AENG100Z Introduction to Analytical Writing (3)
Intro to Analytical Writing: Regardless of the career you pursue, the ability to analyze what you read and present your analysis in writing is crucial. In this class, we learn the difference between analytical writing, argumentative writing, summarizing, and expressive writing, though our focus is analytical writing. We discuss the techniques necessary to: perform close readings on a variety of texts, think critically, arrive at an understanding of a subject, develop ideas, and portray those ideas through analytical writing. This class requires you to do several analytical writing assignments and to participate actively during class discussions.
(1880) Ssendawula, Alissa N
6 Week 3: July 8-August 16
MW 06:00PM-09:30PM
HU0111

AENG102Z Introduction To Creative Writing: Negotiating With The Dead (3)
Inspired by Margaret Atwood’s *Negotiating with the Dead: A Writer On Writing*, this introduction to creative writing course is one committed to thinking about writing as an engagement with history, with “the dead.” When writers write, they are never just writing out of some everywhere or nowhere vacuum in time and space but are instead writing out of very particular times and very particular spaces. What is more, when writers write, they are never able to totally separate themselves from history because they themselves are refractions of the societies out of which they emerge. It is in this sense that we as writers begin the writing process as the always already (at least partially) dead, the always already created. Nonetheless, this course reserves some space of freedom in thought and in action for the individual who is able to see themselves in time and space and by so doing is able to negate themselves and open themselves up for recreation. We are not only created. We create. We are living machines that make living machines.
We will spend a portion of this introductory level course reading texts in various forms and styles—short stories, novels, poetry, songs (I have a predilection for hip-hop), plays, films—that help us flesh out what it means to be historicized writers. The other portion of the course will used as a writing workshop so expect to share your writing with your classmates and have your classmates reflect and comment on your work.
(1185) Whalen, William J
6 Week 1: May 28-July 5
TTH 06:00PM-09:30PM
HU0108

AENG102Z Introduction to Creative Writing (3)
Introductory course in creative writing. Practice in the writing of poetry, fiction autobiography, and other literary forms.
(1363) Peters, Michael J
6 Week 3: July 8-August 16
MTWTHF 09:30AM-10:50AM
HU0032
AENG102Z  Introduction to Creative Writing (3)
This course is designed to introduce student writers to the craft of fictional writing. This section of AENG 102Z takes an interdisciplinary approach to creative writing. Though the base of our study will be founded through the study of literary works, we will also look to mediums such as visual art, music lyrics and household items for inspiration. Prior exposure to the art of creative writing is not needed for this class. During our four weeks we will be involved in a series of writing workshops and brainstorming exercises geared towards familiarizing ourselves with different literary techniques (such as allusions, suspense, dialect, and symbolism), story editing, character development, and developing personal writing styles. At the conclusion of the course each student will submit a portfolio of their revised works.

(1881) Barrett, Leann
4 Week 2: June 24-July19
MTWTHF 12:30PM-02:50PM
HU0111

AENG144  Reading Shakespeare (3)
Becoming familiar with the wide array of Shakespeare's plays and poems, not to mention the vast tradition of scholarship and theater production, can seem like a daunting task to anyone even remotely interested in acquiring a deeper understanding of their major themes and issues. The main objective of this course, then, is to provide students with an approach – a way in, if you will – to this richly complex and ultimately rewarding body of knowledge. Students will learn methods of interpretation and analysis that will allow them to apprehend Shakespeare’s work as an expression of the cultural context of the peoples of Elizabethan England and early modern Europe. This understanding will allow students to come to a critical awareness of the continuing value and relevance of Shakespeare to contemporary societies and cultures, including ever-changing notions of canon formation, literary tradition, and uses of language. This course will also familiarize students with the basic tools and methods commonly used in literary research, both in print and digital formats.

(1937) Amrozowicz, Michael
4 Week 3 : July 22-August 16
MTWTH 06:00PM-08:40PM
HU0114

AENG202Z  Introduction to Studies in Rhetoric and Poetics (3)
During this four week online writing class, students will study the art of meaning in several different media. Students will craft responses to readings as graded discussion posts, and will contribute to threaded discussions and peer workshop groups. Writing assignments will include a rhetorical analysis, a story, a set of poetry exercises, a persuasive essay and a final project in open form. Most of the readings for the course are online as course files, but students are asked to read two additional required texts: 1984 by George Orwell and The Medium is the Massage by Marshall McLuhan and Quentin Fiore.

(1364) Hanifan, Jill E
4 Week 1: May 28-June21
Online Course Blackboard Learning System

AENG222  World Literature (3)
Some of the most significant literature of the last 150 years has been written within the context of Western imperialism and colonialism across the globe. This course will consider “world literature” as a category which emerges from the points of contact, exchange, exploitation and negotiation generated by colonial and imperial conditions. This body of writing, comprised of texts produced by both colonizing and colonized subjects, reflects and often interrogates the social, political and psychical ramifications of colonization, tracing the consequences of power structures between "the West" (Europe and the U.S.) and many nations of the "third world." We will read texts from the U.S. and Europe, India/Pakistan, North Africa and the Caribbean as well as works of criticism, history and cinema which shed light on the social, political and aesthetic developments attending colonialism, national liberation struggles and post-colonial nation formation. Authors may include Albert Camus, George Orwell, E.M. Forster, Frantz
Fanon, Aimé Césaire, Jamaica Kincaid, Assia Djebar, Anita Desai and Mulk Raj Anand, among others. Course requirements will include class participation, regular Blackboard postings in response to the assigned readings, and a short paper.

(2212) Needham, Tara
4 Week 1: May28-June21
MTWTHF 03:20PM-05:40PM
SS0255

AENG 223 Short Story: The Gothic Horror (3)
The primary goal of this course is to introduce students to the form of the short story. Since the short story is such a broad category and this is, after all, a brief summer course, this class will focus on the Gothic short story. Through our readings of the Gothic, a genre that combines elements of both the horrific and the romantic, we will explore a variety of concerns, such as questions of race, gender, and the politics of animality. Additionally, students will be taught to identify and analyze various elements of a short story and evaluate their interrelationship. Through close readings of our chosen texts, this course aims to help students develop the skills and strategies necessary for critical analysis and to become more skilled in responding to literature through writing. Authors we will read include, but are not limited to: Edgar Allan Poe, Nathaniel Hawthorne, Flannery O'Connor, H.P. Lovecraft, William Faulkner, Angela Carter, William Gibson, Joyce Carol Oates, George Saunders, and Stephen King. Evaluation will be based on in-class writing assignments and a final paper.

(1717) Cove, Katelyn
4 Week 3: July 22-August 16
MTWTHF 08:30AM-10:50AM
HU0019

AENG240T Growing Up in America (3)
How do we define the “successful American”? Definitions are fluid and flexible and can vary across social, economic, geographical, cultural, and religious backgrounds. This course will attempt to examine, compare, and reconcile the many definitions of “success” not only through analysis of major works of American literature, but also forms of media culture including television and film. Discussion will not be limited to the ways in which we define “success” today, but also how past definitions of “success” have changed over time and influenced how we conceive of such a term in the present.

(2213) Frulla, Elaina A
4 Week 3: July 22-August 16
MTWTHF 12:30PM-02:50PM
HU0108

AENG242 Science Fiction: Technology and Humanity (3)
At first, it would appear as though science fiction wholeheartedly embraces technology; after all, science fiction makes use of space ships, time travel, and genetic modification to the point of cliche. And yet, as much as technology drives the narratives of science fiction, the changes--cultural, political, economic--which follow technological progress are often explored with, at best, ambivalence. Science fiction is a genre preoccupied with consequences (intended and otherwise): if we change our technology--which is to say, if we change how we work or socialize or develop as children, how we learn about the world or communicate with one another, how we fight or travel, etc.--how much do we change ourselves and our world? This course will explore how science fiction affirms and critiques technological innovation, as well as its potential uses and misuses, with a particular emphasis on how technological changes affect our conception of ourselves as human. Readings will cluster around three, often interrelated, themes: the human body, the “natural” world (and its artificial analogues), and society. Given the compressed nature of the summer session, most of our reading will be in the short story and (perhaps) novella genres, but we will use film to supplement our readings (such as Ridley Scott’s Blade Runner or Andrew Niccol’s Gattaca); potential authors include, but are not limited to: Ray Bradbury, Philip K. Dick, Kurt Vonnegut, Kim Stanley Robinson, Octavia Butler, Greg Bear, and George Saunders. Evaluation will be based on
AENG243 Film and Literature: Drug Narratives (3)
This course will explore the relationship between drugs and aesthetics by tracing “the drug novel” and its adaptations into film. Through the comparison of these two genres, the drug experience emerges not only in a figural sense but as a technology embedded within the practices of cinematic and literary representation. Further, both film and the novel depend upon similar techniques that highlight the drug-like effects of art as escape by producing the sensation of being carried away and altering sensory, linguistic and perceptual habits. Lastly, while any of these narratives can be said to follow a drug-like logic in their attempt to negotiate new forms of experience (hallucination or paranoia for example) many of them also provide insight into addiction as a social concern inextricable from cultural and economic conditions.
Novels and their film counterparts include: Requiem for a Dream, Trainspotting, City of God, Naked Lunch, Fear and Loathing in Las Vegas and A Scanner Darkly.

AENG261 American Literary Traditions (3)
This course will explore how representations of horror and terror in nineteenth- and twentieth-century American literature shape individual and cultural anxieties - our fears of the unknown, irrationality, sexuality; our fears of dissolving or transgressed boundaries between self and other, sanity and madness, good and evil. Beginning with the dark romantic gothic of Hawthorne and Poe, the course will trace these themes, including “female gothic” and “racial gothic,” up to the present. We will focus, in our readings, on the way that Gothic literature both encodes and sustains but also disrupts and challenges social and cultural notions of identity and subjectivity, and this double perspective will serve as the point of departure for readings throughout the semester.

AENG291 British Literary Traditions:
Lone Wanderers and Wandering Empires (3)
In this course, we will examine the figure of the wanderer as (usually) he is portrayed in English literature at different points in history. Our examination of the wanderer will elucidate what issues—historically, politically, and ideologically—are at stake in certain periods in British history from the first written texts up through the end of the 17th century and how past artists have used literature to think through, challenge, and argue about public concerns of their time. Questions to keep in mind while we read include: (1) What kinds of wanderers reoccur throughout English literature? Are they lone wanderers, in the pursuit of personal adventure? Exiles that have been forced out of their native land? Imperial wanderers, moving through exotic landscapes in order to claim and colonize? Or are they some combination of all three? (2) What do these wanderers tell you about specific periods in English history? What do they tell you about literature and the interactions between art and ideology? In this course, students will gain a sense of the different periods that occur within the British literary canon up to the 17th century, and what characteristics distinguish these periods from each other. Our primary text will be the Norton Anthology of British Literature, Major Authors, 9th Ed.
AENG292  British Literary Traditions (3)
Intended as a survey course, covering literary texts from the Restoration (1660) to the Modern period (early 20th century), this course will examine a broad range of works that exemplify the dominant literary themes and forms of British literature during the period in question. We will read prose fiction and poetry from representative periods including the Restoration, 18th century, Romantic, Victorian, and Modern. We will pay close attention to the intersections between history, politics, and literature. Our primary goal will be to discover how British literature and history consistently interact with, and influence, each other. Because of the short length of this course, we will only have time to closely read a few texts from each historical period. Possible units/texts include: the Restoration/Enlightenment (Pope and Sterne) the Romantic/Regency period (Austen, Wordsworth, and Keats), the Victorian/Realist period (Barrett Browning and Hardy), and the Modern period (Yeats and Joyce). Students will likely be asked to purchase an anthology that contains most of the texts under consideration. Some texts will be available online. As an online course, students will complete a variety of assignments, some individually (close reading exercises, online presentations) and others collectively (discussion forum responses and/or course blogs). In addition to reading print sources, students will engage with online literature databases such as Luminarium, Romantic Circles, the Victorian Web, and other resources gleaned from the Voice of the Shuttle, a reference devoted to cataloging online materials in literary studies. Another goal of this class will be to address how the internet makes literature more accessible to a wider audience. Do digital technologies change or challenge our views of British literary history? Students will have the opportunity to design an online project (like an annotated and hyperlinked website) in lieu of a traditional final paper. Much of the course activity will take place on Blackboard, UAlbany’s course management system. A Eng 291 is NOT required to enroll in this course
(2218) Mallory-Kani, Amy
4 Week 2: June 24-July19
Online Course Blackboard Learning System

AENG 302W  Poetry as Performance (3)
In this writing course we will learn how to write poetry through exploring the various ways in which poetry is performed. From Walt Whitman to Gertrude Stein to hip hop and spoken word poetry, we will look at how poets encourage a connection to the world through writing that is intended to have an embodied or visceral effect on readers and audiences. We will note how poets utilize artistry to promote change in the world and apply those strategies to our own work. Alongside discussions of assigned readings/performances, students will write short close readings and class time will include exploratory exercises and collaborative writing experiments. Students will present their creative work to the class three times during the semester for feedback. This offers us the opportunity to think critically about our own work in relation to what previous writers have done as well as to participate in a community of writers in which precise and generous feedback is fostered. Throughout the semester students will work on a collection of revised poems to be handed in at the end of the semester. The class will culminate in a poetry reading.
(1365) Thompson, Aidan P
4 Week 2: June 24-July19
MTWTTH 08:30AM-10:50AM
ES0108
AENG302W  Creative Writing (3)
In this course, we will study the craft of writing: the technical and ideational features of prose and poetry. Through readings, class discussion, large and small workshops, and exercises in imitation, we will focus on a variety of genres and forms, including the short story, poetry, flash fiction, and playwriting. Since this course is concerned with the process that students move through to reach their final versions, students will engage in various stages of writing and revision prior to submitting a final portfolio at the end of the course. Students will be reading a diverse range of texts, including but not limited to the poems of Marianne Moore, Elizabeth Bishop, and Harryette Mullen, as well as the short stories of Ernest Hemingway, Flannery O'Connor, and William Faulkner.

(1366) Giragosian, Sarah
4 Week 1: May 28-June 21
MTWTH 06:00PM-08:40PM
HU0111

AENG336  American Literature to 1800 (3)
This course will offer a representative survey of early American literature. We will begin the semester with several narratives of European discovery and exploration. Authors may include: Christopher Columbus, Samuel de Champlain and John Smith. Following these introductory readings, we will turn more specifically to the literature of New England Puritanism as represented by writers such as John Winthrop, Anne Bradstreet, Mary Rowlandson, and Michael Wigglesworth. As part of this study, we will devote special attention to the particular challenges presented to the Puritan community by King Philip’s War (1675-1678), and the emerging genre of the captivity narrative.
Moving into the 18th century, we will continue to explore texts by important Puritan figures (most notably Jonathan Edwards) as well as expand our study to consider other significant writers such as Sarah Kemble Knight, John and Abigail Adams, Benjamin Franklin, and Thomas Jefferson. We will also take particular note of the emergence of African voices in the New World by examining authors such as Phillis Wheatley and Olaudah Equiano. Finally, we will conclude the semester by looking at several contemporary depictions of early America, such as “The Mayflower Voyages” (from the Welcome to America, Charlie Brown mini-series), The Patriot (starring Mel Gibson and Heath Ledger) and Toni Morrison’s 2008 novel A Mercy.
Students will be expected to complete daily reading assignments and to participate in the success of the course through substantive contributions to class conversations and activities. Final grades will be based on achievement in these areas as well as on several exams and a short paper assignment.

(2236) Bartlett, Joshua C
4 Week 3: July 22-August 16
Online Course Blackboard Learning System
AENG337 Nineteenth Century American Literature (3)
This course investigates the intersection between individual rights and the increasing government influence on personal freedom in the early 19th century. Our frame will be the problematic relationship between westward expansion and federal cohesion, and include the endurance of slavery, and the increasing government influence on individual rights and personal freedoms. We will be focusing our inquiry on American political writings and literature of the era, as well as contemporary interpretations of the relationship between government, subjectivity, and power. Our daily reading will be balanced between one critical or historical selection and one selection from literature.
Primary readings may include (selections from) Tocqueville, Paine, Washington, Jefferson, Poe, Hawthorne, Cooper, Sedgwick, Gray’s “Confessions of Nat Turner,” Douglass, and Melville. Secondary texts may include (selections from) Benedict Anderson, Deleuze and Guattari, Foucault, Hardt and Negri, Amy Kaplan, Gretchen Murphy, Novak’s The People’s Welfare, Howe’s What God Hath Wrought, Ed White’s The Backcountry and the City.
Assignments for this online course will include “blog-style” reading responses, peer reviews, and two extended papers.
(1885) Wittman, Aaron M
6 Week 1: May 28-June 21
Online Course Blackboard Learning System

AENG338 American Literature after 1900 (3)
This survey course is designed to allow students to explore important concepts, themes and forms as they emerge, shift, decay, and echo through the course of this past century’s literature. We will be attendant to historical milieus and to significant moments in critical reception. Our focus will be on exemplary novels and short fiction. Authors may include Stephen Crane, Charles Chesnutt, Zora Neale Hurston, Nathanael West, William Faulkner, Flannery O’Connor, Ralph Ellison, Leslie Marmon Silko, Ishmael Reed, Toni Morrison, and George Saunders.
(2237) Martin, Luke S
4 Week 1: May 28-June 21
MTWTHF 08:30AM-10:50AM
ES0140

AENG358 Postmodern American Poetics and Literary Innovation (3)
What is poetics, anyway? Generally speaking, the term “poetics” refers to literary discourse and more specifically to a theory of poetry. This course introduces students to postmodern literature that, in the main, defines poetics as a developing worldview that shapes not only how we write, but also how we understand ourselves and our empirical relationship to literature, culture, and history. In the words of one contemporary writer, Charles Bernstein, poetics ultimately amounts to an ethical engagement with the shifting conditions of daily life. In due course, we will read innovative literary works that, in expanding the formal potentials of writing, respond to such conditions. The writers we will study tend to understand writing as a process-oriented practice that can accommodate a heterogeneous range of autobiographical, historical, geographical, political, mythological, and scientific material to construct diverse forms of art that function “outside” both the classical literary tradition and the logic of consumer culture. We will read poetry, essays, and lectures by David Antin, Ted Berrigan, Clark Coolidge, Robert Creeley, Diane di Prima, Robert Duncan, Bernadette Mayer, Alice Notley, Frank O’Hara, and Charles Olson among others.
Assignments will include reading responses, a midterm essay, and a final essay.
(1751) Rizzo, Christopher B
6 Week 3: July 8-August 16
TTH 06:00PM-09:30PM
HU0108
AENG368 Women Writers: 20th Century Women Poets (3)
If one is conscious that the mask worn in public is a construct largely created by societal conventions, how does one either change the shape of this mask or else remove it entirely? Once the mask is changed or removed, is the person still recognized as a subject, and if so, how? This class will investigate these questions through close reading of a large variety of 20th Century American poetry written about women by women. Moving through a historical reading of poetry that is grounded in an understanding of first, second and third wave feminism as well as contemporary movements in queer studies we will explore how this poetry complicates and challenges conceptions of identity and identity politics at large. In order to better understand the potential of embodiment and voice to break through rigid and oppressive categorizations of identity, this class will work through this poetry to discover a cultural history and identity that is living and liberated. Students will be required to keep a reading journal, research and present on a poet of their choosing as well as write four short essays that perform a close reading of one or two poems through the lens of a particular historical mode of feminism. Required texts: No More Masks: An Anthology of 20th Century American Women Poets and No Turning Back: The History of Women and the Future of Feminism.
(2238) Eyre, Anna E
6 Week 3: July 8-August 16
Online Course Blackboard Learning System

AENG410Y Authors and their Critics (3)
A study of relations between literature and criticism, this course will focus on five or six major literary texts (from different centuries and in different genres--novel, poetry, drama, nonfiction), accompanied by a critical essay on each. The critical essays are chosen not because they deploy any particular theoretical model but because they were in their time (and are) an important reading of a particular text. Possible pairings: Homer (Odyssey) and Erich Auerbach; Molière (Don Juan), and Shoshana Felman; Mozart's Don Giovanni; Kafka (Metamorphosis) and Walter Benjamin; Ponge: On the Nature of Things. Requirements: Midterm, final, two papers.
(1887) Elam, Helen Regueiro
6 Week 3: July 8-August 16
MW 06:00PM-09:30PM
HU0112

AENG416 Modernist Women Writers (3)
The primary texts for this course will be shorter works of British and American women modernists; we will read these stories and novellas in their sociopolitical contexts. We will, therefore, read literary criticism and history as well as fiction and essays. Authors may include Katherine Mansfield, Rebecca West,
Virginia Woolf, Sara Jeannette Duncan, May Sinclair, Nella Larsen, Kay Boyle. The modernist period, roughly 1900-1945, was a time during which people experienced urbanization, the rise of fascism, world war, the development of open cultural configurations outside the bourgeois family, empire and its decline, progressive social movements such as those for suffrage and worker’s rights and the rise of the modern social sciences (psychoanalysis, eugenics, anthropology). Conflicting reactions to these experiences of modernity manifest, many argue, in the writing of the period as the experimental literature called “modernist.” Women writers had complicated relationships to the new artistic circles even as this period marks a time when women’s writing increased markedly and women had more access than ever before to publishing venues, collaboration with other artists, and lifestyles that allowed for creative work. Reading for this course will be quite heavy and the four-week length of the course does not allow for any incompletes or late work (including postings to the discussion and the completion of quizzes/exams/essays) for any reason. Students will be expected to participate in online discussion frequently.

(2240) Chu, Patricia E
4 Week 1: May 28-June 21
Online Course Blackboard Learning System

Graduate English Courses

AENG581 Studies in a Literary Period (4)
Share resource with A Eng 416 (2240). Please refer to that listing for complete course description.
(1889) Chu, Patricia E
4 Week 1: May 28-June 21
Online Course Blackboard Learning System

AENG681 Seminar: Authors and their Critics (4)
Share resource with A Eng 410Y (1887) . Please refer to that listing for complete course description.
(1488) Elam, Helen Regueiro
6 Week 3: July 8-August 16
MW 06:00PM-09:30PM
HU0112

Courses in Journalism
JRL200Z Introduction to Reporting and News Writing (3)
In this introductory workshop, students develop the skills of practicing reporters and news writers. They acquire the news judgment that allows them to identify what should be reported and written about, and they learn the fundamental forms of journalistic writing. Students familiarize themselves with journalistic sources and evaluate their reliability. They practice editing and revision and learn to use The Associated Press Stylebook.
(1718) Armao, Rosemary C
6 Week 1: May 28-June 21
Online Course Blackboard Learning System

AJRL225 Media Law and Ethics (3)
A survey of the major laws and ethical precepts that govern newsgathering from the First Amendment, libel and privacy laws to rules about anonymous sources and balanced coverage. We will explore some of the major philosophical writings on ethics and how they relate to media. Course work will consist of readings and a series of papers, including creation of a personal code of ethics.
(2202) Armao, Rosemary C
6 Week 3: July 8-August 16
Online Course Blackboard Learning System

AJRL366Z Magazine Writing (3)
This course gives students experience in conceptualizing, researching, writing, rewriting, and submitting for publication different types of articles that are found in magazines, webzines, and the features section of newspapers. Ethical issues and writer-editor relationships are also examined. Students write several articles of varying length and complete other assignments, such as writing query letters and analyzing magazine content. Prerequisite(s): A JRL 201Z, or permission of instructor.
(1845) Roberts, Nancy L
6 Week 1: May 28-June 21
Online Course Blackboard Learning System

AJRL495 Internship in Journalism (1-6)
The course is limited to Journalism majors and minors. Internships in a variety of media are offered for variable credit. The internship requires that students work on-site in a professional media organization, under the direct supervision of a qualified supervisor. A faculty supervisor will also design an academic component for the internship, based on readings, daily journals, and the writing of papers that analyze and reflect on the work experience. The faculty supervisor will meet regularly with interns (by telephone and email, if the student is working at an internship outside of the Capital District). Internships are open only to qualified juniors and seniors who have an overall grade point average of 2.50 or higher and an overall grade point average of 3.0 or higher in their coursework in Journalism. S/U graded.
(1155) McGrath, Darryl L
6 Week 3: July 8-August 16
Prerequisite(s): Permission of Faculty Supervisor. S/U
PLAGIARISM POLICY

We take very seriously the issue of plagiarism, but we also understand that students may not understand exactly what plagiarism is. We suggest, therefore, that all students go to the very useful online tutorial session The University Library has put together. It only takes a few minutes and covers all of the basics, including specific scenarios, internet and other electronic resources. Some English Department faculty are already requiring that students complete this session.

The URL for the plagiarism tutorial is
http://library.albany.edu/usered/plagiarism/