson

This course will focus on the poetry of six poets: Whitman, Dickinson, Yeats, Eliot, Rukeyser, Clifton. Our goals will be to understand how poets use a range of poetic modes (dramatic, lyric, narrative) and how they adopt, modify, or transform the modes and forms they inherit. Required work: attendance, active participation, weekly response journals, two short papers, and one final project.

A ENG 300Z - Expository Writing

TTH 2:30 pm - 3:50 pm J. Berman

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

A ENG 300Z - Expository Writing

MWF 10:10 am - 11:05 am M. Sullivan

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 students essays. Intended primarily for junior and seniors. S/U graded.

A ENG 300Z - Expository Writing

MWF 1:25 pm - 2:20 pm S. O'Callaghan

This class is an intensive exploration of writing, with writing both the object of study and the means by which we will conduct this study. Students will learn about writing by writing-writing in different genres, writing in response to writing, writing to experiment, writing to a number of purposes-as well as by studying writing by way of what some have said about this topic. Intended primarily for juniors and seniors. S/U graded.

A ENG 301Z - Critical Writing

MWF 10:10 am - 11:05 am S. Meaney

This course is designed for advanced students of literature who are interested in developing their work in the areas of critical reading and writing. We will be studying two major works of fiction by Edith Wharton and Virginia Woolf, as well as a good deal of literary criticism and contextual, cultural and historical documents. Writing assignments engage an array of literary critical modes, including evaluative reviews of critical essays, film review, annotated bibliography, and critical research essay. Student writing will be central to class discussions and all students will have the opportunity to subject their work to peer review, full class workshop critiques, and revision.

A ENG 301Z - Critical Writing

TTH 9:45 am - 11:05 am R. Betts

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. S/U graded.

A ENG 301Z - Critical Writing

TTH 11:15 am - 12:35 pm K. Winter

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

A ENG 302Z - Creative Writing

T 5:45 pm - 8:35 pm D. Byrd

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(s): permission of instructor.

A ENG 303Z - Forms of Argumentative and Persuasive Writing (Rhetoric)

MWF 1:25 pm - 2:20 pm C. Yalkut

A writing workshop devoted to the practice of nonfiction prose. Students will explore differing styles and techniques in their own work as well as in readings designed to accomplish a variety of purposes and to be read by a variety of audiences. Revision will be emphasized. Prerequisite: A ENG 202Z.

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

TTH 11:15 am - 12:35 pm J. Hanifan

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

A ENG 321 - British Novel II

MWF 1:25 p.m. - 2:20 p.m. R. Craig

This class is a continuation of British Novel I, although it is not essential that you have completed that course before taking this one. "British" for the purposes of this class describes fiction written in English by authors not only from England but also from commonwealth and colonial (or ex-commonwealth/colonial) countries, such as India, South Africa, and Australia. The course is organized around a series of paired texts, usually one from the nineteenth and one from the twentieth century. Despite this disregard for chronological order, I hope to maintain a degree of coherence in our reading, first, by emphasizing how modern and contemporary novelists have

experimented -- and struggled -- with the historical and cultural legacies of their forebears, and, second, by keeping a constant eye upon the changing form and status of the novel as a genre. Students can expect to read eight to ten novels and to write four short papers/exams.

A ENG 323 - Nineteen Century American Novel

TTH 9:45 am - 11:05 am E. Higgins

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

A ENG 324 - Twentieth Century American Novel

TTH 1:00 pm - 2:20 pm J. Schiff

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

A ENG 325L - American Drama

TTH 2:30 pm - 3:50 pm S. Cohen

The course will examine American plays since 1945 which focus on characters' conflicts within themselves. It will also analyze these characters 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. Required Texts: Williams, Tennessee, *The Glass Menagerie*; Lebow, Barbara, Shayna Maidel; Miller, Arthur, *The Price* (Dramatist Play Service); Albee, Edward, *A Delicate Balance*; Hansberry, Lorraine, *Raisin in the Sun* (Random House, 1988); Jones, Leroi, *Dutchman* (William Morrow); Hwang, David, M. *Butterfly* (Dramatist's Play Service); Mamet, David, *Oleanna* (Random House); Cohen, Sarah Blacher, Ed. *Making a Scene: the Contemporary Drama of Jewish-American Women* (Syracuse U. Pr); Vogel, Paula, *How I Learned to Drive* (Dramatist Play Service); Wasserstein, Wendy, *The Sisters Rosensweig* (Dramatist Play Service); Fierstein, Harvey, *Torch-Song Trilogy* (French); Margulies, Donald, *Collected Stories* (Dramatist Play Service); McNally, Terrence, *Master Class*; Auburn, David, *Proof* (Dramatist Play Service)

A ENG 344 - Early Works of Shakespeare

TTH 11:15 am - 12:35 pm P. Kottman

In this course, we will examine the early career of Shakespeare, focusing on a diverse range of plays -- from *Romeo and Juliet* to *A Midsummer Night's Dream* to *Henry IV*. Among the problems we will address are: How does Shakespeare's work differ from that of earlier English dramatists, and indeed from Ancient dramatists? Is there a uniquely Shakespearean conception of the theater? How does Shakespeare address questions of politics and gender? We will focus primarily on Shakespeare's dramatic works, reading 8 plays. Students can expect a mid-term, a final, and a long (8-10) page paper. Also, there will be a 'critical bibliography' assignment, which requires students to look at various works of Shakespearean criticism. Junior or senior class status is recommended. This course meets the "author" requirement of the general concentration in English. Theater and English majors will be given priority with regard to enrollment.

A ENG 345 - Later Works of Shakespeare

MWF 1:25pm - 2:20 pm K. Bendikas

The development of Shakespeare's dramatic art, focusing on works from the 17th century--the mature tragedies (including *Hamlet*), the "dark" comedies, and the dramatic romances--with emphasis on character, language, theme, form and structure, as well as dramatic history. Intended primarily for juniors and seniors. Prerequisite(s): a 100-level English literature course or permission of instructor.

A ENG 350 - Contemporary Writers at Work

TTH 4:15 pm - 5:35 pm E. Schwarzschild

In this course, students read published work in a variety of genres by the authors appearing on campus with the Writers Institute Visiting Writers Series. In addition to attending readings by these authors, students meet, hear, and speak with the authors in seminars devoted to discussions of the author's own work and, more broadly, issues facing writers today. At press time, possible Visiting Writers include Richard Ford, Simon Schama, Ursula Hegi, Paul Durcan, and Stanley Kunitz. Course requirements include substantial reading assignments, a journal, quizzes, midterm and final. Throughout the semester, students will be asked to do independent research and to write in the manner of the writers studied. The midterm and final will include an objective component as well as a take-home essay.

A ENG 352Q - James Joyce: An Anatomy of the Artist

MWF 1:25 pm - 2:20 pm M.Valentis

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 the 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.

A ENG 354Q - Study of Nathaniel Hawthorne and Flannery O'Connor

W 4:15 pm - 7:05 pm J Schiff

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

A ENG 354R - Austen, Eliot, and Woolf

W 7:15 pm - 10:05 pm J. Fleischner

A study of works by Jane Austen, George Eliot, and Virginia Woolf with special attention to the study of literary form and theme in these three major British authors.

A ENG 354S - Rukeyser and Olson

M 4:15 pm - 7:05 pm J. Johnson

Charles Olson and Muriel Rukeyser were the foundational poetics for writers and readers of the 21st Century. Both were far ahead of their time, both in the innovative forms their work took, and in their ideas about poetics and the relationship not only of form to content but of poetry to the living body of the poet, on the one hand, and to the body politic, on the other. Olson's ideas of "projective verse" and "composition by field" inspired many of the major innovative groups of late 20th Century poetry, including the Beats, the Black Mountain poets and the Language poets. Rukeyser's ideas of poetry as organic to the human body, and as a way of "us[ing] all my fears" and revealing the unknown or unsayable, inspired activist poets of many persuasions, ranging from feminism to union activism, to the peace movement. Both poets brought experience in many different areas, including film writing, union organizing, and government work, to bear upon their ideas of what a poem might do. This course examines their poetry and their writings about poetry and the world from many different perspectives, particularly those informed by gender and feminist studies, race and class issues, performance and film, social theory, and experimental poetics. Required work will include a weekly response journal, participation in classroom discussion and in one team presentation in class, a midterm project, and a final project. All forms of scholarship and creativity are acceptable, including essay, poetry, fiction, drama, film, graphics, music, and performance and multimedia or electronic works.

A ENG 362L - Critical Approaches to Women in Literature

MWF 1:25 pm - 2:20 pm D.Daims

The course explores experimental fiction of this century written by women of various cultures. It takes gender as well as its interrelationships with class and race as its central critical category. It introduces the student to the terms, issues, and assumptions of feminist criticism through essays in criticism specific to the texts of the course and essays in theory, such as those that challenge the canon that determines what gets read, why, and by whom. Texts will be chosen from works by authors such as Jane Bowles, Carolyn Chute, Colette, H.D., Larsen, LeSueur, Rhys, and Richardson. Requirements: regular attendance, two short papers/tests, and a presentation such as leading a discussion of an assigned reading.

A ENG 367 - Jewish Humor

T 4:15 pm - 7:05 pm S. Cohen

Jewish humor, born out of the vast discrepancy between what was to be the "chosen people's" glorious destiny and their desperate straits, is a relatively modern phenomenon. The course will examine this phenomenon in the nineteenth century's tearful laughter of the Yiddish writer, Sholom Aleichem, and in the twentieth century comic transformation of Yiddish folklore in the stories of Nobel Laureate, Isaac Bashevis Singer. The course will next analyze the various kinds of Jewish humor in America: the immigrant comedy of constraint, the Catskill comedians, the comediennes (i.e., Sophia Tucker and Belle Barth), the schlemiel antics of Woody Allen, the defense league comedy of Jackie Mason, Philip Roth's and Nathan Englander's satires of Jewish sexuality, Steve Stern's southern grotesques, Allegra Goodman's droll treatment of the Orthodox, the genial stage comedies of Neil Simon, the wry feminism of Wendy Wasserstein, the self-deprecating gay wit of Harvey Fierstein, and the Holocaust cartoons of Art Speigehuan. In addition to exams, students will have the option to write a comic play or short story. Prerequisite of the course: willingness to laugh at the professor's jokes.

A ENG 368L - Women Writers; Women Playwrights

TH 4:15 pm - 7:05pm J.Barlow

What themes, styles, and techniques characterize dramas written by women? Is there an identifiable tradition and/or aesthetic that links plays by women across cultures? Which feminist dramatic theories seem the most useful interpretive tools, and why? These are among the questions to be addressed as we study plays by the most important contemporary female dramatists as well as the role of women in the theater in the United States, Canada, Britain and Australia. Class attendance is required and participation in discussions is expected. Students will write two critical essays and a final examination.

A ENG 378- Arthurian Legend

TTH 2:30 pm - 3:50 pm H. Scheck

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. Group work and active discussion are key to the success of the course, so regular attendance is expected.

A ENG 385Q - Topics in Cultural Studies: The Hip Hop Aesthetic

TTH 11:15 am - 12:35 pm M. Neal

This is a lifetime mission, vision of prison
 Aight listen
 In this journey you're the journal I'm the journalist
 Am I Eternal? Or an eternalist?
 I'm about to flow long as I can possibly go
 Keep ya movin couse the crowd said so
 Dance - cuts rip ya pants
 Eric B on the blades, bleedin to death - call the ambulance
 Pull out my weapon and start to squeeze
 A magnum as a microphone murderin' MC's
 --RAKIM ALLAH "Follow the Leader" (1988)

- Blues People: Negro Music in White America-Amiri Baraka
- Am I Black Enough for You?: Popular Culture From the Hood-Todd Boyd

- Spectacular Vernaculars: Hip-Hop and the Politics of Postmodernism-Russell Potter
- Black Noise: Rap Music and Black Culture in Contemporary America-Tricia Rose
- Representing: Hip-Hop Culture and the Production of Black Cinema-S. Craig Watkins
- When Chickenheads Come Home to Roost: A Hip-Hop Feminist Breaks It Down-Joan Morgan

A ENG 399 - Genre and Mode II

MWF 2:30 pm - 3:25 pm C. Yalkut

A continuation of the study of genre and mode begun in English 398. Readings may include the essays of Sir Francis Bacon, William Hazlitt and James Baldwin, drama by Arthur Miller, fiction by Stephen Crane, and twentieth-century poetry. For English majors. Students who have not taken ENG 398Z are welcome.

A ENG 421 - Literature of the Middle Ages

TTH 9:45 am - 11:05 am H. Scheck

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

A ENG 426 - British Romanticism

M 4:15 pm - 7:05 pm H. Elam

This is a course on a "period" or "movement" in which the very concepts of period or movement will be put into question. Romanticism -- the focus of which in this course is poetry -- raises questions about definitions, about genres, about what is marginal and what is central, about the nature of the fragment. All these are odd subjects -- yet substantial enough to have generated philosophical inquiry. Midterm, two papers, one short, one term paper.

A ENG 427 The Victorian Period

MWF 10:10 am - 11:05 am R. Craig

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

A ENG 433 - American Literature 1815-1865

MWF 1:25 pm - 2:20 pm M. Sullivan

It would be hubristic indeed to suggest that in a few weeks we could do justice to the dynamic period in American literature between 1815-1865. In addition to the major works of the American Renaissance, there is, of course, a chorus of other voices whose evocation of the American spirit is manifested in travelogues, diaries, poems, essays, and novels. My intention is to raise more questions than we can answer, to explore the historical and cultural matrix which gave rise to these works, and to suggest the cultural and literary links to our own time. Many of these works confront the central questions of the viability of the national democratic experiment and what constitutes a distinctively American literature. Our efforts will, I hope, tell us a good deal about the archetypal and mythic underpinnings of this segment of America's literary history, a period of optimism, fear, experimentation, and reflection. Requirements include attendance, quizzes, short critical papers and an exam.

A ENG 434 - American Literature 1865-1920

M 7:15 pm - 10:05 pm C. Wolfe

A survey of the range of American literature during the period, with particular emphasis on the period 1890 - 1920, this course will focus intensively on particular theoretical problems and issues staged by texts themselves, and will thereby introduce students to new modes of criticism-so called "New Americanist" criticism or the "New American Studies"-and how they have changed how we look at American culture. Some 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 likely consist of an extensive mid-term and final examination, and perhaps one medium-length paper. A three-hour intensive seminar, diligent attendance and preparation will be not only expected but required.

A ENG 447Q - Studies in a Literary Period: Rediscovering Turn-of the-20th Century Female Fiction

W 4:15 pm - 7:05 pm D. Daims

This course revisits the concept of literary periods to argue that the turn of the 20th Century was the renaissance for female writers. It is a study of fiction written in the years 1890-1920 to be chosen from works by better-known authors of the period, such as Barnes, Cather, Colette, Richardson, Stein, Wharton, and Woolf, as well as those authors whose works have been brought back into print, such as Chopin, Gilman, Harper, and Yeziarska. In addition, the over 15,000 novels by women published in the U.S. and England in the period offer students the opportunity to do original work with out-of-print authors whose works show promise. This fiction will be studied in the context of relevant cultural and literary histories, using primary texts and essays in criticism and theory and applying the critical categories of class and race as well as gender. Requirements: regular attendance, a term paper, a mid-term exam/paper, and a presentation, such as leading the discussion of an assigned reading.

A ENG 447R - American Writers and Photography

TTH 11:15 am - 12:35 pm E. Schwarzschild

The course will explore the influence of photography on American writers. After familiarizing ourselves with the aesthetic theories and arguments that have surrounded photography since its invention, we will analyze the results and ramifications of several specific collaborations between American writers and photographers. We will be particularly concerned with how photographic representation challenged-and continues to challenge-literary representation. Our writers will include Walt Whitman, Henry James, Henry Adams, Eudora Welty, and James Agee. Our photographers will include Mathew Brady, Alvin Langdon Coburn, Marian Adams, Alfred Stieglitz, and Walker Evans. Requirements will include exams, papers, and collaborative project.

A ENG 450 - Special Topics in Rhetoric and Poetics

TTH 2:30 pm - 3:50 pm P. Kottman

"Song versus Reason: Inheriting the Ancient Clash Between Philosophy and the Voice"

Plato demonstrated a particular antipathy for Homer, founding his philosophy in large part upon a critique of the epic song. Thought, according to Plato, was mute; and contemplation privileges the eyes of the soul over the ears and mouth of the body. Henceforth, theory and the contemplative gaze find themselves opposed to the voice and poetic song. Indeed the subsequent dismissal of poetry or literature as 'irrational,' which is repeated in various ways through Western history, has its origins in Plato's deeply held suspicion of the seductive, enchanting power of the voice. This course will begin with an analysis of the confrontation between Plato and Homer, with particular attention to the ways in which the voice comes under attack in the philosopher's dialogues. We will then look at different ways in which this ancient conflict gets played out in some different cultural contexts. For instance, we will look at the way in which the 'voice' gets appropriated by political discourse (starting with Aristotle) as something which is fundamental to political life -- having a voice, a vote [vox] and so forth. Also, we will look at a number of 'literary' texts where the problem of the voice is foregrounded. Shakespeare's *Romeo and Juliet*, for instance, presents the voice as the manifestation of a lover's singularity, and of a relation that exceeds reason and semantics. Throughout the course, we will seek to understand the consequences of Plato's initial break with Homer -- and we will try to envision, through our literary readings, some different ways in which the 'voice' resists Plato's attack. Tentative Reading List to include: Homer, *The Odyssey*; Plato, "Ion" and "Republic" (2&3); Aristotle, selections from the "Politics"; William Shakespeare, *Romeo and Juliet*; Ovid, *Metamorphoses*;

Selections from the works of Walt Whitman; Selections from the works of Charles Baudelaire; Italo Calvino, Under the Jaguar Sun

A ENG 462 - Theatre of the Absurd

TTH 4:15 pm - 5:35 pm H. Staley

Course Objective: To explore and evaluate the "Theatre of the Absurd," its influence in the theatre, and its accuracy as a reflection of modern culture. Intelligent, sensitive, and creative reading of the primary text, of the play itself, is to be emphasized.

Attendance: The seminar will be successful if everyone contributes to and enjoys class discussion. More than three unexcused absences means failing the course.

Performance: Each student will introduce and lead the discussion on one session of the seminar; consultation with the instructor will prove unbelievably valuable. Each student will submit a seminar paper of approximately fifteen pages, based on the subject matter of the session she/he led, or on a separate and special topic worked out with the instructor. Journal!-each student will keep a journal reflecting on the matter of the course. The character of such a journal will of course vary from student. Take advantage of my office hours to resolve any problems. Question and compare: What properties of the Absurd Theatre are present elsewhere? Charlie Chaplin? Billy Graham? The University? Commercials? The Brady Bunch? Your instructor's pedagogical strategies? Commercials? The New York Times? Career plans? Good journal keeping should season class dialogue. Anchorwomen? Commercials? Mother's Day?

A ENG 490 - Internship in English

Times to be arranged E. Higgins

A practical apprenticeship of 10-15 hours of work per week requiring the use of skills pertaining to the discipline of English, such as critical reading and analysis, writing, research, tutoring, etc. Academic component (written work) required. Counts as upper-division elective of 3 credits. Internship possibilities include positions in advertising, public relations, publishing and the arts, as well as in television, radio, state agencies, journals, as well as in the English Department Advisement Office. Application forms are available from the English Advisement Office and from Dr. Higgins (HU 382).

Eligibility limited to junior and senior English majors.

A ENG 494 Seminar in English

TTH 11:15 am - 12:35 pm R. Yagelski

Seminar in writing and tutoring that is intended to enrich students' understanding of writing and writing instruction and to prepare them for work as writing tutors. Students in the course will engage in a variety of writing, reading, and related activities designed to explore the nature of writing and tutoring. They will also spend time in the University at Albany Writing Center, observing tutorials and eventually participating in tutorials. Students who successfully complete the course are eligible to apply for positions as tutors in the Writing Center for 2002-2003.

A ENG 497 - Independent Study and Research in English

Arranged Staff

***A ENG 499 - Honors Seminar IV**

Arranged M. Rozett

This is the second half of the Senior Honors sequence, in which students complete the research and writing of the Honors Thesis. Throughout the semester, students will be expected to make satisfactory progress in their work in accordance with departmental and University deadlines.

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