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# Department of English

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### Spring '04

#### AENG102Z Introduction to Creative Writing

2495 MWF 10:10AM-11:05AM Case, Menoukha  
 2496 MWF 09:05AM-10:00AM Chirila, Alexander  
 2499 TTH 09:45AM-11:05AM Ficociello, Robert  
 6936 TTH 08:15AM-09:35AM Ibrahim, Habiba

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

#### AENG102Z Introduction to Creative Writing

2497 TTH 01:00PM-02:20PM Cohen, Sarah B

"A writer out of loneliness is trying to communicate like a distant star sending signals... We are lonely animals. We spend all our life trying to be lonesome. One of our ancient methods is to tell a story, begging the listener to say - and to feel - 'Yes, that's the way it is, or at least the way I feel it. You're not as alone as you thought.'" John Steinbeck

This section of Introduction to Creative Writing will offer students opportunities to learn to communicate like "distant stars sending signals" by expressing themselves in three kinds of writing: the autobiographical, the narrative and the dramatic. There will be impromptu in-class and out of class writing assignments for students to capture riveting moments from personal experience, esthetic exposure to works of art and factual information from newspapers or historical accounts which will serve as grist for the literary pearls they create. They will write descriptions of setting, character sketches, scenes of conflict, episodes of action, thematic passages and varieties of dialogue. They will study appropriate excerpts of memoirs, short stories and dramas as models for their writing. They will critique each other's work in class and derive the benefits of sensitive peer review. Extended written requirements will be a short autobiographical sketch and either a short short story and a short one-act play. There will be A-E grading for the course.

#### AENG105Z Introduction to Writing in English Studies

7768 TTH 08:15AM-09:35AM Hymowech, Steven

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. [WI]

#### AENG121L Reading Literature

2500 TTH 09:45AM-11:05AM Seller, Sabine  
 2501 MWF 01:25PM-02:20PM Aery, Bethany  
 2502 MWF 02:30PM-03:25PM Miccoli, Anthony  
 2504 TTH 08:15AM-09:35AM Luna, Alina  
 2505 MWF 10:10AM-11:05AM Daley, Mark  
 2506 MWF 11:15AM-12:10PM Reed, Hilary

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 121E is the writing intensive version of A Eng 121L; only one may be taken for credit. [HU]

### **AENG122E Reading Prose Fiction**

6667 TTH 01:00PM-02:20PM VanNess, Silke

Introduction to methods of analyzing fiction: plot, character, theme, point of view, symbolism, setting, etc. Readings consist of short stories and novels from a variety of cultures and historical periods. A Eng 122E is the writing intensive version of A Eng 122L; only one may be taken for credit. A Eng 122E is the writing intensive version of A Eng 122L; only one may be taken for credit.

### **AENG124E Reading Poetry**

6668 MWF 11:15AM-12:10PM Hancock, Craig G

Introduction to the analysis of poetry. The course considers a range of modes through readings from various periods of English and American poetry, examining such elements as voice, figures of speech, diction, tone and poetic form. A Eng 124E is the writing intensive version of A Eng 124L; only one may be taken for credit. A Eng 124E is the writing intensive version of A Eng 124L; only one may be taken for credit.

### **AENG144L Reading Shakespeare**

2508 MWF 01:25PM-02:20PM Williams, Karen  
2509 MWF 10:10AM-11:05AM Gremmler, Daniel

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 nonmajors.) A Eng 144E is the writing intensive version of A Eng 144L; only one may be taken for credit. [HU]

### **AENG202Z Introduction to Writing: Creative & Persuasive (Poetics & Rhetoric)**

2510 TTH 09:45AM-11:05AM Jones, Danielle  
6463 MWF 10:10AM-11:05AM Zitomer, Rachel

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

### **AENG210 Introduction to Literary Study**

2511 MW 04:15PM-05:35PM Byrd, Donald J

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

### **AENG210 Introduction to Literary Study**

2512 MWF 01:25PM-02:20PM Arsic, Branka

Literary theory has always been an effort by literature to reflect upon its own modes of representation. This seminar will trace the relation between literature and literary theory by looking closely at a number of literary and theoretical texts that differently address questions central to both: questions about the nature of representation, reproduction, identity, images, knowledge, writing, authorship, memory, forgetting, etc. Reading texts by Auster, Hawthorne, Freud and Agamben, we will be interested in explicit discussions of the problem of identity: what is, for example, the function of the signature? What is genre? Is there such a thing as "the law of genre"? Why is it that we

associate literature with forgetting, archive and ruination? Why is it that many of these texts associate literature with meditations on the relations between gaze and voice? Why do concepts of reading and writing so often call forth hallucinations, ghosts, and phantoms? What is the process of self-doubling and who are doubles? In what way is citation within a literary text a kind of "interruption" of identity? What is trace, what is mourning and how are they related to a literary text? Guided by these questions, we will try throughout to think about the relation between self-identity, vision, language and literature.

### **AENG210 Introduction to Literary Study**

2513 T 05:45PM-08:35PM Cohen, Thomas D

Mostly Melville--and his Cohort: As an introduction to literature and reading problems we will focus on Herman Melville's work, using selected novels and stories to examine a core scene of American writing. To give context and extension to this reading, we will consult texts by Poe, Emerson, Hawthorne, and samples from a few modern heirs of this tradition. We will, on occasion, use films of these or associated works. The aim of the course is to give the student an introduction to a key writing tradition, and issues associated with reading "literature" today.

### **AENG210 Introduction to Literary Study**

2514 TTH 01:00PM-02:20PM Elam, Helen

This course will not presume to "go" anywhere fast, on the premise that "literature" forestalls critical "approaches" and "definitions" and is utterly resistant to critical grids of reading. Thus, we will avoid labels and enter, slowly and hesitantly, into the "problem" of "literature" that literature will not, and criticism does not know how to, raise. 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.

### **AENG216 Traditional Grammar and Usage**

6669 MWF 10:10AM-11:05AM Hancock, Craig  
2516 - On-Line course has been cancelled.

Thorough coverage of traditional grammar and usage with an introduction to the principles of structural and transformational grammar. Brief exploration into recent advances in linguistic thought. Practice in stylistic analysis using such grammatical elements as syntax, voice, subordination and sentence structure.

### **AENG223L Short Story**

2517 TTH 08:15AM-09:35AM Montiero, Pedro  
2519 MWF 12:20PM-01:15PM Monaco, Peter

Analysis and interpretation of the short story as it occurs in one or more periods or places. A Eng 223E is the writing intensive version of A Eng 223L; only one may be taken for credit. [HU]

### **AENG226L Psychoanalysis & Mass Culture**

2520 MWF 01:25PM-02:20PM Valentis, Mary B

Although no longer the "therapy" of choice, psychoanalysis has become a metapsychology for readers of literature, culture, new media, and film. This course provides the theoretical basis for reading the collective psyche and such cultural productions and phenomena as terrorism, crime, gender psychology, spectacle, reality shows, architecture, technology, new media and film, and postmodern bodies. Texts will include a Freud reader edited by Freud's biographer Peter Gay that will give you the primary texts; we will also study the substantial psychological and psychoanalytic work that came after Freud including the theories of Melanie Klein, Alice Miller, Hans Kohut, and Jacques Lacan, to name a few. These theorists and others' such as Jameson, Butler, Baudrillard, and Zizek will provide ways to talk about the repetition compulsion, borderlinity, narcissism, and pop culture in general. The Sopranos, Sex and the City, Arnold Schwarzenegger, and so on are just some of the objects we will study.

### **AENG234L Modern Poetry**

7763 MW 05:45PM-07:05PM Joris, Pierre

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

### **AENG240 Growing Up in America**

2523 MWF 09:05AM-10:00AM McDonald, Kathleen

2524 TTH 09:45AM-11:05AM Unger, Donald

2525 M 05:45PM-08:35PM Schiff, Jonathan

7184 MWF 11:15AM-12:10PM Wesley, Jennifer

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. [DP]

### **AENG243 Literature and Film – Alfred Hitchcock**

8467 - Wednesday 04:15PM-07:05PM HU0124 - Cohen, Thomas

As we leave an epoch where "film" defined the visual in representational terms (digitalization, new media), the question of cinema as a textual mode becomes more evident. Students will view selected works of director Alfred Hitchcock (and, possibly, one or two contemporary filmmakers). We will examine where certain cinematic practices subvert the older ideologies of cinema in political fashion, and anticipate the vast technicity of today's media—issues concerning the "materiality" of the archive, the programming of the senses, the artifice of the visible, the politics of memory and writing. (3 Credits)

### **AENG260L Forms of Poetry**

2528 W 04:15PM-07:05PM Johnson, Judith E

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, which may be in the discourse or genre or your choice, including but not limited to expository prose essay, poetry, fiction, video or audiotape, electronic texts, graphics, music, dramatic performance.

### **AENG292 English Literary Traditions**

This course has been cancelled.

### **AENG296L Classics of Western Literature II: Ancient Epic to Modern Novel**

6464 MW 04:15PM-05:35PM TBA

Classics of Western Literature I and II offer a foundation for literary study by tracing the evolution of modern literary genres from Homeric epics. A Eng 296L/E examines the emergence of the modern novel from the epic tradition. Representative authors include Homer, Virgil, Dante, Cervantes, Joyce. Critical writing is emphasized. Prior completion of A Eng 295L or 295E is recommended but not required. A Eng 296E is the writing intensive version of 296L; only one may be taken for credit. [HU]

### **AENG300Z Expository Writing**

2529 W 04:15PM-07:05PM McDonald, Kathleen

2531 MWF 01:25PM-02:20PM Meaney, Shealeen  
7775 MWF 11:15AM-12:10PM Valentis, Mary B

For the experienced writers who wish to work on such skills as style, organization, logic, and tone. Practice in a variety of forms: editorials, letters, travel accounts, film reviews, position papers, and autobiographical narrative. Classes devoted to discussions of the composing process and to critiques of student essays. Intended primarily for juniors and senior English minors. A-E grading. Satisfies the general education oral discourse requirements. [OD if taken Fall 2003 or thereafter; WI]

### **AENG300Z Expository Writing**

2530 TTH 11:15AM-12:35PM 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. Several of the assignments will come from my book *Risky Writing: Self-Disclosure and Self-Transformation in the Classroom*, which is based on previous sections of this course. The minimum writing requirement is forty typed pages and will include essays on divorce, eating disorders, binge drinking, suicide, and sexual abuse. Prerequisite: empathy.

### **AENG301Z Critical Writing**

2532 TTH 01:00PM-02:20PM Mason, John  
2533 TTH 08:15AM-09:35AM Mason, John

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 [OD if taken Fall 2003 or thereafter; WI]

### **AENG302Z Creative Writing**

2535 T 04:15PM-07:05PM Tillman, Lynne M

Intensive practice in the writing of prose fiction. Students will do both in-class writing and outside writing assignments. In addition, stories by a variety of authors will be used for discussion, to analyze style, meaning, approaches to fiction and narrative. Students' writing will be discussed by all participants in the workshop. Prerequisite: consent of instructor. Please go to Room HU 381, where a form will be available that explains the procedure for application. Questions for Professor Tillman may be sent to her at Tillwhen@aol.com.

### **AENG303Z Forms of Argumentative and Persuasive Writing (Rhetoric)**

2536 TTH 02:30PM-03:50PM Unger, Donald N  
7774 MWF 01:25PM-02:20PM Monaco, Peter

Concentrated study of writing with an emphasis on rhetoric as a disciplinary context. Features extensive practice in one or more of a variety of forms (argument, narration, exposition). Focuses on detailed analysis of both literary and student texts, with special attention to generic conventions, rhetorical context, textual logics, and style. Prerequisite(s): A Eng 202Z [OD if taken Fall 2003 or thereafter; WI]

### **AENG304Z Forms of Creative Writing (Poetics)**

2537 TTH 11:15AM-12:35PM Schwarzschild, Edward

In this workshop we will study the process of fiction writing. We will devote our time not only to writing and revising short stories, but also to reading and discussing them. Throughout the semester, we will try to answer three deceptively simple questions: What is a story? What makes a story "work"? And what can make a story work better? By the end of the term, students will have hopefully come to appreciate, understand, and experience what a vibrant and varied narrative form the short story is.

Students interested in this course should submit a 3-5 page writing sample to the instructor.

### **ENG 320 British Novel I: Restoration to Modernism**

8468 - Wednesday 04:15PM-07:05PM - FA0114 - Hill,Michael K

This upper division course focuses on the history, development, and theory of the British novel from its origins in the Restoration and Enlightenment through the early modern period. In considering the novel as the first mass-cultural form of literary writing, our primary task will be to place it within the history of western democratic reform. By and for whom were novels originally written? What were the conditions, social and material, that allowed the novel to emerge with such great historical force? What kinds of order did novel reading presume to challenge or inscribe? Questions like these will enable us to assess the rise of prose fiction in England as a specific literary practice. More particular topics may include the novel's role in the advance of civil society, the domestic or intimate sphere, as well as the novel's ambivalent claim on lasting literary value. (3 Credits)

### **AENG323 19th Century American Novel**

2538 TTH 09:45AM-11:05AM Winter, Kate

A study of the American novel in the 19th century, emphasizing its development in form and theme, its intersections with American history and culture, and/or the context of literary movements such as Romanticism, Realism and Naturalism.

### **AENG324 20th Century American Novel**

2539 TTH 01:00PM-02:20PM Yalkut,Carolyn

A study of the 20th century American novel, emphasizing the shifts and developments in form and theme in this century.

### **AENG325L American Drama**

2540 TTH 11:15AM-12:35PM Barlow, Judith E

English 325 is a survey of modern American drama beginning with works presented by the "little theaters" at the turn of this century and ending with contemporary plays. We will consider these dramas as works of literature and performance art as well as reflections of the culture(s) from which they come. In addition to exploring the major dramatic movements of this period - realism, naturalism, expressionism and absurdism - we will address the roles of race, class and gender not only within the plays themselves but in the American theater as a whole. Among the playwrights whose dramas may be studied are Eugene O'Neill, Lillian Hellman, Arthur Miller, Tennessee Williams, Lorraine Hansberry, Marsha Norman, Tina Howe, Maria Irene Fornes, August Wilson, Ntozake Shange, Sam Shepard, and Paula Vogel. Course requirements: Two critical essays, a midterm quiz and a final examination. Attendance is required and class participation is strongly encouraged.

### **AENG325L American Drama**

8475 - T TH 04:15PM-05:35PM - Yalkut, Carolyn

Through close textual analysis and class readings, this course will examine some of the major concerns and dramatic techniques in plays by a variety of American playwrights. Every student in the class participates in at least one reading or presentation of a scene from one of the assigned plays -- an assignment for which acting talent is neither required nor expected. In addition to these in-class presentations, course requirements include active participation in discussion of all the plays studied; several short papers and exercises; a take-home midterm; and a take-home final. (3 Credits)

### **AENG341 Chaucer**

7764 MW 02:30PM-03:50PM Scheck,Helene E

This course will focus on two of Chaucer's best known and best loved poems: The Canterbury Tales and Troilus and Criseyde. Students need not have experience with Middle English. We will work through the basics of reading Middle English together. Chaucer wrote during a time of great cultural flux and tremendous literary and artistic productivity; relevant visual, musical, and historical texts and background will be introduced in order for students to more fully appreciate the ways in which these poems connect to that cultural context. Main assignments will include midterm, final, short paper. In-class writing and language quizzes, as well as some short homework assignments will be implemented, particularly at the beginning of the semester, to facilitate language learning. Queries can be addressed to Helene Scheck at HScheck@albany.edu.

## **AENG344 Early Works of Shakespeare**

2541 TTH 11:15AM-12:35PM Thornton, Kathleen K

Students will read the early works of William Shakespeare, perhaps the greatest playwright of all time. We will begin with the sonnets and read the early comedies, histories, and tragedies. Attendance is required at every class meeting. Students will be expected to engage in close readings of the text. They will write two hourly exams, one critical response paper investigating the range of critical interpretations to the works by selecting commentary from three distinct historical periods (at least 10-15 years apart in chronology) and will write one final analytical paper.

The course satisfies the "author" requirement of the English major. It is designed primarily for English majors and minors with junior status but is open to interested non-majors. The course is also cross-listed with the Theater Department and satisfies a requirement there, as well.

## **AENG345 Later Works of Shakespeare**

2542 MWF 01:25PM-02:20PM Jung, Anne

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.

## **AENG350 Contemporary Writers at Work**

2543 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 Susan Orlean, Tobias Wolff, Jonathan Lethem, Charles Simic, Bobbie Ann Mason, Colson Whitehead, 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.

## **AENG352 James Joyce: An Anatomy of the Artist**

7765 W 05:45PM-08:35PM Valentis, Mary B

**WARNING:** James Joyce provokes anxiety in his readers, because he is one of the most verbally challenging and intriguing writers of the 20th century. His works blur the lines between fiction and non-fiction; he is both historical and a-historical, theoretical and anti-theory. The material is difficult, complex, sexually explicit at times, even blasphemous to some. And yet one comes away from Joyce, as from Shakespeare, terribly moved.

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, psychodynamic psychology, mythology within the contexts of ordinary life and the aesthetics of language. They point to the epic storytellers of the past like Homer and Dante; they invent the future and Postmodernism. This course will take a multidimensional approach to the texts, the man, the legend, and the works' cultural-historical and intellectual contexts. Students will read *Dubliners*, *Portrait of the Artist*, *Ulysses*, and selections from *Finnegan's Wake*. We will look at Joyce Websites, the Ellman biography, recent film productions, and "Ulysses," a film released in the seventies.

## **AENG353 Wallace Stevens**

7287 MWF 10:10AM-11:05AM Keenaghan, Eric C

Our semester-long study of Wallace Stevens will be an intensive engagement with this twentieth-century American author's major (and much of his minor) poems, as well as his essays on poetry and poetics. After developing a strong sense of how his poetic grows out of French Symbolism and in response to other high modernists, we will examine how the Stevensian imagination serves as a pragmatist device that calls for change in understandings of racial, ethnic, gender, and national

identities between, and immediately following, the World Wars. Our study will situate Stevens' work in intellectual, literary, and socio-historical contexts (rather than mere biography), and we will read his work alongside philosophical selections by William James, George Santayana, and John Dewey and literary selections by Paul Verlaine, William Carlos Williams, Marianne Moore, Ezra Pound, and the Cuban origenistas (including Jose Lezama Lima, Jose Rodriguez Feo, Fina Garcia Marruz). The semester will end with a look at how Stevens has influenced the poetics of some contemporary writers (who may include Robert Duncan, John Ashbery, A.R. Ammons, Jorie Graham, Ann Lauterbach).

### **AENG354 Plath, Rich & Brooks**

TTH 04: 15PM-05: 35PM Hanifan, Jill 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. Prerequisite(s): a 100-level English literature course or permission of instructor. This course is cross-listed with A Wss 354.

### **AENG354 Poe and Hawthorne**

7289 TTH 08: 15AM-09: 35AM Thornton, Kathleen K

Students will read and compare the works of Edgar Allan Poe and Nathaniel Hawthorne, two 19th Century writers who, for very different reasons, struggled to find a place in the world and who in their art explored humanity in its various forms. Each was concerned with the intricacies of the mind, the heart, and the soul, the nature of good and evil, the impulse to create and the impulse to destroy. We will read letters, reviews, poetry, short fiction and longer works. Attendance is required at every class meeting. Students will write two hourly exams, submit one historical awareness project (reviewing the magazines and newspapers of the time period), and investigate the critical response to these writers through library research. Students will select critical commentary from three different historical periods (at least 10-15 years apart in chronology) and write a paper discussing the perspective of the critic. Students can also expect to write a final paper that compares the two writers.

The course satisfies the "author" requirement of the English major. It is designed primarily for English majors and minors with junior status but is open to interested non-majors.

### **AENG362L Images of Jewish Women in Contemporary Fiction**

2544 TTH 11: 15AM-12: 35PM 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*, *Louisa*, *A Journey to the End of the Millennium*, *Kaaterskill Falls*, *Days of Awe*, *The Secret Book of Grazia dei Rossi*, *Beyond the Pale* and *When I Lived in Modern Times*. Assignments will consist of several short tests, a paper, and a final exam during the exam period.

### **AENG366 Black Women Poets**

TTH 01: 00PM-02: 20PM Hanifan, Jill E

"For Colored Girls Who Have Considered..."

The themes, styles and poetics of Ntozake Shange's powerful choreopoem will invite a critical discussion of the work of a wide range of contemporary black women poets. The course will focus on the relationship of the poetry to cultural and critical history, on the effects of writing outside the cultural mainstream, and on the questions of technique, voice and tradition. Poets will include Gwendolyn Brooks, Audre Lorde, Nikki Giovanni, Lucille Clifton, and Wanda Coleman, among others. Intended primarily for juniors and seniors. May be repeated once for credit when content varies. Prerequisite(s): a 100-level English literature course or permission of instructor. Only one of A Eng 366L & A Wss 366L may be taken for credit.

### **AENG367 Jewish-American Literature**

2545 TTH 01: 00PM-02: 20PM Berkowitz, Joel

Literature written by American Jews of the 20th century. Among the topics offered are Jewish fiction writers, Jewish-American Drama, Jewish-American Women Writers, Jewish Humor, and Jewish-American Literature and Film. Intended primarily for juniors and seniors. May be repeated once for credit. Prerequisite(s): a 100-level English literature course or permission of instructor.

### **AENG368L Women Playwrights**

2546 TTH 02:30PM-03:50PM Barlow, Judith E

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 contemporary female dramatists in the United States as well as the role of women in the theater in this country. Among the playwrights considered will be Suzan-Lori Parks, Marsha Norman, Paula Vogel, Tina Howe, Wendy Wasserstein and Maria Irene Fornes. We will also briefly survey the work of the most important female dramatists of Britain and Canada, including Caryl Churchill and Sharon Pollock. Class attendance is required and participation in discussions is expected. Students will present oral reports and write two critical essays in addition to a final examination.

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

8469 TTH 2:30-3:50 - ED 120 - Hennessy, Rosemary

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

### **AENG374 Regional Studies in American Literature**

7772 MW 02:30PM-03:50PM Meaney, Shealeen

The literature of various regions of the United States. Topics to be discussed include how the literature reflects the political and cultural experiences of inhabitants of a region and to what extent these regional writers have developed distinctive voices, literary languages, forms and/or themes. Intended primarily for juniors and seniors. May be repeated once for credit when content varies. Prerequisite(s): a 100-level English literature course or permission of instructor.

### **AENG385 Topics in Cultural Studies**

7771 W 04:15PM-07:05PM Patrick, William B

This course will deal with a particular subject or issue in the study of culture. Individual courses may deal with post-coloniality, the impact of social institutions on the production of subjectivities, and similar topics. This course may be used to fulfill the English major subculture requirement only if so approved by the English Academic Adviser.

### **AENG385 Writing/Colonialism/Africa**

7773 M 04:15PM-07:05PM Griffiths, Gareth

This course will look at the ways Africans have been represented by others and have represented themselves in writing in English from the 18th century to the present day. Since many of the early accounts of Africans are in texts not easily obtained, we will spend the first part of the course working with a course reader. This can be purchased from Shipmates Printery at 1475 Western Avenue (Stuyvesant Plaza). You will need to have a copy of this by the second week of semester. We will use this for the first eight weeks or so of semester.

We will then look at six contemporary texts by African men and women. They will raise the issue of how Africans have sought to revise the ways they have been represented and misrepresented in earlier texts.

I suggest you begin reading these texts in the first half of semester so you are familiar with them before the week in which they are discussed in class.

## **AENG399 Honors Seminar II-Colloquim**

8258 TTH 01:00PM-02:20PM Ebert, Teresa

Literary and Cultural Studies in a Global World, Textuality, Culture, History

Over the last several decades, there has been a great deal of talk about changes that have turned "English" upside down. In the "new" English class, it is often said, there is more debate about theory, film, sexuality, race and globalization than about Shakespeare, Austen or Faulkner. Is this really the case, and how has "English" changed and why? This course raises (and answers?) some of these questions and puts them in a larger historical and theoretical context that will provide a more complex view of the present and future of "English."

In his book, *Beyond the Culture Wars*, Gerald Graff describes how, when he was growing up, he disliked reading books especially those in literature and history, and how, for example, he was too bored with Twain's *The Adventures of Huckleberry Finn* ("just another assigned classic") to even finish it. "What first made literature, history, and other intellectual pursuits seem attractive to me was my exposure to critical debates." Twain's novel became exciting to him when he found himself involved in serious debates in class over, for instance, Hemingway's critique that the last part of the novel was "cheating," and whether the novel was contradictory or confused in its attitude towards race. And if it was, "what did that say about the culture that had received the novel" as a classic; how was the aesthetic value of the novel related to the controversy? "It was," Graff writes, "through exposure to such critical reading and discussion...that I came to catch the literary bug."

Graff's story reverses the standard narrative--that one first has intense literary experiences and later on, and only as a marginal activity, one becomes interested in theory--and sees theory and critique as central to reading. This reversal is one of the framing texts of the course, which evolves around a set of issues examining literary and cultural studies in terms of, for example, the relations between aesthetic experience and conceptual explanations, and, more generally, the place of the literary in contemporary social transformations. Has contemporary culture become so complex--technologically and in terms of its labor practices--that it has outgrown the literary? Or has the pervasiveness of the instrumental logic of technology and science made the "literary" a more significant mode of knowing--a mode that is self-reflexive; tolerant of ambiguity; at home with non-linearity, and insists on the plurality of meanings as the cultural condition for social and economic justice? Do contemporary literary and cultural studies provide an effective counter-logic to the culture of calculations? Should they? Why? Why not?

The course opens up these and related questions by focusing on three constellations of issues or what might be called problem-terms: Textuality, Culture, and History. These problem-terms allow us to analyze important questions that are at the center of the debates over "English"--questions such as language and its excess, agency, race, ideology, aesthetics, gender, sexuality, class, power, globalization, postcolonialism, imperialism, author, writing, representation, and social equality. To anchor our discussions in specifics, we will draw upon a relatively large and plural array of works: literature, videos, films and other texts of culture, including writings by Plato, Aristotle, Kant, Hegel, Marx, Nietzsche, Du Bois, Fanon, Derrida, Jameson, de Man, Baudrillard, Spivak and Butler.

The format of the course will vary from lectures (aimed at conceptual analysis of the issues) to collective discussions and an exchange of views with visiting scholars. There will be three major projects in the course: a short paper, a longer term paper (or, as an option, a thesis proposal) and a class presentation. The course is open to all junior and senior English majors.

## **AENG423 Literature of the Later Renaissance**

7766 TTH 01:00PM-02:20PM Cable, Lana

The period of the Later Renaissance in England dates roughly from 1603, with the death of Queen Elizabeth I, to 1660, with the restoration to the throne of the Stuart monarch Charles II. This era of dramatic cultural, political and economic change included the trial and execution of a divine right

monarch, social upheaval sparked by economic and religious conflict, international exchange of ideas and goods, political debate over gender relations, and conceptions of individual freedom that undermined old notions of class privilege in order to strive toward a polity grounded in rationalist principles. Our 17th century readings will enable us to explore the cultural experience of what is now widely regarded as English Early Modern society. We will draw upon a variety of canonical and noncanonical literary resources, from personal poetry to drama, to philosophical and political essays, to scientific speculation. Our object throughout will be to develop a better understanding of what it meant over three centuries ago for people in many ways similar to ourselves to confront radical uncertainty and change. As we explore, we will discover that the situation of early modern English writers bore sometimes striking resemblance to that faced by citizens of a postmodern world.

Course Requirements: Weekly S/U graded exercises; a midterm paper (approximately 5 pages); a final paper (10 pages).

### **AENG426 The Romantic Period**

7767 TTH 04:15PM-05:35PM Shepherdson, Charles

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

### **AENG433 American Literature**

6468 MWF 10:10AM-11:05AM Arsic, Branka

The class will focus on American romanticism with a special interest in American transcendentalism, addressing certain problems that emerge systematically in the texts under analysis. Written in the period in which the nature of language was rethought and in which the idea of "absolute literature" emerged, such texts work in the direction of writing and thinking in accordance with another logic and another thinking. Starting from the redefinition of the relationship between space and time introduced by the transcendentalists, we will analyze how such a redefinition affected problems such as identity, impersonality, neutrality, passivity, waiting, moods, writing, speaking and so on. These concepts, around which all our analyses will turn, will help us in addressing the consequences they had for practical thought, that is for the thinking of love, friendship, responsibility, leaving the other, the ethics of silence and so on. Texts: Emerson, Thoreau, Melville, Hawthorne, Cavell.

### **AENG434 American Literature 1865-1920**

2550 MWF 01:25PM-02:20PM Miccoli, Anthony

The major writings of the great period of American realism. Special attention to the development of critical theory, the local color writers, the psychological novel. Intended primarily for juniors and seniors. Prerequisite(s): a 100-level English literature course or permission of instructor

### **AENG447 Harlem Renaissance**

7295 MW 02:30PM-03:50PM Thompson, Lisa B

This course examines African American cultural production during the Harlem Renaissance (1919-1940). We will discuss the tensions evident in the work that artists, intellectuals and writers produced during the period. We will explore the work of W.E.B. DuBois, Langston Hughes, Zora Neale Hurston, Alain Locke, Angelina Weld Grimké, George Schuyler and Marita Bonner. Some of the questions we will consider include: What role did patronage play in creating this early twentieth-century literary and artistic movement? How are the "folk" represented in the literature? How is the black middle class or "talented tenth" regarded? How did migration influence the period? What other "cultural centers" contributed to this renaissance? In what ways do concerns about miscegenation erupt in the literature? How did jazz music and other art forms influence the literature being produced? Finally, by investigating contemporary representations of the Harlem Renaissance we will assess its continual depiction and influence in (African) American culture.

### **AENG447 The Age of Freud**

7296 TTH 02:30PM-03:50PM Berman, Jeffrey

"The Age of Freud" will focus on the relationship between history and hysteria. We will begin by

reading one of Freud's most famous case studies, *Fragment of an Analysis of a Case of Hysteria*, better known as the story of Dora. We will then discuss how preFreudian and postFreudian writers reflected and challenged cultural assumptions of sanity and madness. We will emphasize psychoanalytic and feminist interpretations of literature. The reading list includes Kate Chopin's *The Awakening*, Virginia Woolf's *Mrs. Dalloway*, Sylvia Plath's *The Bell Jar*, Ernest Hemingway's *A Farewell to Arms*, Vladimir Nabokov's *Lolita*, D. M. Thomas's *The White Hotel*, and Jeffrey Berman's *Surviving Literary Suicide*. There will be four five-page essays, three reader-response diaries, and a final exam.

### **AENG447 Studies in Modern Literature of the Americas**

7783 MWF 01:25PM-02:20PM Keenaghan, Eric C

This semester "Studies in Modern Literatures of the Americas" will focus on modern and contemporary Cuban literature and culture. Beginning with the political essays and poetry of nineteenth-century nationalist José Martí, literature has been valorized role as a means of consolidating a national consensus based on independent self-determination and democratic universalism. Since the Spanish-American War, though, Cuban independence has been intertwined with the United States politically, economically, and ideologically symbiosis, and this symbiosis has led Martí and later writers to stage their claims for independence via ideas of a gendered nation, specifically through a celebration of patria (or "fatherland") and a derisive feminization of others (particularly European and North American capitalist cultures). This course will investigate the conflicts arising from the intersection of gender and nation through three lenses: (1) how masculinist representations have framed the dialogue between authors and texts from the U. S. and Cuba; (2) how racial, gender, and sexual minorities have negotiated discourses of cultural virility and homosociality in their attempts to re-vision Cuban nationhood and cultural cosmopolitanism; and (3) how gender issues have shaped Cuban-American and Cuban exile texts' nostalgic treatment of a "lost" national culture. Some of the Cuban authors through whose work we will be studying the gendered relationship between patria and lo cubano, include: José Martí, Nicolás Guillén, José Lezama Lima, Fina García Marruz, Dulce María Loynaz, Alejo Carpentier, Nancy Moréjon, Severo Sarduy, Reinaldo Arenas, Senel Paz, and Zoé Valdés. We also will read Cuban literature in relationship with the following North American writers: Ernest Hemingway, Hart Crane, Wallace Stevens, Langston Hughes, Achy Obejas, Rafael Campo, and Dionisio Martínez. All Spanish-language works will be taught in English translation, but some untranslated texts will be recommended for those with reading competence in Spanish.

### **AENG450 Images of the Writer in U.S. Culture**

2551 M 04:15PM-07:05PM North, Stephen M

This course, which is the capstone for the Writing Sequence through the English major, will examine the ways in which "the writer" is figured in contemporary U.S. culture. We will begin by considering three particularly powerful 20th century versions of this figure-Ernest Hemingway, Sylvia Plath, and the Beats-then move on to consider both their descendants, as it were, and various alternatives. Course materials will come in a range of forms-criticism, feature film, documentary, Website, biography, novel, popular magazines (*The Writer*, *Writer's Digest*), etc.-and will likely include, among other things, *Reading Desire* (Debra Moddelmog); *Hemingway and His Conspirators* (Leonard Leff); *The Birth of the Beat Generation* (Steven Watson); *Wonder Boys* (both the Michael Chabon novel and the feature film); *Remembered Rapture* (bell hooks); and *Writing in the Real World* (Anne Beaufort). Student projects will involve both analyzing and constructing such images.

### **AENG490 Internship English**

2552 ARR ARRANGED Winter, Kate H

Supervised practical apprenticeship of 10-15 hours of work per week in a position requiring the use of skills pertaining to the discipline of English, such as reading and critical analysis, writing, research, tutoring, etc., with an academic component consisting of the internship colloquium. Written work and report required. Selection is competitive and based on early application, recommendations, interviews and placement with an appropriate internship sponsor. Open only to junior or senior English majors with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. S/U graded.

### **AENG494 Seminar in Writing & Tutoring**

2553 TTH 11:15AM-12:35PM Unger, Donald N

A seminar for qualified upper-division students; the topic for each term varies and is announced in advance. Prerequisite(s): a 100-level English literature course or permission of instructor. May be repeated once for credit when content varies.

## **AENG497 Independent Study**

ARR ARRANGED Staff

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

## **AENG499 Honors Seminar IV**

2554 ARR ARRANGED Elam, Helen

Continuation and completion of thesis begun in A Eng 498. The thesis will be reviewed and evaluated by the thesis committee. Prerequisite(s): A Eng 498 and permission of the thesis coordinating committee.

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