SPRING 2015
Schedule and Course Descriptions

AENG102Z  Introduction to Creative Writing [Open To Freshmen and Sophomores Only]
1895  MWF  01:40PM-02:35PM  Denberg,Ken R
1896  TTH  11:45AM-1:05PM  Belflower,James K
4376  MWF  08:15AM-09:10AM  Hardecker,Justin T
6774  MWF  11:30AM-12:25PM  Keller,Josh D
7753  TTH  04:15PM-05:35PM  Massey,Barrett D
9972  TTH  10:15AM-11:35AM  Belflower,James K
9973  TTH  11:45AM-01:05PM  Massey,Barrett D

Introductory course in creative writing. Practice in the writing of poetry, fiction autobiography, and other literary forms. May be taken only by freshman and sophomores.

AENG110Z  Writing and Critical Inquiry in the Humanities [Open to Non-Freshman Only]
9386  TTH  08:45AM-10:05AM  Mullen,Darcy
9387  TTH  07:15PM-08:35PM  Henderson,Joseph C
9388  TTH  10:15AM-11:35AM  Mullen,Darcy
9389  MWF  12:35PM-01:30PM  Amiama,Natalie E
9390  MWF  09:20AM-10:15AM  Rider,Samantha J
9391  MWF  01:40PM-02:35PM  Martin,Luke S
9392  MWF  12:35PM-01:30PM  Martin,Luke S

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. A grade of S or C or better to meet the Writing and Critical Inquiry or Writing Intensive requirements. Note: students can also meet the WCI requirement by enrolling in UUNI110.

AENG121  Reading Literature
1897  TTH  08:45AM-10:05AM  Sodano,Joel P
1898  MWF  12:35PM-01:30PM  Cove,Katelyn
1899  TTH  02:45PM-04:05PM  Searle,James H
1900  TTH  01:15PM-02:35PM  Sodano,Joel P

Introduction to reading literature, with emphasis on developing critical skills and reading strategies through the study of a variety of genres, themes, historical periods, and national literatures. Recommended for first and second year non-English majors.

AENG144  Reading Shakespeare
1901  MWF  10:25AM-11:20AM  Richards,Jonas K

Introduction to Shakespeare, with emphasis on developing critical skills and reading strategies through detailed study of the plays, from early comedies to later tragedies and romances. No prior knowledge of Shakespeare is required. Recommended for first and second year non-English majors.

AENG205Z  Introduction to Writing in English Studies
4433  TTH  10:15AM-11:35AM  Carey,Tamika L
4444  TTH  01:15PM-02:35PM  Carey,Tamika L

This course cultivates forms of critical reading and writing processes within English studies through an examination of the relationship between race, gender, identity and maturity within literature. We will read a variety of primary and critical texts. In doing so, we will cultivate analytical reading techniques, invention and composing practices, processes for offering and negotiating peer review and instructor feedback, and strategies for revision.
In 1990, the Americans with Disabilities Act was passed thanks to the tireless effort of the disability rights movement. In addition to being a political movement, individuals involved in disability rights have also created an artistic and cultural community which celebrates and explores the meanings and possibilities of being disabled in America. In this course we will use literature written by contemporary writers with disabilities as an entry point for reading, analyzing and writing about literary texts. This course will help students to develop the language and skills to write analytically about a variety of literary forms generally and to become familiar with the themes, issues and concerns of contemporary disability literature more specifically.

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. This section will focus on works in three literary genres. The readings will include sonnets by Shakespeare, Donne, and others; Godric, a historical novel by Frederick Buechner; and Shakespeare’s tragedy Hamlet (including a live performance at Albany’s Capital Repertory Theatre). Assignments will include frequent in-class writing exercises, including collaboration with other students.

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.

Octavio Paz once wrote that “literature is an answer to the questions that society asks itself about itself.” If this is so, then one way to think of English studies is as a series of conversations we have about the most provocative answers (in the form of books, films, advertising, poems, graphic novels, etc.) to the pressing questions we have asked and continue to ask ourselves about life. As students of literature, we are expected to understand this “conversation,” and even contribute to it. Just as in face-to-face dialogue, our comments are most effective when we recognize other speakers, signal our familiarity with their language and manner of speaking, show our knowledge (and its limits) of various assumptions that give rise to their observations, and recognize the relationship of our own ideas to history and to the culture in which we live. To improve our ability to contribute to the conversation of English studies, we will examine a variety of texts and media over the semester—poetry, prose, and drama (textual and filmic)—with the aim of sharpening our analytical and rhetorical skills. At the same time, we will survey several important “schools” of critical theory (Marxism, psychoanalysis, gender and sexuality studies, cultural studies, etc.) that continue to inflect some of the most stimulating dialogue today. Expect to write four short essays, take four quizzes, and write a number of short response papers.

The course is an analytical inquiry into the (post)humanities by way of “reading.” Why read and what is reading anyway? How (should) we read? What (should) reading do? Or does the act of “reading” exceed all “laws” of reading? We will engage these questions within the historical conditions of reading—there are always conditions within which reading takes place. How, for instance, modernist humanities condition reading by placing the sovereign subject at the center of all social practices, and how this mode of reading is read under different conditions. One of the conditions of reading is what has come to be known as “theory”: we examine genealogies of “theories” and ask whether a text provides its own theory of reading, or is its relation to theory dialectical? Throughout the course, we will analyze the class
conditions of reading as well as the arguments that reading is the (self-)difference of class. These inquiries will allow us to raise other questions that are now part of the commonsense views of reading: should reading always be “fun” or is “fun” an ideological construct? Is an “uncritical” reading an authentic reading that overcomes the (assumed) conceptual aloofness of critique-al reading with joy and affective attachment? Is an “open mind” enough to do a “good reading,” or is such a view naïve? Do these and similar ideas use the alibis of originality and the singularity of reading to legitimate existing social relations? What is the relation of reading and politics? In a related move, the course will examine the notion that spontaneity in reading is never spontaneous and analyze Althusser’s view that “lived” experience is not given, given by a pure ‘reality,’ but the spontaneous ‘lived experience’ of ideology in its peculiar relationship to the real. Next to Althusser we will read Paul de Man’s theory that reading is an “allegory” of reading and “narrates the impossibility of reading.” What is the status of reading as an impossible possibility? Does reading have referential meanings? In one section of the course, we will focus on questions of whether a “good” reading is an anti-foundational “interpretation” to affirm the textuality of the text and its ultimate “undecidability” or is it a critique-al “explanation” of the social conditions in order to change them? The course approaches reading as critique in order to break through the congealed national-cultural-humanist commonsense. One of its goals is to teach close textual reading as a means for enabling students to become critique-al aware of the complex and the difficult, to develop a root understanding of the issues, to cultivate a tolerance of ambiguity and an honoring of the “other” in a culture that daily grows more and more impatient with difference and demands self-securing certainties. Readings will include canonic narratives, films, cyberwritings, video games, as well as philosophical texts. The course consists of lecture-discussions and collective work in small theory groups. Attendance in ALL class sessions is required: students who miss a class will write a paper analyzing the issues and texts discussed in that session. There will be three (3) major projects: two analytical papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester.

AENG210   Introduction to English Studies  
1904  TTH 02:45PM-04:05PM Keenaghan, Eric C

In all facets of English Studies, “theory” is a tool used to deepen our readings of and engagements with literary, cultural, and other kinds of texts. There are four objectives for this course: (1) To cultivate a sense of self-reflexivity about your reading practices and to generate a shared conversation amongst all the class members about our reading experiences, strategies, insights, and even frustrations; (2) To facilitate your reading comprehension of, and level of comfort with, a variety of theoretic texts by introducing you to various reading strategies for this sometimes difficult or daunting discourse; (3) To introduce you to a range of kinds of theories and related critical methodologies (such as New Criticism, structuralism, psychoanalytic studies, deconstruction, New Historicism, critical race studies, gender and queer studies, postcolonial studies); and (4) To help you develop and hone your ability to use theory in your own original oral and written interpretations of literary texts, a key skill set for all English majors and minors.

Throughout the semester, we will be reading excerpts from theoretic texts and putting them into conversation with twentieth-century American fiction (stories and novellas, perhaps one bull-length novel and/or a graphic novel) thematically concerned with how consciousness of oneself, others, and a shared world forms through literally reading texts or figuratively reading contexts.


Requirements: Class attendance and participation (only 4 absences permitted); three Critical Summaries of Theory (2 pages each); Applying Theory essay (4-6 pages, midterm); Final Essay (8-10 pages, developed and workshoped at end of semester).

AENG222   Introduction to Classical Chinese Literature  
4377  MWF 10:25AM-11:20AM Long, Maozhong (Alice)

China’s history and culture is the oldest and among the most influential, yet much less known in the West than the reverse. The aim of this course is to introduce students to some of the intricacies and traditions
out of which Chinese culture and thinking take shape, primarily through classic works of Chinese literature. We will examine a variety of genres and periods (poetry, essays, fiction), and use some media supplements when available. The class will cover key periods in the development of Chinese literature and philosophy, and will also put the readings in dialog with Western parallels at the time when appropriate. Students will be expected to prepare short presentations and to actively engage in interpretive discussion and preparation. There will be periodic presentations by students, quizzes, a short mid-term (6 pages), and a final essay (10 pages). The course requires no knowledge of Chinese (but the instructor is happy to work with students with language skills). As a visiting professor from Shanghai, the instructor is particularly able to answer questions and provide context for contemporary Chinese culture and its relationship to its rich heritage.

AENG223 Short Story
6317 MWF 10:25AM-11:20AM Sarker-Hasan Al, Zayed

Analysis and interpretation of the short story as it occurs in one or more periods or places. Only one version of A ENG223 may be taken for credit.

AENG 226 Focus on a Literary Theme, Form or Mode
Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies.

AENG226 Double Play: Baseball and the Forms of Fiction
1905 TTH 02:45PM-04:05PM Craig, Randall T

“This baseball madness,” as George Bernard Shaw described the American national pastime, is the subject of a course with a dual objective. First, the class introduces students to the long tradition of writing about baseball in America and considers the role of baseball in American life and culture. Second, the course explores narrative modes and genres with the goal of understanding the novel as a literary form. The first goal might be described as “the work that fiction does,” the second as “how fiction works.” Under the first heading, we will consider such topics as games (or sports) and national identity, race and gender in American society, and popular culture. Under the second, we will take up such issues as the forms of romance, the tradition of realism and naturalism in the novel, and contemporary forms of metafiction and magic realism. Related questions of literary mode (comedy, satire) or genre (short story, detective fiction, film) will be introduced throughout the course.

AENG240V Rewriting America
8624 MW 02:45PM-04:05PM Frulla, Elaina A
8625 MWF 12:35PM-01:30PM Frulla, Elaina A
8626 MW 02:45PM-04:05PM Izumi, Katsuya
8627 MWF 10:25AM-11:20AM Izumi, Katsuya
8628 TTH 01:15PM-02:35PM Hofmann, Alice
8629 TTH 04:15PM-05:35PM Murata-Gomez, Melissa A
8630 TTH 10:15AM-11:35AM Thyssen, Christina
8631 MWF 08:15AM-09:10AM Tankersley, Brandon
8632 MWF 01:40PM-02:35PM Amrozowicz, Michael C
8633 MWF 11:30AM-12:25PM Amrozowicz, Michael C
8634 TTH 11:45AM-01:05PM Thysssen, Christina
8635 MW 05:45PM-07:05PM Ssendawula, Alissa N

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. Formerly “Growing Up in America.” Only one version of AENG240/T/V/Z may be taken for credit.

AENG242 Science Fiction
6318 TTH 10:15AM-11:35AM Shelly, Kathryn L

The development of science fiction and the issues raised by it. Authors include such writers as Asimov, Clarke, Heinlein, Huxley, and LeGuin.
AENG243   The Cinema of Monstrosity
7210  TTH 01:15PM-02:35PM   Barney,Richard A

This course will be an introduction to the study of cinema by focusing on the theme of monstrosity—those things or human beings that are radically excessive, whether in terms of physical dimensions, moral proclivity, social deviance, or political impact. From its inception, cinema has been powerfully mesmerized by the spectacle of monsters, while often exploring the peculiar dynamic by which extraordinary human behavior can verge on the nonhuman, and vice versa. In this context, monstrosity will range from the embodiment of scientific folly, such as Frankenstein’s creation in James Whale’s famed 1935 movie, to the viciously criminal, such as Fritz Lang’s serial killer in M, to Michael Powell’s notoriously deranged voyeur in Peeping Tom, or the avian devastation captured in Alfred Hitchcock’s The Birds. This course will introduce students to a brief history of how film has treated the idea of monsters, with an international perspective provided by European, American, Canadian, and Korean directors. This course emphasizes the ability to write cogent analytical essays about film. Students should be ready to learn the vocabulary of visual form (including composition, camera movement, and editing), study critical essays related to the concept of monstrosity, and apply both to paper assignments over the course of the semester.

AENG261  American Literary Traditions: Tales of New York
455 4  TTH 05:45PM-07:05PM  Greiman,Jennifer

This course will survey American literary history from the 18th to the 21st century through the narratives of New Yorkers – natives, immigrants, exiles, captives, and runaways. From Susanna Rowson’s tale of seduction and betrayal in Colonial Manhattan to Susan Choi’s novel of student radicals hiding out in the Catskills, this class will study the ways in which three centuries of narrative tradition have shaped American literature and culture through the complex portrayals of people and place. Because New York has always been a region of contested borders, where the meaning of space and place is always in transition, so too are the lives and identities of those who inhabit it. In this, tales of New York are the tales that define all of American literature. Requirements for the course will include: weekly writing, quizzes, a midterm, and two papers. Readings will include: Susannah Rowson, Charlotte Temple; Washington Irving, “Rip van Winkle” and “The Legend of Sleepy Hollow”; James Fenimore Cooper, The Last of the Mohicans; Solomon Northrup, 12 Years a Slave (1852 narrative and 2013 film); Herman Melville, Bartleby, the Scrivener: A Tale of Wall Street; Stephen Crane, Maggie: A Girl of the Streets (A Story of New York); Nella Larsen, Passing; Toni Morrison, “Recitatif”; William Kennedy, Ironweed; and Susan Choi, American Woman.

AENG270  Living Literature: Challenges in the 21st Century
8751  TTH 11:45AM-01:05PM  Roberts,Wendy

Thinking critically about the relationship between the past and the present through literary texts. This course explores the persistence of the past in contemporary literature or the relevance of literary traditions to contemporary challenges.

AENG270  Essence of Chinese Culture
8752  MWF 08:15AM-09:10AM  Long,Maozhong (Alice)

This class will introduce American students to key elements in the Chinese tradition and how these are reflected in contemporary Chinese culture and thought. We will use a variety of genres to attempt to convey the quality of “Chinese difference” that Westerners often perceive, and put these in dialog, when apt, with American examples. Following a review of historical parameters that distinguish China—which draw on issues of geography, historical experience and literature—we will engage a series of classic and more contemporary texts that, in their complexities, convey some of the “essence of Chinese culture” today. To pursue this we will engage Chinese poetry, fiction, film, and philosophic texts.

AENG271  Literature & Globalization: Challenges in the 21st Century
8753  MWF 09:20AM-10:15AM  Joh,Eunai

Examination of contemporary world literature in the light of the challenges of globalization.
Examination of how technology and media shape our experiences in the 21st century, through analysis of a range of texts including film, television and digital media alongside more traditional literary materials.

On September 11, 2001, two planes gashed into the twin towers of New York's World Trade Center leaving us with a gallery of shared televisual images, a network of complex meanings and memories, and altered social, political and psychological terrains. Since then we have stored visual memories of the first African American in the White House, beheadings in the desert, shootings, Beyonce, and disappearing icebergs. These events and images reconfirm the actuality that we live in a world of sophisticated images and advanced communication, volatile political environments that require new ways of seeing, reading, and interpreting our surroundings.

Analysis of contemporary culture, and particularly visual culture, calls for the skills and practices of visual and cultural literacy: that is, the ability to discern and analyze how meaning is made and transmitted in the visual and media world through images, signs, and invisible messages. That visual world includes painting, sculpture, opera, graphic novels, photography, architecture, film, new media, a television program, an advertisement, a museum, and such spectacles as hysteria, rock concerts, wrestling matches, music videos, trials, mass funerals, fashion, food competitions, dog shows, digital technologies, and so on. The shift from so-called print to visual culture is in fact a return to the iconographic practices and the visually literate populace of past centuries before the advent of the book. It brings together multiple fields of study including art history, psychology, critical and cultural theory, philosophy, and film studies. Cultural productions and phenomena such as global terrorism, crime, climate change, fashion, gender psychology, spectacle, reality shows, architecture, technology, postmodern bodies, and video will be studied.

This course will survey representative works from the Restoration through the Modern period, with attention to necessary historical and intellectual background information as well as reflection upon the concepts of literary history, period and canons. More specifically, we will explore key themes associated with a period self-described in the eighteenth century as the Enlightenment. The period considered will range from the lapsing of the Licensing Act in late seventeenth-century England, through the reading revolutions of the politically turbulent eighteenth century. By the close reading of fiction and non-fiction prose, poetry, various critical and archival materials, topics of discussion will include: the relation between literature and civil society; the modern divisions of knowledge we now call "disciplines"; the new legal and aesthetic emphases placed upon authorship; the rise of individual rights, the middle class, race and nation the context of British imperial rule.

Our main goal will be to place the key tenants of modernity in their historical context and to consider how these tenants may or may not be subject to change.

Note: British Literary Traditions I is NOT required to take this course.

Introduction to classics of western literature from Antiquity through the Renaissance, with attention to necessary historical and intellectual background information.
A workshop that introduces students to the techniques of dramatic writing. Each student functions primarily as a dramatist, 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. This section will be devoted exclusively to playwriting.

For the student who wishes to read about and experiment with a variety of kinds of writing. Admission is by permission, and those seeking to enroll should submit a sample of their work to the instructor. Intended primarily for juniors and seniors. Only one version of Eng 302 may be taken for credit.

In this class you will learn how to write a longer (15-20 page) research paper using sources and literary critical approaches appropriate in our field of English Studies. You will be working step-by-step and with multiple drafts to do this, and you will be working inside and outside of class throughout the semester. All students will research and write a paper on Dracula by Bram Stoker. Prerequisite: Eng 205Z

This section of Eng 305 will trace the fairy tale as a literary genre and cultural motif through multiple perspectives and disciplinary approaches. Readings will include several versions of familiar fairy tales as well as selected critical and creative writing by literary critics, cultural theorists, social historians, and contemporary poets and fiction writers. Students will write and revise their own critical essays, including a long research paper, and will be asked to deepen their understanding of critical reading, rhetorical strategies and disciplinary conventions by analyzing and responding to the course materials in a rhetorical journal. Finally, students will be active as peer readers and editors, and will be asked to respond thoughtfully and in detail to the writing of their classmates. Required Texts: The Classic Fairy Tales, Maria Tatar; Transformations, Anne Sexton; Briar Rose, Jane Yolen. Prerequisite: Eng 205Z.

This course considers various literary, cinematic, cultural, and aesthetic texts, (including fashion and architecture) to develop the writing skills of critique and the critical voice. Students will discover how to find entry into the textual environment, how to structure and position an argument, and how to define and lay out the problematic of critical reading and thinking. Classes will consist of lecture, discussions, and workshop in which we will explore various critical styles and practical approaches to working with complex texts. Texts include Henry James, The Turn of the Screw, Jane Campion’s film of the James novel, Portrait of a Lady, Edith Wharton’s The Mother’s Recompense, the film Elegy from Philip Roth’s novel The Dying Animal, The Reader, Barthe’s A Lover’s Discourse, and various architectural landmarks and fashion sites. The aim here is to develop proficiency in critical thinking and interpretative skills and to translate those on paper. Prerequisite: Eng 205Z.

Unrelenting engagement with the Tragedie of the Prince of Denmark, and its numerous offshoots. After intensive study of Shakespeare’s play, we will discuss its sources, perspectives of contending criticism, contemporary plays the original has inspired, and compare film adaptations. Readings will include Tom
Stoppard’s *Rosencrantz and Guildenstern Are Dead*, Paul Rudnick’s *I Hate Hamlet!*, and poems in English and in translation by Zbigniew Herbert, Bertold Brecht, Constantin Cavafy, Artur Rimbaud, D. H. Lawrence, and Delmore Schwartz, among others. Films we will watch include those by Laurence Olivier, Kenneth Branagh, Grigory Kozintsev (the Russian *Gamlet*), Miguel Almereyda, the filmed version of the Broadway production starring Richard Burton, the 1921 silent film starring Asta Nielsen as a female Hamlet, and the so-called Schizophrenic Naked Hamlet directed in 1976 by Celestino Coronado. Prerequisite: Eng 205Z.

**AENG309Z  Professional Writing**

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<td>8636</td>
<td>TTH 08:45AM-10:05AM</td>
<td>Shelly, Kathryn L</td>
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<td>8637</td>
<td>MWF 12:35PM-01:30PM</td>
<td>Peters, Michael J</td>
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<td>8638</td>
<td>MWF 10:25AM-11:20AM</td>
<td>Peters, Michael J</td>
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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  Monsters and Modernity**

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<td>4559</td>
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<td>Lilley, James D</td>
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What is modernity? When did it happen? And has it stopped happening to us now that we are denizens of “post”-modernity, whatever that might mean? This course will explore how the modern has been theorized across various literary and philosophical discourses, focusing on the ways in which becoming “modern” has always also entailed a certain kind of monstrosity as its companion. We’ll look at this relationship between the monstrous and the modern, and track its development within key literary and filmic genres (such as the gothic, the dystopian, and the apocalyptic) and across important philosophical and political debates concerning the nature of commodity culture, the rights of the democratic citizen, and the rise of the industrial/colonial nation. Readings to include: Marx, Kafka, Burke, Cormac McCarthy, Poe, Latour, and Jefferson. Prerequisite: Prerequisite: C or better in Eng 210.

**AENG310  Reading and Interpretation in English Studies: How to Do Things With History**

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<td>4803</td>
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<td>Stasi, Paul</td>
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One of the dominant narratives English Studies tells about itself concerns the place of history in literary analysis. After a half-century of New Criticism, so the story goes, critics re-discovered politics, returning the literary work to the context from which it had been forcefully torn. In this course we will examine the various methods by which scholars have sought to analyze the relationship between work and world. Our aim will be to understand the theoretical underpinnings of each critical model as well as the substantive disagreements among competing forms of historical analysis. Prerequisite: C or better in Eng 210.

**AENG337  19th Century-American Literature: Sex & Secrecy in 19th Century-American Literature**

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<td>8774</td>
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<td>Fretwell, Erica N</td>
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Nineteenth-century American culture initially was known for its rigid attitudes toward gender and sexuality, especially through its emphasis on the separate spheres doctrine, which mandated that women remain at home while men worked in the public sphere. Still, as the century unfolded, with wars and movements that emphasized democracy and equality, it become increasingly difficult to ignore diversity in gender and sexuality. This course offers a wide range of representations considered “taboo” in nineteenth-century American culture. We will look closely at attitudes towards sex and gender in literature that features an array of “dangerous” of people, including the “fallen woman,” the homosexual, and the “tragic mulatta.” In addition, we will consider the major literary developments — romance, realism, and regionalism — of the century and contemplate how these movements responded to and shaped the meaning of sexuality, especially as it intersected with class and race. Writers will include: Hannah Foster, Harriet Jacobs, Kate Chopin, Henry James, William Wells Brown, and William Faulkner. Prerequisite: C or better in Eng 210.
This course will investigate the relationship between person and place in American fiction after 1900. In particular, this course will look to a set of American texts that develop very particular formal, stylistic and linguistic practices in their attempts to articulate the relationship between person and place. By attending to the development of the specific aesthetic strategies these authors use, students will be encouraged to think about the legitimacy and stability of the idea of a singular national or 'American' tradition of literature. By focusing on the way that narrative devices mediate and contribute to our understandings of personhood's relation to place in a set of 'modernist' novels, this course will ask students to think about the impact of modernization on both social relations and the wide and varied American landscape.

In addition to a small number of essays on literary modernism's relation to economic and institutional modernization students can expect to read Henry James' travelogue *The American Scene*, W.E.B. Du Bois' *The Souls of Black Folks*, Sherwood Anderson's *Winesburg, Ohio*, Jean Toomer's *Cane*, Nathaniel West's *The Day of the Locust*, Zora Neale Hurston's *Their Eyes Were Watching God* and Faulkner's *Light in August*.

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 several reader-response diaries, constituting the remaining one-third of the final grade.

This course is devoted to plays Shakespeare wrote after 1600, with an emphasis on character, language, theme, and performance. We will begin with *Measure for Measure*, although it is neither a tragedy or a romance. Other readings include *Hamlet*, *Othello*, *King Lear*, *Antony and Cleopatra*, *Cymbeline*, and *The Tempest*. Assignments include short papers, exams, and a performance-based project. May be repeated once for credit when content varies.

In this course we will read and discuss published work by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors' works, but also about the issues facing writers today. Some recent visitors have included Jonathan Lethem, Junot Díaz, George Saunders, Ayana Mathis, Marie Howe, Joy Harjo, J.M. Coetzee, Paul Auster, and many others. We will read from a wide variety of genres and, by the end of the semester, after a great deal of reading and writing and discussion, students will hopefully have a deeper, richer appreciation and understanding of what it means to work as a writer in our world. There will be frequent short papers, a midterm exam, and a final project.
This course will compare and contrast story-telling techniques in American literature and film. The main objective is to help students achieve a level of sophistication in answering the question: “How do written and cinematic narratives tell stories differently?” By comparing the various narrative techniques used by novelists and filmmakers, students will examine the similarities and differences between depicting something “on screen” versus describing something “on the page.” Students will develop critical close reading skills by way of class discussion, written analyses, and frame-by-frame/line-by-line comparisons of scenes in film and fiction. This class will serve both as an introduction to the theory and language of film studies and as a primer in literary analysis. Films include Alfred Hitchcock’s Rear Window, Martin Scorsese’s Taxi Driver, Francis Ford Coppola’s The Conversation, and Kelly Reichardt’s Meek’s Cutoff; novels include Cormac McCarthy’s Child of God, Denis Johnson’s The Name of the World, John Edgar Wideman’s Philadelphia Fire, and Paula Fox’s Desperate Characters.

AENG359  Studies in Narrative
6320  TTH  01:15PM-02:35PM  Elam,Helen Regueiro

Part of this course will be aimed at a study of brevity: how short can a short story be and what effect does brevity have on narrative form. Some of the readings will be by authors best known for long novels (Thomas Mann, Fyodor Dostoevsky, Gustave Flaubert); others by well known short story writers (Guy de Maupassant, Anton Chekhov); some by writers (Franz Kafka, Lydia Davis) who have turned brevity into a new art form. Two papers, midterm, in-class essay, term paper.

AENG360Y  Tutoring & Writing  [Permission of Instructor]
6775  MWF  11:30AM-12:25PM  Coller,Jonathan R

This course is primarily designed to train tutors to work in the University’s Writing Center, though those interested in exploring writing instruction, writing processes from brainstorming to revision, or rhetorical concerns of audience and purpose may also find this course of value. We will investigate our own and others’ writing processes, styles, and purposes for writing in various academic disciplines, and the dynamics of giving and receiving useful feedback on writing as well as the role of a Writing Center on campus. Extensive practice and observation of tutorials will be central to the course, as will discussion of these experiences and published theoretical perspectives on the role of the writing tutor. This course is intended for sophomores and juniors who will be eligible to apply for positions as tutors in the University Writing Center upon successful completion of this course. Open to both English majors and non-majors. Prerequisite(s): permission of instructor.

AENG362  Critical Approaches to Gender and Sexuality in Literature [Cross Listed with A Wss 362]
9977  TTH  11:45AM-01:05PM  Chu,Patricia E

Examination of a variety of literary texts and the ways that critics write about them as cultural texts that both create and reflect social anxiety, control and utopian impulse in the construction of gender and sexuality in the 20th and 21st centuries, with an emphasis on study of interpretive strategies provided by various critical discourses. We will read literature and various secondary sources. Works may include Eugenides, Middlesex; Bechdel, Fun Home; Selvadurai, Funny Boy; Mootoo, Out On Main Street; Hwang, M. Butterfly. Only one version of A ENG 362 may be taken for credit.

AENG368  Women Writers: “Based on the Book: Film Adaptations of Black Women's Writing”  [Cross Listed with A Wss 368]
9979  TTH  02:45PM-04:05PM  Schalk,Samantha D

What is gained and what is lost when a novel is adapted for film? How does the change in medium change the way we understand the story and characters? What liberties do film directors and producers take in adapting a novel for film? In this class, students will read novels by black women and watch contemporary film adaptations of these books. Students will be asked to consider what elements of the novel are enhanced, altered, obscured or erased when adapted to film, especially regarding the politics of race, class, gender and sexuality. Each novel and film will be accompanied by critical essays to guide
conversations and help students to become critical thinkers and astute observers of detail. Assignments for the course will include reading quizzes, resource review papers and a final project.

AENG373  Literature of the Americas: Almanac of the Dead: The Times of Conquest
9980  TTH  08:45AM-10:05AM  Roberts, Wendy R

Just before the 500th anniversary of Christopher Columbus’s “discovery” of the New World, the Laguna Pueblo author Leslie Marmon Silko published her novel *Almanac of the Dead* (1991)—an epic rewriting of the violent legacy of encounter. Silko writes the end of European settlement and the return of Native lands by conceptualizing a form of the novel that instantiates Native time. Taking our cues from Silko’s novel, this course will move between her late 20th century work and sixteenth century accounts of conquest. Placing Silko’s novel at the center will allow it to direct our readings and to place these dominant histories at the periphery.

AENG374  Cultural Studies: Science Fiction and the Writing of Disaster
7622  TTH  01:15PM-02:35PM  Hill, Michael K

Many scholars, political strategists, and myriad cultural commentators are speculating today that the world may be entering a period of widespread disaster: endless war, technological dominance, and the inevitability, it now seems, of catastrophic climate change. With these considerations in mind, no wonder we hear the oft-repeated phrase that life is increasingly becoming *something out of science fiction*. In this course, we’ll take that phrase seriously. How does speculative writing (not only sci-fi, but fantasy, futurism, horror) help us process contemporary disruptions of ordinary life? Not only what fears does such writing reveal about our dystopian future but also what utopian hopes might lie dormant in the writing of disaster? Our discussion will focus on a wide spectrum of texts In addition to several novels and short stories; we will read social philosophy; war strategy; as well as critical climatology. A list of text can be made available upon request. NOTE: ENG 374 May be repeated once for credit when content varies.

AENG390 Internship in English  [Permission of Instructor]
9137  F  01:40PM-02:35PM  McKenna, Holly J.

Supervised practical apprenticeship of 10 - 15 hours a week in positions requiring skills relevant to English studies, including reading and critical analysis, research, writing, tutoring, curating and archiving. Interns are placed in a variety of positions based on their skills, interests and a consultation with the English internship director. The academic component includes a mid-term analysis of the internship; a weekly journal, an end-of-semester report; and a portfolio. All work is submitted on Blackboard. Interns are required to meet as a group periodically through the semester with the internship director. Open to junior or senior English majors and minors with an overall grade point average of 2.50 and a minimum of 3.0 in English. To apply, contact the English internship director at hmckenna@albany.edu. Prerequisite: Permission of Instructor. S/U graded. See Department for Permission of Instructor

AENG399Z “Honors Seminar: Imagining Renaissance”  [Permission of Instructor]
4264  TTH  11:45AM-01:05PM  Murakami, Ineke

The English Renaissance is a marvel of virtual reality. Defined in no small measure by nineteenth- and early twentieth-century scholars like E.M.W. Tillyard and T.S. Eliot, this golden age actually began in the minds of fifteenth-century artists and thinkers who, striving to fashion ideal identities, turned away from their immediate past to embrace an ancient one imagined as superior. The resulting surprises, violent shifts, disappointments, and thrilling flashes of insight are what the Renaissance—or “rebirth” of a supposedly ancient commitment to the arts, sciences, world-exploration, and social programming—is all about. We now know that the tidy “Elizabethan World Picture” once accepted by historians at face value, was less an historically accurate reflection of the period than one of its finest fictions. This course considers the constructedness of history, the unevenness of cultural development, and the power of imaginative work to engender reality. In this inaugural course of the English Department Honors Program, we shall examine some of the key imaginative texts of what is now called “early modernity,” from poetry by Donne and de la Cruz, paintings by Holbein and Gentileschi, dramatic works by Shakespeare and Ford, to discoveries in astronomy and overseas encounters that called the entire universe into question. We will also ask how recent fantasies of the “Renaissance,” from films like *Artemisia*, to Renaissance fairs and blogs, inherit or expand upon a
This course is an advanced, intensive writing workshop. In order to be considered, each student will be expected to have already taken one writing course. Each student will write three pieces during the semester. These will be read and discussed, constructively and thoroughly, by the workshop. The goal of our writing and reading is to make each student more sensitive to and aware of issues in writing — as readers and writers — and to make our efforts in writing more effective. To this end, in addition to writing stories and reading colleagues' work, students will read fictions by various authors -- Denis Johnson, Delmore Schwartz, Grace Paley, Anton Chekhov, Flannery O'Connor, Jean Rhys, Ernest Hemingway, Franz Kafka, George Saunders, Lydia Davis. Their stories will enable us to investigate fictional devices and all of the elements involved in writing stories. We will discuss the complexity of narrative; character; point(s) of view; time in narrative; word choice; order, and structure. Participation in the workshop is extremely important. This is a permission by instructor only course.

To apply for entry, each student must submit a writing sample – prose fiction – of no more than three pages (750 words). Please email to: tillwhen@tillman@gmail.com. In addition, please indicate the writing courses you have taken; your year and major; and why you want to take this workshop. Prerequisite: Eng 202Z or 302Z and permission of Instructor.

“Close reading” is commonly understood as reading a text “textually”—as a verbal event—foregrounding its language, tropes, “tensions,” autonomy from referential determinacy, textual irreducibility and (un)decidability. It is both a part of and a resistance to modernity. Close reading is one of the cultural strategies valorizing singularity which normalizes, on the cultural level, capitalism's economic values of, for instance, “individuality” (“entrepreneurship”) and (self-)”difference”—the “other”-ness of new commodities. We begin by reading T. S. Eliot’s “The Waste Land” as a performative close reading along with the writings of such “New Critics” as I.A. Richards, William Empson, Ransom, Brooks, and Wimsatt. We will examine such New Critical concepts as irony, intentional fallacy, tensions, paradox, ambiguity, affective fallacy, and paraphrase. After reading Paul de Man’s “Form and Intent in the American New Criticism,” we will focus on de Man’s and Derrida’s close readings (e.g. “Ulysses Gramophone”). New Critical close reading is grounded in the difference between the literary and non-literary. It emphasizes the specificity of “literary” language (with metaphor as the basis of its aesthetic). Poststructuralist close reading marks the difference within language itself and produces a textual in-between-ness where the literary is no longer self-same and the literal is at odds with itself. It breaks away from the aesthetic to the linguistic (“philology”) and from “spiritualizing metaphor” to hermeneutic allegory. In the wake of what Slavoj Zizek calls the “fading away” of Derridean deconstruction and the rise of “radical aesthetics,” some critics have raised the question “how close is close” in close reading to which the reply is often “not close enough!” Isobel Armstrong’s reading of the “of” in Wordsworth’s “Tintern Abbey” is an example of the new close reading “closer than close.” Here we will closely read “close reading” itself by reading Marx’s reading of Hegel’s Grundlinien der Philosophie des Rechts—paragraphs 261-313—in his “Contribution to the Critique of Hegel’s Philosophy of Law.” Close reading is a theory of language and its materiality. We will examine some theories of materialism and the materiality of language by reading Kant’s Critique of Judgement (section 29) and de Man’s close reading of it (“Phenomenality and Materiality in Kant”) as well as Warminski’s reading of de Man’s reading of Kant (“‘As the Poets Do It’: On the Material Sublime”). Is materiality, as de Man argues, a resistance to conceptuality, or is such a view a version of objective idealism? Materiality, some critics such as Fredric Jameson have argued, is not an assertion of the primacy of matter (body, language, affect) but, “ultimate determination by the mode of production.” The main part of the course will focus on close readings of such texts as Plato’s Phaedrus, Conrad’s Heart of Darkness, Sedgwick’s “Jane Austen and the Masturbating Girl,” James Bond films, the architecture of the Bonaventure Hotel, digital texts and video games. The course consists of lecture-discussions and
collective work in small theory groups. Attendance in all class sessions is required: students who miss a class will write a paper analyzing the issues and texts discussed in that session. There will be three (3) major projects: two analytical papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester.
Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG411Y  Legacies of Empire: The Curious Case of Sherlock Holmes
6780  MWF  11:30AM-12:25PM  North,Stephen M

One of the most enduring legacies of what a recent BBC series called Britain’s “Age of Empire” has turned out to be—however curiously—the fictional detective created by Sir Arthur Conan Doyle, Sherlock Holmes. Our object in this course will be to examine this phenomenon: account for the figure’s initial emergence; trace the sorts of functions it served in its own culture; and to explore what its subsequent manifestations have to say about both the society from which it emerged, and those into which it has been (however altered) welcomed—including, most notably, our own. To these ends, we will read much of the Doyle canon (from the 1887 A Study in Scarlet on through selected stories from the 1920’s); a range of scholarly work (e.g., Ronald Thomas, Detective Fiction and the Rise of Forensic Science; Keep and Randall, Addiction, Empire and Narrative in Arthur Conan Doyle’s The Sign of Four); and later variations on the Holmes character (e.g., the current BBC series Sherlock). Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG413  The Gilded Ages
7623  TTH  05:45PM-07:05PM  Valentis,Mary B

Mark Twain coined the term the “Gilded Age” to identify a period between 1870 and 1910 when American success commandeered by the robber barons “gilded” over significant social and economic problems and injustices. That time period produced artists and writers who exposed and chronicled the lifestyles, snobbery and ruthlessness of the super rich and the lives and struggles of the economically less fortunate.

There is ample evidence to characterize present day American and/or global society as a second gilded age. Thomas Piketty’s analysis, Capital, describes the current state of economic affairs as extreme inequality and staggering concentrations of wealth among the few while the many struggle to survive. The robber barons (the so-called 1 percent) of today sport hedge fund casual, build mansions in the Hamptons, and own private jets.

Using Piketty as its theoretical springboard, this course looks at and compares the literary/cinematic, social, economic, and aesthetic productions and conditions of both “Gilded Ages.” Edith Wharton, Henry James, and Theodore Dresier will represent the first gilded age. The novels of the second gilded age will include Eugenides’ The Marriage Plot, The American Heiress, Snobs by Julian Fellows and Woody Allen’s Matchpoint and Blue Jasmin, films based on Dreiser’s An American Tragedy and Williams’ A Streetcar Named Desire. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG416Y  Women’s Studies: Queer Poetry and Politics
9982  TTH  11:45AM-01:05PM  Keenanaghan,Eric C

A tenuous relationship exists between poetry and politics—whether “politics” is understood to signify activism attempting to transform the world or an imagining about what the world should be. Most poets understand that poetry cannot actually make anything “happen.” However, they do believe that their art has political value insofar as it might alter resistant readers’ consciousness and cultivate new understandings and worldviews. Poetry also can reinforce the commitments of politically likeminded audiences. Even when such a generic understanding of poetry’s “political” viability is accepted, the question of the relationship between poetic representation and political representation remains. Must what happens on the page, in language and form, strive to intercede in the workings of representational politics in order to change Americans’ lives? For LGBT and queer poets the issue is vexed even further by the fact that representation itself is problematic for sexual and gender minorities, not only in political life but also in our personal lives and in other dimensions of our public lives, too, since being “out” as an LGBT subject necessitates a degree of self-representation (and exposition, sometimes explanation, of such self-representation). Readers oftentimes misconstrue poetry, generically, as a self-expressive art form, and thus compel queer writers to identify themselves as LGBT. How visible should a queer poet be
as a queer person in her poetry? That question is problematized when we consider the fact that poetry need not be personal, so there is no reason for the poet to be present behind her words or to be made visible through them. How could such formally experimental poetry purport to be political, in either a strong or a loose sense? How can it represent the “community” if the poet herself is not a visible member of it? But consider the fact that such “community” doesn’t actually exist, at least in the transhistorical and singular sense. Instead, queer communities—in the plural—exist now, and they have been historically variable. Similarly, the nature of sexual and gender identities have changed over time. Even what reads as “queer” now is up for debate. Not only does the rubric “queer” denote lesbian, gay, bisexual, and transgender and transsexual, but it also includes intersexed, transitioning, genderqueer, seropositive and PLWA, even allied and perceived-as-queer (i.e., perceived-as-sexually or gendered non-normative). The term even can signify an individual or a practice’s refusal or deconstruction of any specific gender or sexual category. All of these complicating factors inflect what we might understand as the “politics” of “queer” poetry. A study of the history of the genre, then, offers an opportunity to investigate the problematic and fraught boundaries of politics and the personal, politics and language, activism and literature, identification (or disidentification) and writing.

This course will examine such issues through a study of queer poetry authored in the United States in the years preceding the 1969 Stonewall riots (the event often thought to initiate an LGBT-identified politics in this country) until the present. We will read individual poems, single-author collections, anthologies, primary historical documents (activist newspapers, broadsides, manifestos), and online magazines in light of their historical context. A few queer theory texts on the politics of literary representation will help give us a conceptual language for our discussion. How do these poetries and poets respond to the changing climate of U.S. queer politics over nearly half a century? How do experimental queer poetries unexpectedly read as “political,” or challenging of social and political norms? How do propagandistic poetries by queer activists read as unexpectedly “experimental,” or challenging of language and cultural norms? How might those works have read differently in their respective historical moments than they read today? Our study will be divided into three units. First, we will examine experimental poetries prior to Stonewall (c.1960-1969) and the experimental and activist poetries that emerged afterward during Gay liberation (1969-c.1980). Then, in our second unit, we will study the dawning of a “queerer” moment in LGBT coalitional politics, and the concomitant changes in queer poetry, at the height of the HIV/AIDS crisis (1981-1995). The final unit will examine the more recent emergence of an even “queerer”—some even have said, “post-gay”—politics (c.1995-present). Our new epoch of “tolerance,” “representation,” and “equality,” is reflected by, in part, the passage of marriage equality laws in several states and the repeal of such federal legislation as the Defense of Marriage Act and Don’t Ask, Don’t Tell, as well as the Supreme Court’s reversal of its earlier Bowers v. Hardwick ruling (1986) in Lawrence v. Texas (2003). But much queer poetry produced in the last twenty years continues to buck against the system and heteronormative ideologies and sensibilities, and thus suggests that now is not the time to settle for either political or artistic complacency.

Historical texts might include: Vicki Eaklor, Queer America (New Press); and Michael Bronski, A Queer History of the United States (Beacon). Pre-Stonewall and Gay Liberations era poetries might include: Robert Duncan, Allen Ginsberg, Muriel Rukuskeyer, James Merrill, Frank O’Hara, Stephen Jonas, Jack Spicer, Ronald Johnson, Jack Sharpless, John Wiensers, Diane di Prima, John Giorno, Adrienne Rich, Audre Lorde, Judy Grahn, Pat Parker, Martha Shelley. AIDS crisis-era poetries might include: Gloria Anzaldúa, Mark Doty, Thom Gunn, Timothy Liu, Tim Dlugos, Leland Hickman, Eileen Myles, Essex Hemphill, Dennis Cooper, Diamanda Galás. Contemporary queer poetries might include: kari edwards, Reginald Shepherd, Brian Teare, Julian Tamamantez Brolaski, Erica Kaufman, Renee Gladman, Cedar Sigo, CA Conrad, Wayne Koestenbaum, Dodie Bellamy, Kazim Ali, Etel Adnan. [Note: Texts and authors are subject to change for the finalized syllabus, and not all possibilities listed here will be assigned].

Requirements: Class participation and attendance (only 4 absences permitted); class leader presentation (10 minutes; oral discourse assignment to set up our discussion of one of the assigned readings for the day); diagnostic essay for practice analyzing a poem (2-3 pages); midterm essay (5-6 pages); final paper (12-15 pages; researched with 6-10 sources, developed in stages, and workshopped in last weeks of the semester). Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG416Y Medieval Sexualities [Cross Listed with A Wss 416Y]
9983 TTH 02:45PM-04:05PM Scheck,Helene E

There is much to be gained by looking back at prior ages to get a better sense of our own. This course will focus on pre-modern sexualities as a way to gain perspective on or de-naturalize present perceptions of sexuality and will offer a variety of ways to think about and through gender and sexuality in relation to power, knowledge, and becoming in the period known as the Middle Ages (500-1500 CE). By reevaluating
structures that have become naturalized and all but invisible, the course seeks to dismantle stereotypes about gender and sexuality—then and now. We'll consider same-sex as well as “straight” relations in the Middle Ages; the modern categories of homo- and hetero-sexuality; virginity as a viable and active social category; prostitution, marriage, and their roles in establishing/maintaining social order; as well as taking up the question of categorization itself and larger questions about sexuality and identity in the Middle Ages. To do all of this, we will be reading some historical texts, but also ecclesiastical and literary texts, including romances, that engage in gender-bending in some way or idealize certain notions of masculinity and femininity (including the Lays of Marie de France, some tales by Geoffrey Chaucer, and the French romance *Silence*). On a more abstract level, we will ponder such questions as what is perceived to be natural and why; how our current normalized and normative structures came to be; or, failing that, how practices, events, and perceptions coalesce into norms and identities; and how an awareness of those processes affects our understanding of ourselves and our culture as well as that of medieval Europe.

Students should come away from the course with a heightened awareness of and appreciation for the complexities of sexuality then and now and for the vibrant and often misunderstood and undervalued age we describe as “middle” (as a period in between, on its way to something, not fully its own). In keeping with expectations for a senior-level English course, students will demonstrate an advanced level of critical engagement with the course texts and theoretical concepts. Since this course fills the oral discourse requirement as well, students will also develop and improve communication and presentation skills, particularly the ability to state an argument clearly and persuasively and to share ideas effectively. Assignments, therefore, include regular thoughtful but informal writing in the form of a journal or discussion board, one short paper, a seminar paper, and two presentations. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG450Y Writing About Love And Loss
9986 MW 05:45PM-07:05PM Berman, Jeffrey

In this course we will focus on how writers use language to convey love and loss and the ways in which they seek consolation and hope through religion, nature, art, deeds, or memory. We will explore different kinds of love—love of God, family or friends, romantic partner, or self; we will also explore different kinds of loss—loss of religious faith, family or friends, romantic partner, health, or self-respect. Plan on writing an essay each week: the minimum writing requirement is forty pages, typed, double-spaced. In addition, you’ll write a weekly diary entry exploring your feelings about the course. I will not grade you on the content of your essays or on the degree of self-disclosure but only on the quality of your writing. We’ll run the course as a writing workshop: expect to bring 26 copies of your essay about once every three weeks. Please note that this will be an emotionally charged course, and there may be times when some of us cry in class. How can one not cry when confronting the loss of a loved one? Tears indicate that we are responding emotionally as well as intellectually to loss; tears are usually a more accurate reflection of how we feel than are words. I’ll try not to make the course morbid or depressing—indeed, I believe there will be more smiles than tears in the course. The only requirement for the course is empathy: the ability to listen respectfully and nonjudgmentally to your classmates’ writings. The class will not be a “support group,” but we will be supportive of each other’s writing. Our aim is to write about the most important people in our lives while at the same time improving the quality of our writing. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG499 Thesis Seminar II [Permission of Instructor]
4342 Arranged Murakami, Ineke

Continuation and completion of thesis begun in A ENG 498. The thesis will be reviewed and evaluated by an honors committee. Prerequisite(s): permission of instructor.