A Eng 100Z - Introduction to Analytical Writing (3)
This course will introduce students to the skills necessary for clear, effective communication of ideas through careful attention to the writing process, critical analysis, and argumentation. A variety of rhetorical practices will be highlighted throughout the semester. We will summon and explore different forms of writing—literary, historical, journalistic, and political, among others—in order to take example from and hone practices of “analytical writing.” Students will also be introduced to a broad approach to “reading,” in which visual, material, and other cultural objects become sites for critical interpretation. We will develop skills for posing questions, planning/organizing arguments, analyzing and employing effective rhetoric, judging critically, researching, and treating the writing process in all its other manifestations. This course will prepare students for the academic writing that will be expected of them throughout their college career. Our writing practice will be activated by a series of “ecological” readings. Throughout the semester, we will engage and analyze contemporary environmental issues, discuss how public discourse and behavior are shaped around these issues, and write about their bearing on our immediate/future and local/global world.
(1928) Martin, Luke
4 Week 1: May 29-June 22
MTWThF 12:30p.m.-2:50p.m.
ES-108

A Eng 100Z - Introduction to Analytical Writing (3)
In this course students will be expected to write in a number of different styles and forms and on a wide range of topics. Rather than simply learning to produce standard academic prose students will be encouraged to think of writing in a holistic and practical way that has an enduring and life long value. This means that in addition to crafting writing skills useful in the production of essays for classes we will be reading texts to attend to the other sorts of information and value writing can communicate. There will be a small packet of readings that we will use as examples and guideposts and bi-weekly writing assignments.
(2733) Searle, James
4 Week 2: June 25-July 20
MTWThF 8:30a.m.-10:50a.m.
SS-255

A Eng 102Z - Introduction to Creative Writing (3)
This class is designed to provide an introduction to the craft of creative writing, both prose and poetry. Written assignments will assume a variety of forms, ranging from exercises in descriptive writing to poems composed in blank verse. In-class workshops will provide audience response that will lead to revision. 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, Gertrude Stein, and Harryette Mullen, as
well as the short stories of Flannery O’Connor, William Faulkner, and Lydia Davis. This class satisfies the general education requirements for arts and lower-level writing intensive courses.

(1671) Giragosian, Sarah
6 Week 1: May 29-July 6
MTWThF 9:30a.m.-10:50a.m.
SS-116

A Eng 102Z - Introduction to Creative Writing (3)
In Intro to Creative Writing we'll read and write poetry and short fiction. Our reading will focus on modern and contemporary American writers, from William Carlos Williams and Jane Bowles to Kiki Petrosino and David Foster Wallace, and our writing will focus on our own poetry and fiction. The students will compile a creative writing portfolio over the four-week period. For additional information on the course, please email Thomas Cook at tcook@albany.edu.

(1437) Cook, Thomas
4 Week 3: July 23-August 17
MTWTTh 8:30a.m.-10:50a.m.
ES-144

A Eng 102Z - Introduction to Creative Writing (3)
This course will be an opportunity to explore (read, discuss, emulate, critique) a variety of forms of creative writing, including short fiction, creative non-fiction, and poetry. The class will emphasize the discussion of creative works written by both students and writers outside of the classroom. Students will be graded on participation and on a collection of work (a portfolio) submitted and reflected upon at the end of the semester.

(2734) Massey, Barrett
4 Week 2: June 25-August 3
MTWTTh 6:00p.m.-8:40p.m.
HU-111

A Eng 102Z - Introduction to Creative Writing (3)
This course will focus on short-short stories. Students will read and write "micro" and "flash" stories of various lengths, ranging from 25 words to 750 words. Class time will be split between work-shopping stories written by students outside of class, writing stories in class using creative prompts, and analyzing short-short stories by published authors. Since the lengths of stories students will submit are shorter than in traditional workshops, students will have more opportunity to showcase their work in class and receive valuable feedback from their peers.

(1816) Whalen, Brian
6 Week 3: July 9-August 17
MTWTThF 9:30p.m.-10:50 p.m.
SS-133

A Eng 144 - 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.

(2802) Amrozowicz, Michael
4 Week 3: July 23-August 17
MTWTh 6:00p.m.-8:40p.m.
SS-116

**A Eng 202Z - Introduction to Studies in Rhetoric and Poetics (3)**
This course offered online through the Blackboard Learning System. 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.

(1672) Hanifan, Jil
4 Week 1: May 29-June 22
Online course in Blackboard

**A Eng 222: World Literature: The Haitian Revolution and the World (3)**
The Haitian Revolution is often referred to as the only successful slave revolt in history. As much as it meant for the newly independent country, Haitian independence also had repercussions around the world: the establishment of a black autonomous state profoundly disrupted notions of humanity and citizenship that had developed in Europe, while fear of other slave uprisings led to harsh disciplinary responses throughout the West. Swept up in the revolutionary moment inaugurated in the United States and continued in France, the notion that black slaves could also stage a revolution and assert their own rights caught much of the Atlantic world off-guard. Beginning with European Enlightenment notions of race, this course will track the shockwaves of the Haitian Revolution from both European and Caribbean perspectives. While focusing predominantly on written texts, we will also examine representations of the Revolution in painting and film. Ultimately, however, the course will return to still-unresolved questions: What is the meaning of freedom, and what is the cost of revolution? What is the relationship between progress and violence? How do we define humanity, and what does it mean to be human?
A Eng 223 - The Short Story (3)
This course seeks not only to analyze texts that fall within the genre of short fiction, but also to understand the significance of short fiction as a genre. We will consider essential questions such as: What does the genre of short story offer that other genres of writing do not? Why do authors chose to write in this genre? What makes this genre appealing to readers? In order to answer these questions, we will not only carefully examine and close read pieces of short fiction, but also supplement these readings with critical writing on the genre itself. By the end of the course, students should be familiar with 1) the short story as a genre, 2) the process of close reading a text, 3) MLA citation.

A Eng 240 - Growing Up in America (3)
What is the role of literary and cultural practices in general in shaping, maintaining, or challenging what we mean when we refer to “America” and hence also the experience of “growing up in America”? How do we, as Americans, both inherit and reshape cultural myths and narratives through the stories we read and watch on the screen? While the very idea of “America” is founded on difference and diversity (The New World), these terms have always and continue to challenge and haunt contemporary debates over what is truly American. The difficulty of representing in narrative form the diverse experiences of “growing up in America” is both an American hallmark and a persistent trauma that expose underlying power structures and inequalities. The exploration of this paradoxical foundation will guide our readings throughout the semester of literary, filmic, and critical representations of America past and present.

A Eng 240Z - Growing Up in America (3)
This section of Growing Up in America will survey some of the problems and complexities associated with literacy education. We’ll consider definitions of literacy and ideas about the purposes and benefits of education. Our readings will include personal accounts of literacy acquisition, and you’ll have the opportunity to reflect on your own education through a literacy autoethnography. Additionally, prompted by texts such as Rebekah Nathan’s My Freshman Year and Alex Kudera’s Fight for Your Long Day, you’ll be asked to re-examine your current position as a university student. We will interrogate the relationship between literacy, learning, and power as we seek to understand difference in the U.S. educational system, and we will investigate the relationship between literacy, identity, and context.
Readings will include selections from the following: Gloria Anzaldúa’s Borderlands/La Frontera, Lisa Delpit’s Other People’s Children, Patrick Finn’s Literacy with an Attitude, Temple Grandin’s Thinking in Pictures, bell hooks’s Teaching to Transgress, June Jordan’s Soldier, Richard Rodriguez’s Hunger of Memory, Mike Rose’s Lives on the Boundary, and Victor Villanueva’s Bootstraps. We’ll also examine the recently released film Waiting for Superman. Only one version of A ENG 240 may be taken for credit.

(2735) Adsit, Janelle
4 Week 3: July 23-August 17
MTWTh 12:30p.m.-2:50p.m.
ES-108

**A Eng 243 - Literature and Film: Adapting Jane Austen (3)**

This course will explore the novels of Jane Austen and their contemporary filmic counterparts. Students will read three of Austen’s six novels (Sense and Sensibility, Persuasion, and Mansfield Park) and view adaptations of each (multiple adaptations for Sense and Sensibility and Mansfield Park as well as selections from Kandukondain Kandukondain, the Bollywood version of Sense and Sensibility). Additionally, we will consider the recent impact of Austen’s texts on contemporary popular culture via selections of graphic novels, Austen-like prequels and sequels (Sense and Sensibility and Sea Monsters), as well as television miniseries (Lost in Austen and Regency House Party). Discussions will address both the content and form of the novels as well as how the films reinterpret, extend, or depart from the source narratives. The course will also examine more general themes in the study of film adaptations and consider the cultural and historical contexts which shaped Austen’s novels. Assignments will include short reading responses, a quiz on film terms, the completion of film worksheets, and an exam. Students will most likely be asked to purchase the three novels, as well as The Short Guide to Writing About Film, seventh edition.

(2737) Mallory-Kani, Amy
4 Week 2: June 25-July 20
MTWThF 12:30p.m.-2:50p.m.
ES-108

**A Eng 243 - Literature and Film: 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.

(2738) Vrabel, Megan
A Eng 302W - Creative Writing (3)
A Proliferation of Forms: Contemporary Poetics and the Practice of Writing
This course focuses on the ways in which contemporary postwar poetries write across genres, modes, and periods to question traditional approaches to the poem, the short story, the essay, and so forth. Each week we will explore different writing practices through a series of exercises. We will also discuss different writing technologies and the creative ways that we, as writers, can use these technologies to not only produce work, but to publish that work as well. By the end of the course, each student will have developed a critical statement on writing and a slim but substantive portfolio.
(1673) Rizzo, Christopher

A Eng 302W - Creative Writing (3)
This class will focus primarily on the art of writing the short story, though we will also study and write poetry and the ten-minute play. We will read one book in class--Alice Fulton's The Nightingales of Troy, as well as a number of short stories, plays, and poems. Emphasis will be placed on creating strong characters, vivid description, tone and style of language, narration and point of view. We will consider the different techniques various authors use to portray these elements of fiction, and the different effects they create.
(1674) Ssendawula, Alissa

A Eng 333 - Literature of the Restoration and the 18th Century Enlightenment (3)
In May of 1660, the restoration of Charles II to the English throne initiated a set of political, historical, and cultural changes so significant that their effects would be felt throughout the modern age. By investigating a sequence of representative literary works, this course will challenge students to gain an understanding of the fluctuations in British politics, manners, and social interaction over the 140 year period between the Restoration and the end of the eighteenth century. Our core object of study will be major literary movements that arose between 1660 and 1760. Students will become familiar with Restoration drama, Augustan poetry, and the early novel as they will be asked to draw historical and critical lines that show an awareness of the relationships between these formally different works. Since the confines of a 6 week semester will not allow us to cover everything within the wide historical purview of the course, lectures and supplementary historical readings will fill in the gaps that occur between chronologically disparate texts. Authors may include: Congreve, Wycherley, Dryden, Pope,
Johnson, Swift, Haywood, Behn, Richardson, Fielding, and Sterne. Most readings will come from the Norton Anthology of British Literature vol. C as well as a few separately purchased novels and a supplementary course pack.

(2739) Sodano, Joel
6 Week 1: May 29-July 6
MW 6:00p.m.-9:30p.m.
HU-114

**A Eng 337 - 19th Century American Literature (3)**
Examination of American literature of the 19th century. Topics to be discussed may include, among others: the development of literary genres and themes; romanticism, realism, regionalism, and naturalism; literature in relation to historical and political contexts. Cannot be taken by students who have received credit for A ENG 433 or 434.

(2740) Rohr, Deeanna
4 Week 3: July 23-August 17
MTWThF 8:30a.m.-10:50a.m.
HU-19

**A Eng 355 - Studies in Film: Anime and The Buddha in the Robot (3)**
This course offered online through the Blackboard Learning System. In his book The Buddha in the Robot, roboticist Masahiro Mori allows the idea of the robot to drive a metaphysical inquiry into the nature of the human in a technological world. He writes that "I believe robots have the buddha-nature within them--that is, the potential for attaining buddhahood." So much of popular culture in America is oriented around the theme that we can and should find, retain and always act on "our true selves" but without any serious consideration of where those allegedly "true selves" come from and if they even exist. Does a robot have a self? Does an artificially generated life form have a self? Is a human identity really as sacred as we think it is? Are our selves really unchangeable and essential? Japanese anime's mecha and virtual reality genres often come to grips with questions like these, and, as Mori's book suggests, the cultural background of Buddhism in Japan allows for a different kind of speculation on the self, although some of the films we will study are by no means uninfluenced by Western philosophy. This course will discuss anime's distinctive paradigms and its narrative and visual styles with attention to its differences from cinematic film using films that address the idea of human and virtual identity. Students will be required to view 2-3 films and read approximately 75-100 pages of reading per week and to demonstrate that they have done this reading and viewing well in written assignments and exams. In the last week we will discuss a 13 episode series which students will be required to have watched by the time the week starts. If you are not interested in film theory, history or long articles on how animation is made, you will not like this class. Other readings are critical analyses of particular works. We read these both for the writer’s particular insights into the film and for ideas about what it might be important to notice about anime in general or specific genres of anime or about animation. This class will move very quickly and take up a considerable amount of your time during the four weeks. With such a compressed schedule I will not be able to grant extensions on assignments or incompletes. Please do not take this course if you have scheduled or may schedule medical procedures during this time. However if you have
the time and the willpower to sit at your computer for the four weeks of this class, I can assure you that students taking this class in a regular classroom have always learned from and enjoyed this course.

(2801) Chu, Patricia
4 Week 1: May 29-June 22
Online course in Blackboard


This nonfiction prose course examines adventure literature written by and about those who go into the wilderness, deliberately in search of adventure and discovery or through tragic mishap, and come back alive—or not. Students will study and research assigned texts in relation to the historical development of the wilderness genre and as cultural products of the late 20th to early 21st century. Assignments may include quizzes, response papers, field studies, and a final term project. Texts may include some or all of the following: Deep Survival: Who Lives, Who Dies, and Why, Gonzales; Into the Wild, Krakauer; Shadow Divers, Kurson; Woodswoman, LaBastille; Journeys in the Wilderness, Muir; Miracle in the Andes, Parrado and Rauze; Between a Rock and a Hard Place, Ralston; Brutal Journey: Cabeza de Vaca and the Epic First Crossing of North America, Schneider; Touching the Void, Simpson; South: The Endurance Expedition, Shakleton and Fleming.

(2742) Craig, Allison
6 Week 3: July 9-August 17
MW 6:00p.m.-9:30p.m.
ES-108

**A Eng 358 - Studies in Poetry: Object Poetics (3)**

William Carlos William’s line “No ideas but in things” became a mantra for poetry in the early 20th century and is still highly influential on the poetry of today. The interpretation of this line can either lead one to conclude that corporeal things only exist as incorporeal ideas in the mind or that incorporeal ideas only exist because of corporeal things in the world. This conundrum could be translated into poetics via the question: do poets choose to focus on objects rather than concepts or concepts rather than objects when apprehending a thing in language and consciousness? This course investigates why this is an important question for poets as well as how poets since the modernist era have approached apprehension of things as a way to explore language’s relationship to consciousness and corporeality. Students will learn to read poems closely and open-mindedly, as well as engage in written and verbal critical analysis of poetry and theoretical essays. Students will also write creatively in order to gain practical knowledge of object poetics. Texts will include theoretical essays by Bill Brown, WJT Mitchell, and Alan Trachtenberg amongst others. Poetry will include selections from, Pablo Neruda’s Elementary Odes, Francis Ponge’s Selected Poems, Wallace Steven’s Collected Poems, Langston Hughes’ Selected Poems, Gertrude Stein’s Tender Buttons, Harryette Mullen’s S*per M**kit, and Richard Wilbur’s Things of This World.

(2523) Eyre, Anna
4 Week 2: June 25-July 20
MTWTh 6:00p.m.-8:40p.m.
HU-112
A Eng 410Y - Contemporary Literary and Critical Theory (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; Kafka (Metamorphosis) and Walter Benjamin; Browning: two dramatic monologues; Ponge: On the Nature of Things. Requirements: Two papers, weekly reading responses, student presentations. Texts (at Mary Jane Books): Homer: The Odyssey (trans. Fitzgerald); Molière: Don Juan (trans. Richard Wilbur); Kafka: The Complete Stories; Francis Ponge: On the Nature of Things; Reader (Mary Jane, Velocity)
(2743) Elam, Helen Regueiro
6 Week 1: May 29-July 6
MTTh 6:00p.m.-8:30p.m.
ES-108

A Eng 413Y - Topics in American Literature and Culture: 20th Century American Poetry (3)
In this course we will read a range of American poets. Our class will begin in the 19th century with Walt Whitman and Emily Dickinson, generally considered to be the founders of competing strands of American poetry. We will then spend the rest of our course in the 20th century, paying careful attention to how different poets understand their craft, their relationship to the literary past and the nation they are taken to represent. How can writing embody and even shape elements of the national character? What, if anything, is specifically American about these writers?
(2744) Stasi, Paul
4 Week 1: May 29-June 22
MTWThF 3:20p.m.-5:40p.m.
BA-224