AENG102Z    Introduction to Creative Writing
3544 TTH   02:45 PM-04:05 PM   Bartlett, Joshua
3654 MWF   10:25 AM-11:20 AM   Amiama, Natalie
3964 MWF   11:30 AM-12:25 PM   Massey, Barrett
4896 MWF   01:40 PM-02:35 PM   Nadler, Benjamin
5127 MWF   09:20 AM-10:15 AM   Bellflower, James
5130 TTH   11:45 AM-01:05 PM   Keller, Joshua
5835 MWF   10:25 AM-11:20 AM   Tankersley, Brandon
5836 MWF   12:35 PM-01:30 PM   Tankersley, Brandon
5837 TTH   08:45 AM-10:05 AM   Keller, Joshua
8038 MW    07:15 PM-08:35 PM   Whalen, Brian
10388 MWF  09:20 AM-10:15 AM   Madore, Steven
10389 MWF  10:25 AM-11:20 AM   Massey, Barrett
10393 MWF  09:20 AM-10:15 AM   Peters, Michael

An introductory course in creative writing. Practice in the writing of poetry, fiction, autobiography, and other literary forms. Open to freshmen and sophomores only.

AENG110Z    Writing & Critical Inquiry in the Humanities
7707 MWF   11:30 AM-12:25 PM   Thyssen, Christina
7708 MWF   09:20 AM-10:15 AM   Joh, Eunai
7709 MWF   12:35 PM-01:30 PM   Searle, James
7710 TTH   08:45 AM-10:05 AM   Schoel, Josie
7711 MWF   09:20 AM-10:15 AM   Lyons, Gregory
7712 MWF   12:35 PM-01:30 PM   Scheufler, Caitlin
7985 MWF   12:35 PM-01:30 PM   Lyons, Gregory
8714 MWF   10:25 AM-11:20 AM   Urschel, Janna
8715 MWF   11:30 AM-12:25 PM   Joh, Eunai
8716 MWF   01:40 PM-02:35 PM   Koch, Eric
10028 TTH   11:45 AM-01:05 PM   Schoel, Josie
10029 TTH   01:15 PM-02:35 PM   Takahashi, Rumi
10361 MWF   09:20 AM-10:15 AM   Martin, Luke

Introduction to the practice and study of writing as the vehicle for academic inquiry in the Humanities at the college level. Students will learn the skills necessary for clear, effective communication of ideas through careful attention to the writing process and the examination of a variety of rhetorical and critical practices. Only one of T UNI 110, U UNI 110, or A ENG 110 may be taken for credit. Must be completed with a grade of C or better or S to meet the Writing and Critical Inquiry or Writing Intensive requirements.
This course will introduce students to the critical skills and strategies needed to be thoughtful and generous readers of literature. Our readings will be organized around themes of metamorphosis. In reading fiction, poetry, and drama from various national and historical contexts, we will consider the ways in which writers have used different genres and formal techniques to represent processes of change—change in individuals, in societies, in the natural world—sometimes for the better, but quite often for the worse. Indeed, we will see individuals change into many things—from monstrous insects to proper young ladies. Which is worse may be a toss-up! We will discuss and write about what these changes mean and what drives them. Are people responsible or some other force, such as time, nature, social conditions, a divinity or supernatural power? And finally, how might literature work to create change—for example, by changing our minds or the way we think about the world? What metamorphoses do books promise—and even threaten—to produce in us? Authors may include Ovid, Shakespeare, Mary Shelley, William Wordsworth, Frederick Douglass, George Bernard Shaw, Franz Kafka, Sherwood Anderson, Zora Neale Hurston, Jamaica Kincaid, and Margaret Atwood.
conventions to authorize themselves, and consider how later writers reshaped and revised those conventions to reflect and engage with their historical moment. Our focus will be primarily on the aesthetic, rhetorical, and cultural dimensions of literary traditions that dramatize race, gender, and class, as well as relations among human and nonhuman life. In so doing, we will consider the paradoxical ways in which the repetition of literary motifs and conventions in fact marks and creates difference. The aesthetic traditions and revisions that we read and discuss will play out in your own revisions: you will learn that revised papers are not more polished versions of the same ideas presented in rough drafts, but instead substantive expansions of, and departures from, those initial ideas. Literature is an experience that becomes the subject of reflection, interpretation, and analysis. Our texts span centuries: Mary Rowlandson’s *Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682), Frederick Douglass’s *Narrative of the Life of Frederick Douglass* (1845), selections from Thoreau/Emerson/Dickinson (1830s - 1860s), Harriet Jacobs’s *Incidents in the Life of a Slave Girl* (1859), Marilynne Robinson’s *Housekeeping* (1981), and Leslie Marmon Silko’s *Gardens in the Dunes* (1999).

**AENG205Z Introduction to Writing in English Studies**

4164  MWF  11:30 AM-12:25 PM  Hanifan, Jill

Introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

**AENG205Z Introduction to Writing in English Studies**

4165  TTH  11:45 AM-01:05 PM  Roberts, Wendy

In this course you will be introduced to the forms and strategies of writing and close writing within a community of writers. The course emphasizes how to approach your writing in the specific disciplinary context of English studies; in other words, you will learn to write about such concepts as genre, audience, and evidence in a way that is most persuasive to literary critics. You will also be introduced to strategies for revising and peer workshopping, which form the backbone of the course. Once our class community has been assembled, students will design the primary reading content of the course. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

**AENG205Z Introduction to Writing in English Studies**

4567  TTH  10:15 AM-11:35 AM  Smith, Derik

This section of Introduction to Writing in English Studies will focus on literary and filmic representations of nineteenth-century America, and representations of slavery in particular. Students will develop analytical and writing skills through engagement with poetic, fictional, cinematic and critical texts. The course will be organized by a series of writing assignments—one focusing on poetry, another on prose and a third on film. Through these assignments students will practice and improve important skills like "close-reading," critical analysis and argumentation while also learning a great deal about American culture and history. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

**AENG205Z Introduction to Writing in English Studies**

4799  MWF  10:25 AM-11:20 AM  Searle, James

Poets and Critics: In this course students will develop their close reading skills by working through a cumulative series of cumulative papers that begin with short readings of single poems and develop into longer interpretive essays that investigate multiple poems and incorporate critical sources. We will begin by practicing the essentials of formalist or New Critical 'close-reading' on a small selection of poems while also reading short selections from Brooks, Warren and I.A. Richards. After writing and revising their own New Critical close reading, we will turn to a second set of poetic examples while also doing some biographical and historical research to see how moving past the single lyric and the boundaries of the 'literary' can shape interpretive practices and generate different readings. This will lead to a second
expanded essay in which students will build upon and rethink their initial close-reading taking into account new poems and extra-literary concerns. For their final essay students will choose from a carefully selected body of critical articles and essays that engage with familiar course materials and compose an essay in which close reading, historical contextualization and methodological awareness coalesce in a 6-8 page paper which engages in a critical argument involving poets and critics. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z Introduction to Writing in English Studies
9697 MW 05:45 PM-07:05 PM Manry, Jessica
Throughout the semester, students will write in key genres in English studies. Particularly, students will engage weekly close readings/holistic studies of texts (approximately 2-3 pages), turn in an annotated bibliography, offer evaluations of several critical articles, and finally experiment with synthesizing smaller pieces of writing into a larger project, which should also incorporate scholarly research and engagement with a critical lens.

Students will also have the opportunity to write across literary mediums and a diverse collection of texts, with Section I focusing on poetry by William Shakespeare and Langston Hughes, Section II on short stories by James Joyce and Zora Neale Hurston, and Section III on longer texts, novellas by Nella Larsen and Albert Camus.

This course hopes to encourage students to develop their critical thinking and writing instincts regarding to literature, with the goal of crafting those opinions into more polished evaluations and understandings. The course also aims to help students create dialogues between authors as a way of reading literature as part of a conversation that is historical, cultural, social, and political. Finally, this course is designed to help students feel more comfortable with writing and with developing ideas into cohesive arguments and observations that are critical and analytical—in essence, to recognize and wield their academic voice. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG210 Intro to English Studies
1813 TTH 11:45 AM-01:05 PM Shepherdson, Charles
Introduction to the various methods through which literature has typically been read and understood. Through a combination of literary and theoretical texts, this course aims to make students self-reflexive about what they read, how they read and why they read. Required of all English majors. Required of all English majors. Prerequisite(s): open to declared and intended English majors only.

AENG210 Intro to English Studies
1814 TTH 05:45 PM-07:05 PM Hill, Michael
This course is designed to introduce the English major to a range of critical approaches to the study of literature and culture. We will spend the initial part of the semester addressing issues within formalist literary criticism. Then we will move to discuss the distinction between this mode of analysis and the more recent developments within English studies known generally as critical theory. During the remainder of the semester, we will sample a representative array of theoretical approaches to literary and textual studies. As we move through this reading and in direct relation to it, a series of novels spanning the eighteenth and twentieth centuries will be read.

AENG210 Intro to English Studies
1815 TTH 01:15 PM-02:35 PM Valentis, Mary
“Theory” has revolutionized literary studies over the past three decades, changing how we read and what we read in English studies. Some would say theory has liberated the discipline, pushing its boundaries, its methods and critiques into the other disciplines and enriching those fields and literary studies as well. As disciplinary boundaries started to fade, new areas of study have emerged. English students are reading and incorporating technology, science, and cyberculture, postmodern culture, film, architecture, media,
philosophy, and psychology into their papers and projects. English professors are analyzing the Phish phenomenon along with the philosophy of Nietzsche or they are reading buildings such as fallen World Trade Center Towers along with the fall of Troy’s towers in Homer’s classic epic. Every aspect of experience and culture is there to be read, interpreted, speculated on, and contested. Literacy and interpretative acts are no longer connected merely with the printed word (the book) but they have expanded to all aspects and artifacts of culture and contemporary life.

This class introduces the student to literary theory in general and its specific concepts, movements, practices, and texts: you will learn what it is, how to do it, and how to recognize the various schools and figures within the contemporary debate.

AENG222 World Literature
4800  TTH  11:45 PM-01:05 PM  Kaul, Aashish
Nearly two centuries after Johann Wolfgang von Goethe coined the term Weltliteratur, scholars like Pascale Casanova, David Damrosch, Theo D’haen, Franco Moretti, and Emily Apter are exploring world literature as a historical and contemporary phenomenon, and rethinking its uses and limitations as a subject of study. These ongoing explorations have major implications for the study of individual local literatures as also for global literary configurations, impacting in no small measure the fields of translation studies, literary and postcolonial theory, and comparative literature.
We will begin by tracing the evolving contours of the notion of ‘World Literature’ through the Romantic, Industrial, Marxist, Modernist, and post-war eras; the historical, economic, and cultural conditions that first gave rise to the idea, and the models and theories (both economic and cultural), styles and works this idea in turn spawned. Thereafter, we will embark upon a reading (partial or whole) of certain seminal works of classical, medieval, and modern periods to absorb and analyze how different cultures and peoples have been shaped by the unique geological, historical, and economic conditions that exist(ed) in each such case, and how they gave expression to their lives, their thoughts and desires, through language. The course will expose students to literary productions from some of the following cultural/linguistic traditions: Europe (French, German, Spanish, Italian, Mitteleuropa), Russia, the Far East (China, Japan), Latin America, and Literatures from India, Africa, and the Commonwealth.

AENG223 Short Story
5644  MW  04:15PM-05:35PM  Manry, Jessica
The Modern Short Story: This course will focus on the short fiction of four authors writing in the early and mid-twentieth century: Anton Chekhov, Katherine Mansfield, James Joyce, and Flannery O’Connor. By spending time with several authors throughout the course of the semester, we will develop conversations about their particular choices of technique and aesthetic, and extend that discourse to create connections and conversations between our authors. Because the short story is its own special form, we will begin the semester by talking about its creation, its formal and narrative relation to novels and other genres, and eventually consider what the structure and particularities of the short story might offer that other genres do not—and what individual authors develop in their own approaches to the short story. Throughout the semester, we will practice critical and analytical reading of literature in small written assignments (sometimes with a clear focus and sometimes at the preference of the student author), as well as spend time constructing observations and arguments in student writing.

This course hopes to encourage students to develop their critical thinking and writing instincts regarding to literature, with the goal of crafting those opinions into more polished evaluations and understandings. The course also aims to help students create dialogues between authors as a way of reading literature as part of a conversation that is historical, cultural, social, and political. Finally, this course is designed to help students feel more comfortable with writing and with developing ideas into cohesive arguments and observations that are critical and analytical—in essence, to recognize and wield their academic voice.
AENG224 Satire
5645  MWF  12:35 PM-01:30 PM  Brennan, Nicholas
Satire: This course will examine the current prominence of “fake news” in contemporary satirical literature. Our focus will comprise the political and technological climates responsible for cultivating this satirical sub-genre, as well as the literary traditions it continues. We will determine how the rise of “fake news” has transformed the category of satire—even literature itself—while evaluating its social utility relative to proceeding forms of satire.

AENG240Z American Experiences
9074  TTH  08:45 AM-10:05 AM  Anicca, Skye
Immigration and the Contemporary American Dream: In this course, we will interrogate the theme of the "American Dream" as it has been represented in late twentieth and twenty-first century narratives of immigration. We will inquire: Is the American Dream still a relevant narrative in a contemporary context? In what ways do recent narratives of immigration affirm or criticize this quintessential American narrative? What are the lasting effects, if any, from the legacy of the American Dream as pursued historically by immigrants? Is the American Dream (and immigration) represented differently in domestic versus global contexts? How about as represented from hybrid perspectives, such as those of second-generation Americans? In our explorations, we will consider the social, cultural, and economic adaptations of various groups new to America as well as the perceived impacts of immigration on American society and culture. Course texts will include selections that engage intersectionally with feminist, disability, border, and critical race theories. Assigned texts may include literature by Dinaw Mengestu, Maxine Hong Kingston, Bharati Mukherjee, Pico Iyer, and Chimamanda Ngozi Adichie.

AENG240Z American Experiences
9075  TTH  05:45 PM-07:05 PM  Henderson, Joseph
How have different ways of seeing the environment and humans’ place in it shaped American social life and politics? This course will seek a variety of answers to this question through a survey of literary and cultural materials from the Colonial era to the present from poets, scientists, filmmakers, and others who have worked to define and redefine forms of value and meaning in nature. By surveying these materials, students will discover some of the ways the contested and complex history of “nature” as an idea has shaped and informed ideas of community, citizenship, and ethical living. More particularly, through our study of this history, students will develop the critical tools to analyze the political and social consequences of changing ideas of nature in a contemporary American context. Assignments will include a series of short papers on course readings, regular contributions to a discussion board, and a final creative project. Texts and authors may include: Jedidiah Purdy: After Nature: A Politics for the Anthropocene; Henry David Thoreau: Walden; William Bradford; Jonathan Edwards; Anne Bradstreet; Thomas Jefferson; Phillis Wheatley; Philip Freneau; Loren Eiseley; Barry Lopez; Black Nature: Four Centuries of African-American Nature Poetry.

AENG240Z American Experiences
9077  MWF  01:40 PM-02:35 PM  Sarker Hasan-Al, Zayed
This course will survey a number of contemporary fictions authored by South Asian writers living in the United States. The idea is to look into the fictional representations of race, gender, class and ethnicity in America. Specific emphasis will be placed on the representation of the city to understand how the city mediates the content of South Asian rewriting of America. Our readings of literary texts will be supplemented by theoretical discussions on some of the key issues explored by the literary materials chosen for discussion. The coursework may include short responses, quizzes and take-home exams.

AENG240Z American Experiences - Combined with Section 9074
9079  TTH  08:45 AM-10:05 AM
In this course, students will explore the challenges of living in contemporary America by reading, discussing, and writing about six American plays: Arthur Miller’s *Death of a Salesman*, Lorraine Hansberry’s *A Raisin in the Sun*, August Wilson’s *King Hedley II*, Suzan-Lori Parks’ *Topdog/Underdog*, Bruce Norris’ *Clybourne Park*, and Branden Jacob-Jenkins’ *Neighbors*. Assignments will include: response essays, reading quizzes, a participation log, two exams, and a creative project.

Working from a selection of texts that will provide both context and models, students will learn to write about the challenges of living in 21st century America. The course will focus, in particular, on issues of diversity and pluralism including race, class, gender, sexuality, disability and citizenship.

We have heard about it so much, and yet, what is identity really? And what is its relation to American socio-cultural activity and the environment at large? This seminar-like course examines the historical development of contemporary 21stC concerns about diversity and pluralism through interwoven threads of race, class, gender, sexuality, disability, and citizenship as it appears in the study of American literature, media, and culture. Course readings will begin with Zitkala-Sa’s American Indian Stories (a combination of memoir, essay, and fiction) and Amiri Baraka’s classic musicological study of the black experience in white America, Blues People. These two works set the tone for investigating the relations between flesh-and-blood individuals, their extended environments, and the socio-cultural machinations of America through the broad but recognizable idea of identity. Later in the course, our readings will continue to explore these same threads in environmentalist Bill McKibben’s *The Age of Missing Information*, the short fiction of George Saunders, and supplementary readings about the development of corporate “personhood.” It’s here that we’ll come face-to-face with both the media’s identity-shaping influence as well as documented tensions between flesh-and-blood individuals and corporate identity. In the context of American experiences, we’ll explore the variations of these interwoven relations through music, film, readings, lectures, discussions, and a variety of student writing projects—such as writing experiments, scholarly paper-writing, and each student’s creation of their own autobiography.

An insider’s knowledge is typically rich with detail, context, and lived experience. But it can be clouded by the unexamined certainty of received wisdom: “that’s just the way we do it.” Sometimes the fresh eyes of an outsider reveal things about a place that were previously invisible to the people living there. This section will examine assumptions about life in the United States from the perspectives of immigrants. We will read a range of fictional accounts written by immigrants coming to the US from different parts of the world about the American experience of immigrants, and what these narratives reveal about the social dynamics of life in the US. This course is designed for non-majors as an introduction to literary study and analysis. No prior experience with literary studies is expected.

*Exploring Post-Industrialism: Literatures of Industrial and Urban Decline*

“It [World War II] would certainly end sometime, sure, and almost certainly—because of industrial production—end in victory.”---James Jones, *The Thin Red Line* (237)
This course will chart the history of the rise of modern industrial culture and thought from its beginnings in eighteenth-century England through the current movement to record and aestheticize the decline and consequent decay of American industrial towns like Detroit, Pittsburgh, Baltimore, and even Albany.

This trajectory begins with eighteenth-century British literature and graphic art that attempts to theorize and ultimately understand, reconcile, or critique mass movements from the countryside to urban centers like London, Sheffield, Manchester, and Glasgow based on the national and international economy, itself based on production, manufacturing, trade, and ultimately politics. The course continues with the literature of nineteenth-century British contextualizations and theoretical critiques of industrialism including those of Dickens and Marx on capitalist industry, and then shifts focus across the Atlantic to the industrial manufactory systems that arose out of the Civil War (Watervliet arsenal right here in Albany being one) and transformed in the post-war era into the textile industry in the American south.

The course enters the twentieth century by charting in American literature and the arts the unionization and decline of the southern textile industry (as well as the traditional agrarian system based on cotton and tobacco) and the consequent diasporic migration from the south to northern industrial centers like Chicago, Detroit, and Cleveland. This movement, coupled with the massive scale of industrial production for World Wars I and II, causes a contraction from rural to urban centers – much like the eighteenth- and nineteenth-century British Industrial Revolution – and, as seen in Jones above, contributes to American imperialism and global domination in the twentieth century, much like Britain’s in the nineteenth century.

Begun in the late 1960’s when industrial production began to be shipped overseas and wars were no longer being fought on the world scale, the twenty-first century is now experiencing a mass migration from urban centers back to sub-urban and rural forms of living; and while industrial production remains a key element of the American war machine and economy, much of the hard labor of industrial work is now done for us elsewhere, in other second- and third-world countries around the globe, and Americans who capitalize on the profits of that cheap labor are beginning to once again privilege small-scale artisan production of foods and material goods and are in many ways returning to a market economy – locally, anyway: not globally. The consequences are the abandonment of urban centers and a vacancy where density once dominated. Over 40 square miles in the City of Detroit is now vacant land, an astonishing 30% of the total city area. Much of this land now looks as it did hundreds of years before Cadillac ever set foot there in 1701. This vacant land is slated for all kinds of urban agriculture projects and is now becoming an experimental hotbed for understanding and dealing with post-industrial decline.

The major question the course asks at this unprecedented historical stage – that of mass movements away from once-industrial city centers instead of towards them – is what sort of cultural production has arisen from observing and critiquing the historical contraction and expansion of the modern city? What are some of the economic structures that determine these movements? What are the ramifications of rural/suburban/urban ideologies? Art has always found a way to both praise and critique industrialism – witness how Diego Rivera was able to do both at the same time in his murals – but how is art now dealing with urban decay and mass vacancy?

Some of the materials used to teach this new literary and cultural form of enquiry (besides literature from the eighteenth and nineteenth centuries) will be literature by Peter Markus, Jeffrey Eugenides, George Saunders, Jonathan Lethem, and Stuart Dybek. The course will also focus on post-industrial graphic and photographic art such as narrative photography collections by Seph Lawless, Yves Marchand, and Andrew Moore; video and photographic documentaries of urban decline; and an exploration of localized cultural and social programs that are springing up in the wake of post-industrial blight such as the “Write A House” writers residency program and the “Earthworks Urban Farm” and other neighborhood-based, socially active sustainable agriculture programs in downtown Detroit. Yes, I said sustainable agriculture programs in downtown Detroit.
We have heard about it so much, and yet, what is identity really? And what is its relation to American socio-cultural activity and the environment at large? This seminar-like course examines the historical development of contemporary 21stC concerns about diversity and pluralism through interwoven threads of race, class, gender, sexuality, disability, and citizenship as it appears in the study of American literature, media, and culture. Course readings will begin with Zitkala-Sa’s American Indian Stories (a combination of memoir, essay, and fiction) and Amiri Baraka’s classic musicological study of the black experience in white America, Blues People. These two works set the tone for investigating the relations between flesh-and-blood individuals, their extended environments, and the socio-cultural machinations of America through the broad but recognizable idea of identity. Later in the course, our readings will continue to explore these same threads in environmentalist Bill McKibben’s The Age of Missing Information, the short fiction of George Saunders, and supplementary readings about the development of corporate “personhood.” It’s here that we’ll come face-to-face with both the media’s identity-shaping influence as well as documented tensions between flesh-and-blood individuals and corporate identity. In the context of American experiences, we’ll explore the variations of these interwoven relations through music, film, readings, lectures, discussions, and a variety of student writing projects—such as writing experiments, scholarly paper-writing, and each student’s creation of their own autobiography.

This course will explore the challenges and opportunities associated with growing up in an ethnically and culturally diverse society. Through the reading and discussion of plays and other works, we will examine some of the varied experiences of growing up, coming of age, and finding one’s identity in America. We will consider issues of race and ethnicity, class, gender, disability, and sexuality and explore how these factors impact the process of discovering one’s identity and the journey toward maturity in America. Other factors to be considered include cultural attitudes toward difference, adolescence, aging, independence, gender, sexuality, and the like as well as aspects of the American mythos that impact one’s desires and expectations in the process of carving out one’s adult identity. Course readings will serve as background, context, and models as we explore the challenges of coming of age in 21st century America through both written work and class discussions. Assignments will help students to develop their critical thinking skills and their ability to express ideas using the written word.

Working from a selection of texts that will provide both context and models, students will learn to write about the challenges of living in 21st century America. The course will focus, in particular, on issues of diversity and pluralism including race, class, gender, sexuality, disability and citizenship.

An insider’s knowledge is typically rich with detail, context, and lived experience. But it can be clouded by the unexamined certainty of received wisdom: “that’s just the way we do it.” Sometimes the fresh eyes of an outsider reveal things about a place that were previously invisible to the people living there. This section will examine assumptions about life in the United States from the perspectives of immigrants. We will read a range of fictional accounts written by immigrants coming to the US from different parts of the world about the American experience of immigrants, and what these narratives reveal about the social dynamics of life in the US. This course is designed for non-majors as an introduction to literary study and analysis. No prior experience with literary studies is expected.
AENG242 Science Fiction
5646 MWF 12:35 PM-01:30 PM Amiama, Natalie

Dystopias: This science fiction class will study negative utopias to see how literature has treated the ‘future’ of the human condition. To that end, we will explore dystopias in Aldous Huxley’s *Brave New World*, George Orwell’s *Nineteen Eighty-Four*, Anthony Burgess’ *A Clockwork Orange* and Ursula K. Le Guin’s *The Lathe of Heaven*. Course themes include the ideological and biological modes of control, the author as seer, language and power, and the consequences for the character-citizen and reader-citizen of the modern state. The class conversation will address historical context as a way to conceptualize the turn to literary prophecy. In addition, we will read contemporary sci-fi short fiction, analyze theoretical and philosophical texts and screen sci-fi films.

AENG243 Literature and Film: 1990s Shakespeare Teen Flicks
5747 MW 02:45 PM-04:05 PM Richards, Jonah

While filmmakers have been adapting Shakespeare plays on the screen since the end of the nineteenth century, it is only since the late 1960s that filmmakers began to target the films toward teenage audiences. The end of the Shakespeare film boom of the 1990s saw the development of a new genre of Shakespeare films that have come to be known as the Shakespeare Teen Flicks. Relocated in the contemporary US and cast with young American actors speaking in conversational prose, these films are more appropriations than adaptations. While critics have overall had mixed reactions towards the film, they have nevertheless become popular teaching tools for educators teaching the plays. During the course of the semester, we will read four of Shakespeare’s plays (*The Taming of the Shrew*, *Twelfth Night*, *Othello*, and *Romeo and Juliet*) and then watch a film version of each one (Gill Junger’s 1999 *Ten Things I Hate about You*, Andy Fickman’s 2006 *She’s the Man*, Tim Blake Nelson’s 2001 *O*, and Jonathan Levine’s 2013 *Warm Bodies*). As we view each film, we will examine what elements from Shakespeare’s original text that the director chose to include, cut, and alter. We will learn about the terms adaptation and appropriation and what it means to adapt something and to be an adaption. We will learn about each film’s director and the specific historical moment in which they directed their film. As we watch each film, we must ask ourselves how its historical moment informed its production. Likewise, we will examine the intertextual relationships that exist between the different films. We will supplement our analysis of the plays and films with chapters from *Shakespeare and Film: A Norton Guide* by Samuel Crowl. I will teach you basic film terminology so you will have the vocabulary to properly articulate your observations and analyses. Coursework will consist of interactive lectures, tests, group presentations, a short response essay, and a final test. By the end of the semester, you will appreciate the role that these films have played in shaping our current understanding of Shakespeare’s plays.

AENG261 American Literary Traditions
3545 TTH 10:15 AM-11:35 AM Kuiken, Vesna
7163 MWF 11:45 AM-01:05 PM Kuiken, Vesna

America’s Literary Environments: 1620s - 1920s: This course is organized around different literary representations of environment and the way various natural and spatial formations interact with identity-formation. From the colony to the Republic; from the frontier and the Republic to utopia; from the plantation to the reservation; and from the streets of New York to the office, as well as to the living room of a depressed woman, American literature employs environment not only as a metaphor for subjectivity and its relationship to the world, but also as its material anchor. In surveying American literature from the Puritans to the Modernists our central question will concern the ways in which environmental logic engenders one or another form of the self. More specifically: what is the relationship between the structures of personhood and the conceptions of environment—natural, social and spatial—on which these structures rely? How are different identities (gender, race, and class) and taxonomies (human and non-human) framed or dissolved by a particular environmental context, and how do those classifications, in turn, shape environmental concerns?
AENG270 Living Literature: Challenges in the 21st Century

In this course we will be reading some of the seminal—and yes, living—literary works of the Anglo-American modernists. The present of time can always be seen as overdetermined in at least two temporal directions: a retrospective periodizing gaze back to the past and an anticipatory look towards the yet-to-arrive futurity. In other words, to better understand the present—the now—we need to take a step back and try to understand it in relation to its past(s) and future(s): that is, to be able to see and recognize continuity even as a host of breaks and discontinuities impose themselves. Thus, while the focus of the course is on reading literature, i.e., aesthetic experience, our aim, methodologically, will be to make connections between the aesthetic and other fields, namely culture, philosophy, economics, politics and so on. Furthermore, we will be analyzing and interpreting these modernist works in their socio-historical contexts, and exploring the ways in which they can be read not only as autonomous aesthetic forms, but also as symbolic cultural artifacts that can denaturalize and defamiliarize our (naive and superficial?) relationship to the real conditions of our existence. The objective, then, would be to enhance students’ capacity for aesthetic apprehension as well as critical thinking, theoretical and conceptual thought, through engagement with the literary works, critical essays and lectures. In the end, the students will find that the central form of this connection is history itself: we have to always re-learn history, learn to think historically, and learning to think historically is making connections between all the social levels. Readings will include a selection of poetry, drama, short stories, novellas and novels. Some of the authors may include: James Joyce, Virginia Woolf, Djuna Barnes, Samuel Beckett, Claude McKay, T. S. Eliot, Gertrude Stein.

AENG270 Living Literature: Challenges in the 21st Century

The World At War: War Literature of the 20th and 21st Centuries: The Iliad can be seen as the first example of war literature in the Western world, and the beginning of a long tradition of relating personal and national exploits, coming to terms with violence and the scars of war, and writing and storytelling as a process of healing and reconciliation. The opening of the twentieth century saw the deadliest war in the history of mankind up to that point, totaling 16 million deaths in a little over four years. Twenty years later, World War II cost the world over 2.5% of its total population, estimated at over 60 million deaths. The scale of these conflicts cannot even begin to be imagined, and the paradoxical nature of the utter inability and yet Herculean attempt to comprehend has contributed countless forms and genres to the world of artistic expression in the effort to represent the unrepresentable: the horror and experience of war. This course will examine some of the trajectories of innovation in twentieth-century American and European literatures that were direct results of conflict and its aftermaths.

The scope of this course will cover the literary production of World War I through that of the American wars in Iraq and Afghanistan, and may include works by Wilfred Owen, Siegfried Sassoon, Ernest Hemingway, Ernie Pyle, Norman Mailer, James Jones, Tim O’Brien, Stephen Wright, Brian Turner, and John Crawford. Through a discussion of war literature, students will problematize literature, writing, and artistic expression as modes of representation – what happens when a form of representation comes up against an event that absolutely resists accurate representation? What does it avail to represent an experience, to construct and reconstruct an experience, to which no other person can relate? What is the work of literature in cases like this? How can the human be represented amidst the impersonal, mechanized nature of the modern war of attrition?

AENG271 Literature & Globalization: Challenges in the 21st Century

In her introduction to An Aesthetic Education in the Era of Globalization, Gayatri Spivak says that “Globalization takes place only in capital and data.” If so, what can be said about the relationship between the processes of globalization and the way we, as human beings, experience them? In this course, we will work toward an account of this relationship as it relates to literary representations and/or discourses of
globalization. In doing so, we will explore a range of theoretical texts alongside several novels, seeking both to define globalization and to assess its usefulness as a theoretical construct. Furthermore, we will work towards an understanding of the possibilities and the limitations inherent in representing globalization aesthetically.

By the end of this course, you should be able to engage thoughtfully with the discourse of globalization. This means that you should be able to offer a definition of globalization which you can defend with real-world and textual examples and theoretical insights. For instance, what do we mean when we say we are in "the era of globalization" and what distinguishes it from other eras? Also, what connections can we make between this historical moment and the novels we are reading? Readings include: Eggers- Zeitoun, Kincaid- Lucy, Steger- Globalization: A Very Short Introduction, Yamashita- Tropic of Orange, Yapa- Your Heart is a Muscle the Size of a Fist

AENG272 Media, Technology and Culture: Challenges in the 21st Century
7321  TTH  08:45 AM-10:05 AM  Sodano, Joel
This course is designed for students to examine their relationship to the wider world by analyzing the technological means through which we interact with our environment. The first thing students will do is define the main terms of the course: Media, Technology, and Culture. From there we will work extensively with an ever-changing, multi-media, multi-genre, multi-disciplinary text that negotiates the relationship between media, technology and culture—the newspaper. The Albany Times Union is engaged in the process of mediating communities everyday; thus, it will provide the primary content of the course. In addition, we will look at some documentary films selected to offer alternatives to the perspectives presented in the mainstream media. Through engagement with these varying perspectives, students will learn to demonstrate the skills of close reading and critical thinking, as well as summative and analytical writing. In order to demonstrate successful acquisition of these skills and successful completion of this course, students will collaborate on a semester-long team project to produce a “special edition” of a newspaper focused on an issue relevant to the capital region.

AENG272 Media, Technology and Culture: Challenges in the 21st Century
The Permanent Laboratory: This course will explore the datafication of everyday life. Data-collection and data-driven decision making is nearly ubiquitous: these permeate modern institutions, inflect social life, inform the production and consumption of art, news, food, tourism, games. This course will examine the consequences of this new landscape. Topics that will be explored in depth: surveillance and data-mining in a variety of contexts (the university, in commerce, in the workplace, to name a few); personalization and “filter bubbles”; implications for narrative, both in life and art, in endlessly “updating” yet incessantly temporary environments; racism and forms of discrimination in computer modelling; the “self-quantification” movement; the Internet of Things; Artificial Intelligence.

AENG291 British Literary Traditions I: From Anglo-Saxon Period through Milton
4801  TTH  01:15 PM-02:35 PM  Murakami, Ineke
This course is a survey of major works in the English literary tradition, from the Anglo-Saxon period to the late Renaissance. As the word “survey”—from the Latin super (over) and videre (to look at or view)—suggests, this course will involve moving swiftly through a select “overview” of a recognized literary tradition extending from Beowulf to Paradise Lost. Surveys like 291 are an opportunity to gain breadth of knowledge to complement the depth obtained in upper level seminar classes. Thus, the course covers several periods of literary history, and is organized chronologically to give a sense of how changes in style and form developed over time in relation to particular cultural issues. Exploring some of the artistic, historical, and philosophical issues that preoccupied writers in the British Isles for centuries, we will sample the delights (and challenges) of diverse genres and characters that have influenced writers and filmmakers from Tolkein to Benioff and Wiess (“Game of Thrones”). Expect to read selections of premodern epic and lyric poetry, drama, and prose. Beyond advancing an appreciation of works from
different time periods and cultures, this course cultivates the analytical tools needed as well-rounded readers and thinkers. Expect to write five short papers and take two exams.

**AENG295 Classics Western Literature**  
1816  TTH  10:15 AM-11:35 AM  Kuiken, Vesna  
Introduction to classics of western literature from Antiquity through the Renaissance, with attention to necessary historical and intellectual background information.

**AENG297 Postcolonial Literary Traditions**  
8344  TTH 10:15 AM-11:35 AM  Cosentino, Nicole  
**AENG 297** is a course designated to introduce “Representative works of the formerly colonized world, with attention to necessary historical and intellectual background information” (UAlbany Undergraduate Bulletin). In this section of AENG 297, we will be focusing on third wave, postcolonial feminist writers of African descent, as well as one of Indian descent. We will first focus on the works of Chimamanda Ngozi Adichie, TsiTsi Dangarembga, and Buchi Emecheta. All three women write narratives about different regions of Africa during crucial and pivotal historical moments. Adichie writes about Biafra (a region in southeastern Nigeria during the late 1960s), Dangarembga writes about Zimbabwe, and Emecheta writes about Nigeria. Then, we will focus on the work of Arundhati Roy. Roy writes about gender roles, the theme of going away and coming back, and the repercussions of commodity fetishism (Marxist concept) as well as arrested childhood development. We will be dedicating our course to reading texts by these authors as well as supplementary texts (uploaded to Blackboard) that focus on the historical significance of each author’s text. Doing this will allow students to enter into conversation with these texts in a more meaningful way as they endeavor to write their papers.

This course is designed to be conference-style. Meaning, class will be reading-intensive and depend on conversation/questions offered by students during class meetings. The instructor will help to facilitate these conversations about the literature (and sometimes theory, when applicable) by providing Guiding Questions to which the students may refer.

**Though this course is not a theory-driven class, we will be utilizing the theories of Frantz Fanon and Homi Bhaba to contextualize the themes of the literature we will be studying.**

Some Questions This Course Will Endeavor to Answer: How/when/why is motherhood valued in Emecheta and Dangarembga’s novels? War is understood to be one of humanity’s “great equalizers” in that it does not discriminate. In what ways does war affect men and women in Adichie’s novel? Consider men and women of every “rank.” What role does education play for the female characters in Dangarembga’s novels? Are the struggles “worth” the “compensation” in the end? Is there such thing as “freedom” in a postcolonial world? How is death handled in the novels? How is life handled in the novels? In what ways do we see the effects of commodity culture seep into Dangarembga and Roy’s novels? How does one form, maintain, or acquire a cultural identity? National identity? Required Texts: *Nervous Conditions* by TsiTsi Dangarembga, *The Book of Not* by TsiTsi Dangarembga, *The Joys of Motherhood* by Buchi Emecheta, *Half of a Yellow Sun* by Chimamanda Ngozi Adichie, *The God of Small Things* by Arundhati Roy, *Black Skin, White Masks* by Frantz Fanon. **Supplemental Readings will also be posted to Blackboard**

**AENG300W Expository Writing**  
10042  MW  02:45 PM-04:05 PM  Berman, Jeffrey  
This course will emphasize personal, exploratory, expressive, and therapeutic writing. I’m particularly interested in the extent to which writing about personal conflicts leads to heightened self-awareness and psychological well-being. The assignments and readings will come from my book *Risky Writing: Self-Disclosure and Self-Transformation in the Classroom* (University of Massachusetts Press). The minimum writing requirement is forty typed pages. There will also be a weekly diary. I will not grade you on the
content of your essays or the degree of self-disclosure but on the quality of your writing. Prerequisite: empathy.

**AENG302W Creative Writing**

5042 MWF 11:30 AM-12:25 PM Bellflower, James
This course will examine poetry through its unique capacity for witnessing cultural and historical events. Many of these works revolve around the witness of violence or otherwise traumatic cultural happenings, thus such themes as violence, pain, torture, documentation, aesthetic theory, politics, writing processes and ethics will be explored in their poetic expressions. In the current manifestation of this tradition we will explore media culture and the various forms of expression that have contributed to the phenomenon of the secondary witness and its effects on aesthetics. Finally, this course will examine subjectivity itself as inherently a form of witness and the ramifications of this subject position in our historic cultural climate, through such authors as Homer, Muriel Rukeyser, Lola Ridge, CD Wright, Carolyn Forché, Elaine Scarry, Charles Reznikoff, Susan Sontag, and Paul Celan. Intended primarily for juniors and seniors. Only one version of A ENG 302 may be taken for credit.

**AENG302W Creative Writing**

5043 TTH 04:15 PM-05:35 PM Yalkut, Carolyn
This is a workshop that introduces students to the techniques of writing for the stage. Each student functions primarily as a playwright, but also as audience and actor. Students give onstage readings of and discuss each other’s work, revise scenes and, for the final project, finish a short one-act play. *Note that this course is intended for juniors and seniors, and for those with experience in creative writing or special interest in theatre.*

**AENG302W Creative Writing**

6903 TTH 10:15 AM-11:35 AM Kaul, Aashish
The course, intended primarily for juniors and seniors, will discuss creative and critical contexts involved in the study and writing of fiction – and prose more generally. We will do this by reading classical, modern, and contemporary works from a variety of genres such as novels, short stories, novellas, hybrid narratives, nature writing, and prose poems. Students will use these texts as models or branching points for their own creative imaginings, and develop their writing and editing skills through multiple tasks and assignments. We will explore craft and technique by way of plot and character development, detail and narration, creating variations or channeling biographical material, while laying the foundations for good research practices, and providing training in close reading of text and the world. During this time, we may also have the occasion to understand the dynamics of the publishing marketplace, and consider strategies to publish and operate in a diverse, evolving, and competitive environment.

When dealing with writing as art and practice, it becomes imperative to further analyze those qualitative essences in narrative fiction – ‘atmosphere’, ‘poeticity’, ‘form’ – that make certain texts stand above others. Employing ideas ranging from Russian Formalism, Structuralism, and Dialogism, we will discuss the role of such qualitative essences alongside other Forsterian usual suspects such as story, plot, and character. In doing so we will touch upon narrative construction, intertextuality, spatial and temporal forms in fiction, reading and memory, and writing for a global audience. The course will emphasize writing as a live process that cuts through and regenerates the wider paradigms of history, theory, culture, and aesthetics.

We may discuss one or more of the following authors: Samuel Beckett, Jorge Luis Borges, Eileen Chang, Franz Kafka (short story); Heinrich von Kleist, Clarice Lispector, Toni Morrison, Gérard de Nerval (novella); Cormac McCarthy, Joan Didion, William Faulkner, John Hawkes, Philip Roth (novel); JM Coetzee, Sergei Dovlatov, Marguerite Duras, Vladimir Nabokov (ficto-biography); Chris Kraus, Javier Marías, Harry Mathews, WG Sebald (hybrid narratives); César Aira, Roberto Bolano, Édouard Levé, Enrique Vila-Matas (experimental fictions); J.A. Baker, David Hinton, Nan Shepherd (nature writing); Anne Carson, Eliot Weinberger, Jan Zwicky (prose poems). Only one version of
A ENG 302 may be taken for credit.

**AENG305V Studies in Writing About Texts: Maturity Matters**  
4465  TTH  08:45 AM-10:05 AM  Carey, Tamika  
This course critically explores coming of age narratives in novels, short-stories, and films as a cultural rhetoric to foster skills in research and writing. Since cultural rhetorics show us the narrative techniques, forms of instruction, and convincing messages that guide how people understand the world and their roles within it, we will consider how representations of maturity work to condition members of diverse groups to see themselves as citizens. Building upon your work in AENG 205z, students will learn how to ask researchable questions, find scholarly conversations, undertake research, write researched arguments, and give, receive, and respond to feedback. Assignments will include: project proposals, abstracts, annotated bibliographies, workshops, and a 12-page research essay. Writers under consideration include: Allison Bechdel, Sandra Cisneros, Junot Diaz, Maxine Hong Kingston, Tayari Jones, Jamaica Kincaid. Prerequisite(s): C or better in A ENG 205Z.

**AENG305V Studies in Writing About Texts**  
4543  TTH 11:45 AM-01:05 PM  Leong, Michael  
This section will examine how contemporary experimental poets treat the subjects of death and cultural trauma. While the Western lyric tradition is filled with poems about death as a personal, subjective, or metaphysical point of concern—we might think of Emily Dickinson's "Because I could not stop for Death" or Walt Whitman's assertion that "[t]he smallest sprout shows there is really no death"—we will focus on poets who draw on innovative techniques such as appropriation and citation to engage with historically specific, and often wrongful, deaths within the political public sphere. We will study the relationship between aesthetics, ethics, and politics when reading, for example, M. NourbeSe Philip on the 1781 drowning of 133 African slaves, Robert Fitterman on the Holocaust, or Vanessa Place on the hundreds of inmates that the state of Texas has executed since 1982. Other assigned readings may include poetry by Claudia Rankine, Kenneth Goldsmith, Caroline Bergvall, Carlos Soto-Román, Bhanu Kapil, among others. Critical and theoretical writings may include texts by Ian Baucom, Hal Foster, Orlando Patterson, Diana Fuss, and Sigmund Freud. Requirements include full preparation for all classroom discussions, several short writing assignments and exercises (such as the creation of an abstract, bibliography, and outline), and a long (15 page) research paper by the end of the semester. Prerequisite(s): C or better in AENG 205Z. Open to declared English majors only. English minors who have successfully completed AENG 205Z may seek permission of instructor.

**AENG309Z  Professional Writing**  
6689  MW 07:15 PM-08:35 PM  Vincent, Aimee  
Many professors and employers in business, the social sciences, the natural sciences, and other disciplines expect their students or employees to understand and produce professional writing. This class will teach students to produce clear, effective professional texts in a variety of genres, such as proposals, research reports, and business correspondence. In addition, this class will teach students to rhetorically analyze different genres, enabling students to better understand the expectations of their audiences in different professional contexts. Thus, this course will combine practical techniques for writing professional documents with the rhetorical tools that will allow students to determine the best writing techniques in different writing situations and work environments.

**AENG309Z  Professional Writing**  
7166  MW 05:45 PM-07:05 PM  Whalen, Brian  
This section of Professional Writing will focus on expressive, researched, and collaborative writing. Class time will be reserved for discussions of key principles of rhetoric and composition, skills workshops, and analysis of sample documents intended to serve as models for student writing. This class will offer students the opportunity to practice fundamental writing skills necessary to succeeding in any academic or professional field. This section is designed to simulate real-world scenarios in which various types of
writing skills come into play. Special emphasis will be placed on time-management, short skills-specific assignments, and team-writing.

**AENG309Z  Professional Writing**  
7167  MWF  01:40 PM-02:35 PM  Thyssen, Christina  
Practice in the kinds of writing particularly useful to students in business and in the natural and social sciences. Emphasis on clear, accurate, informative writing about complex subjects. Intended primarily for juniors and seniors.

**AENG310  Read and Interpretation in English Studies**  
4466  TTH  10:15 AM-11:35 AM  Griffith, Glyne  
In this course we will survey the remarkably diverse work representative of contemporary anti-imperialist and post-colonial fiction produced both within and without the metropole. We will read these texts against a background of relevant critical and historical analyses. Our touchstone text of criticism will be *The Post-Colonial Studies Reader* edited by Bill Ashcroft, Gareth Griffiths and Helen Tiffin. The selection of fictional works we will read in concert with *The Post-Colonial Studies Reader* includes *The Tempest* by William Shakespeare, *Things Fall Apart* by Chinua Achebe, *Cambridge* by Caryl Phillips, *Heart of Darkness* by Joseph Conrad, *The Wine of Astonishment* by Earl Lovelace and *The Reluctant Fundamentalist* by Mohsin Hamid. Additional textual and audio-visual material will be provided periodically to supplement the assigned readings.

**AENG334  19th Century British Literature**  
10051  TTH  02:45 PM-04:05 PM  Shepherdson, Charles  
Examination of the texts in the British literary tradition, read in their relations to literary movements and broader cultural issues and movements, possibly in conjunction with non-canonical texts of the time period. Topics to be discussed may include: the literature of the earlier 19th and late 18th centuries in relation to a continuing culture of Romanticism; the literature of the mid and later 19th century in relation to cultures of Modernism; and the literature of Empire. Cannot be taken by students who have received credit for either A ENG 426 or 427.

**AENG337  19th Century American Literature**  
10053  TTH  01:15 PM-02:35 PM  Elam, Helen  
A study of major figures writing in 19th Century America, and critical debates surrounding them in the 20th and 21st centuries. Among the readings will be Emerson (the prose writer as poet), Whitman and Dickinson (two writers so opposite in style and temperament they do not seem to belong to same language, same country, same tradition, same period), and some of the shorter prose by Melville and Poe. Midterm, two papers, class presentations.

**AENG343  Study of Authors After Mid-18th Century: Hardy & Lawrence**  
9090  MW  04:15 PM-05:35 PM  Berman, Jeffrey  
This course will focus on the art and life of Thomas Hardy and D. H. Lawrence, emphasizing psychoanalytic and feminist approaches. We will read Hardy’s *The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the D’Urbervilles*, and *Jude the Obscure*, and Lawrence’s *Sons and Lovers*, *Women in Love*, and *Lady Chatterley’s Lover*. There will be four five-page essays, constituting two-thirds of the final grade, and three reader-response diaries, constituting the remaining one-third of the final grade.

**AENG350  Contemporary Writers at Work**  
1817  TTH  04:15 PM-05:35 PM  Valentis, Mary  
Students in this course read and discuss published work by authors appearing on campus in conjunction with the New York State Writers Institute Visiting Writers Series. They meet, listen to, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors’ works, but also about issues facing writers today. By considering a variety of genres, including film, memoir, creative non-
fiction, and biography; diverse styles, and approaches to the writing process, students will hopefully come to understand the craft of writing, the business of writing, and what it means to engage in a life of writing as a member of contemporary society.

**AENG368 Women Writers: Global Women Writers, 1900 to the Present**  
9092 TTH 02:45 PM-04:05 PM Needham, Tara  
We will read fiction, poetry and non-fiction by a diverse selection of women writers from 1900 to the present, some quite well-known, others whose work has fallen out of favor in the academy and out. Selected readings will allow us to consider how women writers have engaged with topics such as education, work, feminism, national identity, race, class and sexuality, as well as love, friendship and family. We will work together to forge conversations between texts from different historical and geographical contexts. Authors may include Virginia Woolf, Jamaica Kincaid, Chimamanda Ngozi Adichie, Sandra Cisneros, Mary McCarthy, Margaret Atwood, Assia Djebar, Bharati Mukherjee and Claudia Rankine.

**AENG369 African American Literature and the Question of History**  
8346 TTH 11:45 AM-01:05 PM Thyssen, Christina  
This course will approach the history of African-American Literature from a dual perspective. On one hand, the course will introduce students to the historical development of an African-American tradition of literary and critical writing through readings of seminal works of literature and criticism. On the other hand, we will also explore and discuss the way in which history itself figures as a problematic and critical concept in these works, which are all written up against a concept of history founded on the exclusion of black experience and writing. The course will include texts by Phyllis Wheatley, Frederick Douglass, W.E.B. DuBois, Toni Morrison, John Edgar Wideman, Colson Whitehead and Claudia Rankine. There will be a midterm and final paper as well as weekly journal entries. May be repeated once for credit when content varies.

**AENG372 Transnational Literature: Postcolonial Modernism:**  
10062 TTH 01:15 PM-02:35 PM Stasi, Paul  
In this course we will read three pairs of novels: postcolonial texts (meaning texts written by and about colonial subjects) and modernist texts (meaning texts written during the early 20th century by Anglo-American writers born in the 19th century). In each case, we will be interested in the ways in which our postcolonial writers (McKay, Ghosh and Smith) revise, alter and critique their modernist forebears (Hemingway, Conrad and Forster). What does it mean to revise such canonical works? Why might this be of interest to postcolonial writers and what does it suggest about the place culture plays in the colonial encounter?

**AENG373 Literature of the Americas**  
10064 TTH 08:45 AM-10:05 AM Diaz, Carolina  
In this class we will read Hispanic literature of South America and the Caribbean in translation. We will start with the so-called Latin American Boom and study its antecedents, its genesis, and its political and aesthetic conditions of possibilities as well as the scope of the Boom’s intervention in the construction of a Latin American literature and identity. As the Boom was historically defined and dominated by male writers, we will question the missing place of women’s literature in the Boom’s success and the social and literary consequences of such erasure. We will end the course by addressing the literature of the so-called Post-Boom or novísima narrativa, born amidst the repressive political atmosphere in Latin America [during the 70s and 80s], and we will study the ways in which the novísimos either reinforced or challenged the conceptual frame the Boom had ushered in. Some of the writers we will read include: García Márquez, Carlos Fuentes, José Donoso, Alejo Carpentier, Isabel Allende, among others.  
The course’s requirements include three thinking papers (4 pages each) in which the student explores, in depth, a particular concept or literary strategy developed in one of the novels and a final essay (8 pages) in which the student critically compares two novels, using a theoretical frame previously discussed with me.
AENG374  Cultural Studies: "Clifi": Climate Change Science, Climate Change Science Fiction
6699  TTH 02:45 PM-04:05 PM  Hill, Michael
This course takes as its starting point contemporary discussion about climate change as in a range of literary and other kinds of texts. As a "culture studies" course, we'll be looking at material such as scientific papers, philosophy and law, as well as the way climate change is being addressed in national security and other kinds of public policy debates. As an English literature course, we'll focus, as well, on an emergent sub-genre within the long tradition of science fiction: climate change science fiction, or what's being called today, "clifi." In an age where terms like "alternative facts" have gained political traction, we'll want to keep in mind the big philosophical question about the nature of science, its relation to the imagination, to popular culture, and to political decisions that are likely to effect the near term future of the planet in dramatic ways. In that sense, we'll want to think about science and fiction as intertwined and subject to all kinds of permutations: what's going on when reality starts to "look like something out of science fiction"? And what use is fiction as a partner with—or an adversary of—science, as we enter a future more or less uncharted in the history of the human species?

AENG390  Internship in English
1818 F 01:40 PM-02:35 PM  McKenna, Holly
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.

AENG402Z  Advanced Writing Workshop
10066 TTH 04:15 PM-05:35 PM  Schwarzschild, Edward
In this advanced workshop we will take an intense approach to the process of fiction writing. We will devote our time not only to writing and revising short stories, but also to reading short stories and talking about 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? My hope for the workshop is that, by the end of the term, you will have come to appreciate, understand, and experience what a vibrant and varied narrative form the short story can be. Students interested in this course should submit a 3-5 page writing sample to the instructor (Edward Schwarzschild: eschwarzschild@albany.edu). Prerequisite: Eng 202Z or 302Z.

AENG412Y  Topics in Film or Drama: French New Wave Cinema
10070 MW 04:15 PM-05:35 PM  Kuiken, Kir
This class is an introduction to the cinema of the French New Wave, a loose-knit group of filmmakers who sought to revolutionize cinema by treating it as an artform in its own right, one that had its own unique language. While the class will focus most heavily on the two main pillars of the French New Wave, Francois Truffaut and Jean-Luc Godard, charting the development of their careers and their influence on contemporary popular and avant-garde cinema, the course will also examine less studied figures of the movement such as Chabrol and Rohmer. Finally, the class will consider the lasting influence of the French New Wave on contemporary film experimentation in a global context, including the films of Asian and Iranian "New Wave" cinema. Central questions of the course will include how the French New Wave re-invented the language of cinema, how it attempted to enact a new politics of the image, and how it attempted to treat film as a medium distinct from literature and other narrative forms. Students will be introduced to central critical and theoretical concepts in film discourse, and will develop techniques to write in a sophisticated and informed way about the cinema they watch. Readings will include a text-book, but also philosophical and theoretical texts that develop and contextualize some of the issues addressed by film theory and film analysis. Viewing sessions in addition to regular classes may be required. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.
AENG412Y  Topics in Film or Drama: Shakescenes: Theatre & Performance
10072  TTH  10:15 AM-11:35 AM  Murakami, Ineke
What does the well-worn phrase, “Shakespeare wrote for the stage” mean? Does it refer to how the practical concerns of a working playwright—from professional rivalry, to censorship, to fads—shaped his plays? Does it allude to process? To plays that capture moments, like a snapshot, in the intense negotiation that occurred between actors, playwrights, props, printers, and audiences in Renaissance England? Perhaps it simply means that Shakespeare’s plays need to be put on their feet, spoken aloud, worked out through the body as well as in the mind. The latter will be our operative assumptions over the semester as you use your own performance decisions to tackle six plays (at least one from each of four recognized genres). By contextualizing these plays, and two later, adaptations, within the historical conditions of their production, we will gain a clearer understanding of how Shakespeare like his contemporaries, manipulated conventions of language and character to goad audiences into questioning the orthodoxies of their world. While theater minors will no doubt enjoy the course’s performance component, its aim is to enable all upper-level students to engage with the texts, leading to an improved understanding of the challenging early modern languages of page and stage. Course texts will include historical, critical, and theoretical readings to deepen our knowledge of the culture and times. Assignments will ask you to produce a short, researched paper (critical or historical fiction), a team teaching presentation, two exams, and a final performance project with written assessment. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG413Y  Topics in American Literature & Culture: Imagining America, Emerson & Thoreau
7827  M  04:15 PM-07:05 PM  Bosco, Ronald
Even as today’s professors and scholars, politicians and political commentators, and others of various stripes test the limits of defining “what America is” and “what America means” by reimagining or rewriting the terms of the America in which we live, it is worthwhile to step back to examine the America actually imagined by the first generation born in the years following the American Revolution. This course will explore the original thought and lasting contributions of two intellectual and literary giants of that generation: Ralph Waldo Emerson (1803-1882) and Henry David Thoreau (1817-1862). Emerson comes to us as the foremost public intellectual of his time and its challenging “prophet of nature and American exceptionalism,” with nature variously defined and exceptionalism, Emerson argued, as synonymous with capitalism and individualism. However, Thoreau, who was once Emerson’s disciple, comes to us as an ecologist who argued for the survival of the landscape, read capitalism as the supreme threat to individualism, and saw the concept of exceptionalism as promoting both undue American expansion westward and such destructive impulses in American society as the virtual eradication of Native American culture, the extension of slavery into new territories and states and the invocation of war to protect slavery as an institution, and self-interested capitalism and nationalism.

Over the course of the semester, we will read, discuss, and write about the major prose works of both figures. Requirements for all participants include their completion of a substantial body of reading and active participation in the life of the course; in addition, there will be a mid-term examination, at least five unannounced in-class quizzes on readings assigned up to and including the day a quiz is administered, and, since this course satisfies the General Education Oral Discourse requirement, at the end of the semester each participant will make a formal in-class presentation on an assigned topic and submit a 500-word written paper on the same. Required Texts: Ralph Waldo Emerson: The Major Prose, ed. Ronald A. Bosco and Joel Myerson (Cambridge, MA: Belknap Press of Harvard University Press, 2015): Richardson, Robert D., Jr. Emerson: The Mind on Fire. Berkeley: University of California Press, 1995. Walden, Civil Disobedience, and Other Writings: A Norton Critical Edition. Ed. William Rossi. 3rd edition. New York: W.W. Norton and Co., 2007. Richardson, Robert D., Henry Thoreau: A Life of the Mind. Berkeley: University of California Press, 1986. Packer, Barbara L. The Transcendentalists. Athens, GA: University of Georgia Press, 2007. Note: Supplemental texts will be placed on reserve in the University Library. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.
AENG465Y Ethnic Lit in Cultural Context: The Rise of Hip Hop
9093 TTH 01:15 PM-02:35 PM Smith, Derik
The poetry of Hip Hop now saturates our world. It is produced by people in almost every country; it is used relentlessly to sell products and lifestyles and to promote the consumption of goods. It is also used to inspire revolutionary action and to express deep love. Most of us know these things. But few know the origins of Hip Hop. In this course we will explore those origins, first by studying the poetry of black people in America in the 1960s and 1970s, and then by learning about the emergence of commercially successful rap music in the 1980s and 1990s. The course will give students the opportunity to talk about and listen to contemporary hip hop; it will require students to read and write analyses of history, economics and poetry; and it will give students opportunities to engage with communities outside of the classroom. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG498 Thesis Seminar I
4395 TTH 11:45 AM-01:05 PM Carey, Tamika
As the first class within the two-part semester Honors Program sequence, this course focuses on the development, research, and writing of your honors thesis. To prepare students to work with a faculty advisor who will guide them as they write their 50-80 page thesis project that year, Thesis Seminar I will focus on project invention, argument development, independent research, organization of your research, building annotated bibliographies, composing formal proposals, and writing the first section of your thesis. At the end of the semester, students will deliver a 10-minute paper drawn from the first section of their thesis in a department colloquium.