

Spring 2019

English Undergraduate Courses

Updated: 11/08/2018

AENG102Z Introduction to Creative Writing

1655	TTH	10:15AM-11:35AM	Crews, James
7017	TTH	02:45PM-04:05PM	Crews, James

In this course, we will focus on issues of voice, subject matter, narration, and how the ordinary experiences of everyday life (of anyone's life) can become the basis for literature that moves and unsettles readers. We'll explore writing that comes from "real life," with a focus on poetry, short stories and memoirs (like Cheryl Strayed's *Wild*) that are relatable to a wider audience. Challenging expectations of what makes for "literature," students will craft short stories, essays, and poems of their own, using the pieces we discuss in class as jumping off points, and drawing on their own experiences to shape the writing. Throughout the semester, students will work together in smaller group-workshops to offer advice and direction to one another based upon what they have learned. Prerequisite(s): open to freshmen, sophomores, and Creative Writing minors only.

AENG102Z Introduction to Creative Writing

1656	TTH	08:45AM-10:05AM	Lyons, Greg
3632	MWF	11:30AM-12:25PM	Madore, Steve
5353	MWF	11:30AM-12:25PM	Urschel, Janna
5918	MWF	09:20AM-10:15AM	Madore, Steve
7018	MWF	10:25AM-11:20AM	Keller, Joshua
8579	MW	02:45PM-04:05PM	Schutter, Yolande
8580	TTH	05:45PM-07:05PM	Tankersley, Brandon

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Only one version of A ENG 102Z may be taken for credit. Prerequisite(s): open to freshmen, sophomores, and Creative Writing minors only.

AENG102Z Introduction to Creative Writing

5353	MWF	11:30AM-12:25PM	Urschel, Janna
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In this course, you will engage in the discussion and practice of key elements of the craft of writing in the genres of poetry and short fiction. We will read from a variety of published works in both genres, from the canonical to the experimental, in order to analyze these techniques at work. We will be looking especially at the work of contemporary writers who will be coming to campus as part of the New York State Writers Institute visiting speakers series and of published creative writers among the university faculty and staff. Through practicing the arts of noticing and of playing, these explorations of craft will culminate in your creation of several new works in each genre. Students will engage in active learning through discussions, craft exercises, and workshops, with the goal of gaining additional command of your own creative process and consciousness of yourself as a writer. Prerequisite(s): open to freshmen, sophomores, and Creative Writing minors only.

AENG110Z Writing & Critical Inquiry in the Humanities

6832	TTH	08:45AM-10:05AM	Hofmann, Alice
6833	MWF	01:40PM-02:35PM	Jamaly, Pooya
6834	MWF	11:30AM-12:25PM	Amrozowicz, Michael
6835	MWF	12:35PM-01:30PM	Amiana, Natalia
6836	MWF	09:20AM-10:15AM	Frulla, Elaina
6837	TTH	10:15AM-11:35AM	Hofmann, Alice
6838	MWF	10:25AM-11:20AM	Brennan, Nicholas
7546	MWF	09:20AM-10:15AM	Coller-Takahashi, Rumi
7547	TTH	08:45AM-10:05AM	Martin, Luke
7839	MWF	10:25AM-11:20AM	Amiana, Natalia

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.

AENG121 Reading Literature

1657 MWF 12:35PM-01:30PM Peterson-McCann, Audrey

Reading Creatures: Monsters, Animals, and Talking Plants

Reading fiction is one way to learn about people, but what happens when we read in search of the things and beings who are not classified as human? How can we analyze and interpret fictional monsters, aliens, ghosts, cyborgs, animals, plants, and various objects? This course will survey a wide range of genres and historical periods to learn how nonhumans function within various fictions. Besides reading folktales from around the globe, additional authors for the course may include Marie de France, Bram Stoker, Lewis Carroll, Sarah Orne Jewett, Edgar Allan Poe, and Ursula Le Guin. This course will require completion of at least one essay and a final project. This course fulfills the Humanities General Education requirement and is recommended for first and second year non-English majors.

AENG121 Reading Literature

1658 TTH 10:15AM-11:35AM Waite, Kasey

Gothic Reincarnation: The Gothic Narrative throughout Time.

In the course, we will consider how our past is/has always been haunted by something more than ghosts, but no less intangible. By looking at how the Gothic genre has developed from its inception in Horace Waldpole's *The Castle of Otranto* (1764) to Maggie Stiefvater's neo-gothic iteration *The Raven Boys* (2016), these "ghost" stories have consistently commented on the political and social concerns of their day. Therefore, throughout this course we will examine texts from both America and England over the span of the last two hundred years to analyze how Gothic narratives portray their deeply political and societal anxieties about their respective times. Authors may include, Ann Radcliffe, Edgar Allan Poe, Emily Brontë, Oscar Wilde, Shirley Jackson and others. As we read a variety of short stories, novels and a play, we will ask questions like – what makes a Gothic text? What function does the Gothic play in nation building? How does the Gothic develop differently in different settings? What role do the senses play in determining reality? Etc. Assignments may include short critical analyses as well as a final paper, and weekly discussion posts. Recommended for first and second year non-English majors. This class meets the all the requirements for the General Humanities learning objective.

AENG121 Reading Literature

1659 TTH 08:45AM-10:05AM Pae, Eugene

Reading Literature: Literary Representations of Slavery. What does it mean to “get over” slavery, and is such task feasible? This course surveys various genres of literature from different historical periods that portray Transatlantic Slave Trade and American Slavery. Literary representations of slavery will be a lens through which we observe, analyze and critique historical moments of American society. Starting with Thomas Jefferson’s *Notes on the State of Virginia*, we will read (or listen to) African Spirituals, Slave Sorrow Songs, poetry, speech and slave narratives by writers such as Phillis Wheatley, Sojourner Truth, Harriet Jacobs and Frederick Douglass. We will compare the oral vernacular tradition and written narratives about slavery and abolition, thereby tracing classic dichotomies of Western cultural thoughts imprinted on oral/literary production. Toni Morrison’s *Beloved* will lead our discussion into the neo-slave narrative genre that interprets ongoing trauma of the slave past as bearing significant impact on contemporary American political economy. Themes of (re)memory, trauma, history and melancholic historicism will remain central in our discussion while we observe contemporary African American writers’ commitment to excavate and centralize the slave past in American literary scholarship. With Colson Whitehead’s *The Underground Railroad*, we will conclude our discussion of the value of establishing affective ties to the slave past. The course will end by exploring cinematic representations of slavery through two films, Quentin Tarantino’s *Django Unchained* and Steve McQueen’s *12 Years a Slave*. The coursework may include weekly discussion posts, occasional quizzes, two short papers and an exam. Recommended for first and second year non-English majors. **This class fulfills General Education requirements for Humanities.**

AENG144 Reading Shakespeare

1660 MWF 10:25AM-11:20AM Richards, Jonah

William Shakespeare is arguably the greatest and most influential writer of the English language. As modern English speakers, you all share a common language with Shakespeare and have been influenced by his use of language and ideas. In this course, we will examine Shakespeare’s influence upon us through the critical reading of four of his plays. We will start by learning about Shakespeare’s biography and the Renaissance England where he lived and wrote his plays. We will also study the blank verse, rhymed verse and prose that he wrote his plays in. You will then learn about how Shakespeare’s plays are divided into the four genres of the comedies, the tragedies, the histories and the romances. We will examine the differences and similarities between the genres, and how Shakespeare’s wrote his plays within the structures of these genres. We will read and discuss *Measure for Measure*, *Coriolanus*, *King John*, and *The Tempest*. Since Shakespeare wrote his plays to be performed on a stage, we will discuss the medium of theater and watch clips of performances of the plays. Lastly, we will examine how Shakespeare examined critical social, political, and cultural issues like family structure, gender, race, and kingship. General coursework will consist of interactive lectures, in-class exercises, tests, writing assignments, and final exam. By the end of this course, you will leave not only with an understanding of some of Shakespeare’s plays, but also why they continue to be relevant to us today. This course is open to any first and second year non-major students with or without any previous knowledge of Shakespeare.

AENG205Z Introduction to Writing in English Studies

3676 MWF 09:20AM-10:15AM Hanifan, Jill E

3684 MWF 11:30AM-12:25PM Hanifan, Jill E

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. Must be completed with a grade of C or better to register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z Introduction to Writing in English Studies

3955 MW 02:45PM-04:05PM Wilder, Laura A

This course is an 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.

In this section we will investigate the writing practices of literary scholars in order to practice them in projects exploring a diverse sampling of American short stories, poems, plays, and films. Our focus will be on strategies for: developing paper topics, informing an argument with close re-reading and literary theory, revising, editing, and giving and using feedback on works-in-progress. Required of all English majors. Must be completed with a grade of C or better to register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z Introduction to Writing in English Studies

7496 MWF 10:25AM-11:20AM Frulla, Elaina

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. Must be completed with a grade of C or better to register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z Introduction to Writing in English Studies

7840 TTH 05:45PM-07:05PM Thyssen, Christina

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. Must be completed with a grade of C or better to register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG210 Introduction to English Studies

1661 MW 02:45PM-04:05PM Kuiken, Kir A

In this introduction to literary study and critical methods, we will discuss the ways in which a work of literature can generate multiple critical readings, as well as questions about the viability of those readings. We will explore basic questions that govern the task of interpretation, focusing jointly on "literary" and "critical" works. We will also consider under what circumstances this distinction (between purely "primary" texts and "secondary" critical texts) becomes difficult to sustain. In this class, we will consider works of fiction, critical commentary on those works, as well as works of criticism that consider the limits and scope of literary study. Since the course is conceived as a seminar, class discussion will be very important (see "Participation" below). Students are required to write short papers, and a final essay that integrates secondary criticism into a sustained interpretation of a literary text. Required of all English majors. Must be completed with a grade of C or better to register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG210 Introduction to English Studies

1662 TTH 11:45AM-01:05PM Stasi, Paul

In this course we will analyze various means of literary representation – poetry, prose, drama – and think about what kinds of assumptions are embedded within these forms. We will then examine the different methodologies through which we can analyze these literary artifacts. Our goal will be to reflect upon the process of reading and interpretation itself, examining the complicated relationship between text and analysis and exploring some of the critical conversations this relationship has engendered. We

will simultaneously attend to the ways all of acts of reading are *interested*—which is to say they can never be objective—and yet the way they must nevertheless strive to describe the literary object faithfully. Required of all English majors. A grade of C or higher is required in order to register for most 400 level courses in English. Prerequisite(s): open to declared and intended English majors only.

AENG210 Introduction to English Studies

1663 TTH 10:15AM-11:35AM Valentis, Mary B

“Theory” has revolutionized literary studies over the past three decades, changing how we read and what we read in “English” studies. Some 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. Others contend that theory has destroyed English and undermined centuries of “truths” and great books. The theory debate has ripped apart departments, caused traditionalists to leave the profession, and factionalized English studies into armed camps. Yet as theory has been absorbed, incorporated into the discipline, disciplinary boundaries started to fade, new areas of study have emerged. English students are reading and incorporating technology, science, cyberculture, postmodern culture, film, architecture, media, philosophy, and psychology into their papers and projects. Professors are analyzing the Phish phenomenon along with the philosophy of Nietzsche or 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 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: students will learn what it is, how to do it, and how to recognize the various schools and figures within the contemporary debate. Classes will consist of lecture, discussion, theory group work, and oral presentations. We will read theory, films, traditional texts, architecture, climate, new media, music, and culture in general. Reading will include Jonathan Culler’s short introduction to theory; Terry Eagleton’s *An Introduction to Literary Theory (Revised)* to map out ways of reading, questions of identity and identification, and survey the major theorists of our time. *Postmodern Culture* will move us into the areas of visual, aural, and material culture, and take up the central issue of representation. We will view and discuss such films as *Adaptation*, *Steve Jobs*, and *Irrational Man* to illustrate postmodernism. Required of all English majors. A grade of C or higher is required in order to register for most 400 level courses in English. Prerequisite(s): open to declared and intended English majors only.

AENG222 World Literature

3633 TTh 02:45PM-04:05PM Joh, Eunai

Introduction to classics of world literature exploring national, historical and linguistic boundaries. Texts chosen will introduce students to literary traditions and provide a foundation for English literary studies.

AENG223 Short Story

5042 TTH 10:15AM-11:35AM Anicca, Skye

The short story cycle is a flexible, provisional form that privileges multiplicity, fragmentation, and ambiguity. This course explores this innovative form of fiction and offers an important opportunity to bridge the gap between understanding short stories and longer narratives such as the novella and novel. We will study outstanding book-length examples of the short story cycle by Karen Russell, Sandra Cisneros, and Tim O’Brien, as well as excerpts from cycles by other modern and contemporary authors such as Louise Erdrich, Jennifer Egan, Sherwood Anderson, and Gloria Naylor. Critical readings will accompany the primary literature. We will shift focus between the individual story and the whole, grappling with the goals and techniques of the short story form as well as the driving intellectual and

cultural forces influencing the genre of assemblage (the cycle). Assignments include critical essays, reading responses, student facilitation, and the option for a hybrid critical/creative final project.

AENG224 Satire

8586 MWF 10:25AM-11:20AM Amrozowicz, Michael

Exploration of the mode of satire: the view of the human estate which informs it and the characteristic actions and images by which this view is realized in prose fiction, drama and poetry and in the visual arts. Studies Roman, medieval, 17th and 18th century, modern and contemporary works.

AENG226 Focus on a Literary Theme, Form, or Mode: Bible as Literature

9643 TTH 10:15AM-11:35AM Roberts, Wendy R

The Bible is the bestselling book of the year, every year, in the United States. Whether you are an English major or a science major, the Bible is relevant to you because it has had a major role in both forming your discipline and sometimes acting as its antagonist. Its language, images, and stories are infused within the history and culture of the United States, and in literature in English more broadly. This class gives you the opportunity to become more fluent in one of the major cultural cornerstones of Western history. We will read the Bible as a piece of English literature rather than as a religious guide. Students will become acquainted with the many literary forms that make up the Bible, discuss the characters, literary devices, rhetorical strategies, and the like, and discover the rich complexity of a book that seems to continually offer up new meanings and interpretations. While we will not have time to read the entire Bible, students will read portions of both the Old and New Testaments as well as scholarly supplements to the material. Assessments: classroom tasks, mid-term and final exams, and two short papers.

AENG240Z American Experiences (Formerly "Rewriting America" and "Growing up in America.")

8588 MWF 01:40PM-02:35PM Delmagori, Steve

This class is designed as an introduction to literary study, including literary form, concepts, and content. Through a close reading of a primary text – Ralph Ellison’s *Invisible Man* – and various kinds of secondary material – including poetry, academic articles, critical theory, and speeches – students will closely read and analyze these texts with the intention of enhancing their critical thinking, reading, and writing skills. This course will also cover racism and other forms of inequality from the Civil War-era to the present. Our American Experience will be that of the oppressed and racialized subject. Students will participate by keeping up with course readings, maintaining a writing log, and writing two longer essays. Students will also be expected to participate daily through discussion, quizzes, short writing exercises and the like. Note: Only one version of AEng 240/T/V/Z may be taken for credit.

AENG240Z American Experiences (Formerly "Rewriting America" and "Growing up in America.")

8589 TTH 08:45AM-10:05AM Nadler, Benjamin

Literature of Homes and Housing

In this course, we will approach the story of America as a story of homes and housing—of who is able to live where. The topic of homes and housing encompasses many of the core issues of American experience, both historically and in the 21st century. We will look at settler colonialism, immigration and migration, and segregation and redlining. We will look at “urban renewal” and the development (and abandonment) of public housing. We will look at contemporary issues, such as gentrification, homelessness, and the effects of climate change.

We will explore these issues through fiction by writers such as James Baldwin, Leslie Marmon Silko, Tommy Orange, Ha Jin, ZZ Packer, Raymond Carver, and Will Eisner, as well as through nonfiction by urbanists and journalists such as Jane Jacobs, Ta-Nehisi Coates, and Isabel Wilkerson. Students will also explore issues of homes and housing through their own writing, as they investigate the world around them.

AENG240Z American Experiences (Formerly "Rewriting America" and "Growing up in America.")
8590 MWF 09:20AM-10:15AM Delmagori, Steve

This class is designed as an introduction to literary study, including literary form, concepts, and content. Through a close reading of a primary text – Ralph Ellison’s *Invisible Man* – and various kinds of secondary material – including poetry, academic articles, critical theory, and speeches – students will closely read and analyze these texts with the intention of enhancing their critical thinking, reading, and writing skills. This course will also cover racism and other forms of inequality from the Civil War-era to the present. Our American Experience will be that of the oppressed and racialized subject. Students will participate by keeping up with course readings, maintaining a writing log, and writing two longer essays. Students will also be expected to participate daily through discussion, quizzes, short writing exercises and the like. Note: Only one version of AEng 240/T/V/Z may be taken for credit.

AENG240Z American Experiences (Formerly "Rewriting America" and "Growing up in America.")
8591 MWF 12:35PM-01:30PM Manzoor, Nazia

American Experiences: Home and the World

Can literature help us rethink America's relationship with immigration and citizenship? What are some the ways in which fictional accounts of home, space, and placelessness help us reimagine America and its connection to the world? Through selected literary texts, the course will attempt to explore the ways in which class, nation, and race reify and reconstitute the concept of America. Authors and writers under consideration include Mohsin Hamid, Anita Desai, Bapsi Sidwah, Jamaica Kinkaid and Jhumpa Lahiri. Coursework may include short responses, critical papers, quizzes and in-class presentations.

AENG240Z American Experiences (Formerly "Rewriting America" and "Growing up in America.")
8592 MW 04:15PM-05:35PM Koch, E.C.

The Literature of September Eleventh

This class will explore the valence surrounding September 11th, an event that has conditioned much of America’s twenty-first century experience. By grounding ourselves in a specific historical moment, we will be able to investigate the cultural, political, and literary effects of 9/11 and then identify how those effects circle back to inform our understanding of America. Students can look forward to reading fiction, non-fiction, and philosophy, also to engaging these texts in writing over the duration of the semester. Questions that will frame our discussions include: What does it mean to say that we’re *post-9/11*? Why did 9/11 lead critics to claim the so-called *death of irony*? Who gets to decide what 9/11 *means*?

AENG242 Science Fiction
5043 TTh 11:45AM-01:05PM Scheufler, Caitlin

The development of science fiction and the issues raised by it. Authors include such writers as Asimov, Clarke, Heinlein, Huxley, and LeGuin.

AENG243 Literature & Film: Cities in Cinema: The Political Imaginary
5659 TTH 04:15PM-05:35PM Cohen, Thomas D

This class will explore select ways in which “the city” has been represented in classical (analog) and recent (digital) cinema as a means of interrogating how and whether the concept of the “polis” has migrated into the new public space of the screen (and a multiplicity of screens). Since the Aristotelian definition of polis defined the political status of man (Anthropos), the question passes not only to the organization of society and its relation to the image (and cinema), nor the redefinition of “the political” in an era of digital totalization (and totalitarianisms), but the relation of cinema to what is today called, rightly or otherwise, “the Anthropocene” present. Students will prepare individual films and scenes for discussion, together with supplementary critical essays, and an occasional short story (Poe, Melville). The course will focus on developing interpretive skills and the application of these to image culture in students’ work. Special attention will be given to works by Lang, Hitchcock, Padilha, Fellini, Spielberg, Scott, Polanski, with additional attention to the Asian megalopolis as cinematic labyrinth. Critical articles

will be made available to accompany specific film assignments. As we will trace this history into some of its manifestations into the digital present and the era of climate chaos and extinction prospects, we will cover work ranging from mockumentaries through scifi/clifi, to track how the telepolis has altered memory, representation, and the “Anthropocene’s” interdependence with screens, perceptual programs, digital culture and A.I.

AENG243 Literature and Film: The Essay Form in Text and Film

7601 TTH 01:15PM-02:35PM Brooks, Andrew

“The Essay Form in Text and Film”: This course will explore the essayistic mode in writing and film. The essay form often lacks the aesthetic pleasures of more lyrical and narrative driven forms. However, together we will learn how to read the essayistic mode as an interaction between personal experience and public values and norms. We will examine the essayistic as a mode of resistance, as a mode of future philosophy, and as a mode of critical expression. We will initially trace the essay form in literature from two lines, Montaigne (Europe) and Shōnagon (Japan), however, most of our readings come out of the 20th and 21st centuries. Regarding the films, we will begin with a historical overview— from DzigaVertov and D. W. Griffith, through the Left Bank auteurs, to the proliferation of the cinematic essay around the world. The last third of the semester, we will approach the essay form through an examination of a specific historical event. We will vote on said event on the first day of class, possible choices could include: Argentinean revolutionary politics, Western exploitation of Africa, Israeli–Palestinian conflict, etc. Readings will include an anthology of essays on essay form and essay film, and a number of articles that contextualize the films. Assignments will consist of weekly informal analytic posts, one presentation/facilitation, and two formal essays. Viewing sessions in addition to regular classes may be required.

AENG243 Literature and Film: Art of Longing and Melancholy

8593 TTH 08:45AM-10:05AM Cosentino, Nikki

For this section of AENG 243, our primary focuses will reside in the emotions attached to/governed by/vulnerable to Longing and Melancholy. As a class, we will work to establish what these terms mean independently and when read in tandem. Ultimately, the literature that we will read and the films that we will watch will provide for us the foundation upon which to build arguments and analyses about how seemingly unsavory emotions like longing and melancholy become their own forms of celebrated artistic visions, movements, and practices.

This course is also designed to focus on a very common theme in literature: love. Inspired by Roland Barthes’s understanding of “love” in *A Lover’s Discourse: Fragments*, we will talk about how the concept of “waiting” is ever-present in love. It is the act of waiting that lends itself to various “scenes” and “acts” that provide for us the most genuine facets of what is so often minimized to a four-letter word. While students will focus chiefly on the act of waiting as an offset—or, condition—of love, they will also attend to the many ways melancholy and melancholic reflection narrate the difficulties of two people sharing the same space. Among these modes of melancholy are hiddenness, shame, confusion, sacrifice, boredom, and insecurity. Locating and understanding instances of melancholy, nostalgia, and waiting will provide students with a deeper comprehension of authors’ narratological decisions as well as directors’ artistic interventions.

This course is designed as a conference-style course, which means that class meetings are heavily rooted in discussion of shared materials. While the course is not writing intensive, students will produce one formally written assignment and perform short, informal writing assignments—creative, critical, and reactionary—throughout the semester. Disclaimer: Please be aware that this course will deal with mature subject matter, both in literature and in film. We will read/watch/discuss overt and discrete/ implied sexual content throughout the semester.

AENG261 American Literary Traditions

3768 MWF 10:25AM-11:20AM Collier-Takahashi, Rumi

Representative works from the Colonial 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.

AENG261 American Literary Traditions

7600 TTH 01:15PM-02:35PM Roberts, Wendy R

This course serves as a foundation for English majors, as well as any students that would like to have a better sense of how American literatures and cultures came to be what they are today. Students will encounter concepts and practices that many Americans take as givens (including the idea that there is a unified something called American literature) and discover how they are much more layered and complicated up close. How better to understand where and who you are today as a reader, writer, and student in the United States than by attending to works by those who have grappled with similar questions and, in doing so, helped set the stage for the questions and answers that you take as possible or impossible today? The course will cover a broad swath of literary forms and periods—from the writings and oral traditions of the earliest peoples, to the multiple documented “discoveries” of the Americas, to diverse manuscript and printed writings of the British colonies, to literature written in service of a newly formed United States, to utopian and communal imaginings, to nation altering slave narratives, to the everyday triumphs and tragedies of realist fiction, to the breakdown and hope of modernist aesthetics. We will pay attention to the many literary forms activists took up, from the earliest inklings of revolution through the modern period, to demand that liberty belong to every American, while we also examine the changing meanings and uses of the very concepts of liberty and American. If you want to have a sense of how American literature and culture has changed over time in order to engage the present with a deeper sense of how history inhabits each moment, this course welcomes you to participate.

AENG270 Living Literature: Challenges in the 21st Century

6552 TTH 11:45AM-01:05PM Searle, James

Reading Elegies

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.

AENG271 Literature & Globalization: Challenges in the 21st Century

6553 MW 04:15PM-05:35PM Jamaly, Pooya

What is globalization, and while we're at it, what is literature? The former a mere buzzword of the 1990s, isolating a single phenomenon, and the latter a collection of imaginative, fictional works? Perhaps there is more to both than meets the eye? What do we talk about when we talk about literatures of globalization on the one hand, and the globalization of/in literature on the other? What's the relationship between the two? What's metonymy? neoliberalism? allegory? CDO? narrative? Would it be possible at all to cognitively map globalization? What would such a process entail? To what degree may literature (prose, drama, poetry), in mapping our place in the world, be said to represent our imaginary relationship to the real conditions of our existence? In this course, we will not only try to answer these questions, but will find ourselves likely to wonder whether globalization is perhaps not best grasped by examining its various levels: namely, economic, technological, environmental, political, cultural, and social. Our goal will be to interrogate these dimensions and to explore the ways in which they find literary expression, or, alternatively, mask their traces. Authors may include: Joseph Conrad, James Joyce, Ama Ata Aidoo, E. M. Forster, Arundhati Roy, Leslie Marmon Silko, Don DeLillo, Chinua Achebe, Isabel Allende, Jhumpa Lahiri, Junot Díaz, Bessie Head, Orhan Pamuk, Gabriel García Márquez.

AENG272 Media, Technology & Culture: Challenges in the 21st Century

6554 TTH 10:15AM-11:35AM Martin, Luke

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.

AENG272 Media, Technology & Culture: Challenges in the 21st Century

6555 MWF 12:35PM-01:30PM Osborne, James

7019 MWF 10:25AM-11:20AM Osborne, James

Film in the Twenty-first Century: New Days for an “Old” Medium. This course will examine the ways in which American and international filmmakers confront the challenges and exigencies of our century. From digital cinema to the culture of the blockbuster, from the neighborhood multiplex to Amazon and Netflix, from highly complex cinematic technology to filmmaking-with-an-iPhone, from Spielberg and Scorsese to Bigelow and Iñárritu, we will explore, define, and expand upon the nature of contemporary movies and moviemaking. The first third of the course will be dedicated to reading, watching, and discussing significant texts in film and media that, either directly or indirectly, provide us with a foundation for exploring cinema’s new age. The second third will allow us to proceed to the interrogation of specific texts that exemplify this era. The final third will consist of discussions, workshops, and presentations that synthesize the knowledge we have gained. Readings will be drawn from the works of writers such as Roland Barthes, Walter Benjamin, Richard Dyer, Molly Haskell, Christian Metz, Marshall McLuhan, Laura Mulvey, Vivian Sobchack, and Linda Williams. Films studied will be drawn from the works of directors such as Paul Thomas Anderson, Kathryn Bigelow, Joel and Ethan Cohen, Ava DuVernay, Alejandro González Iñárritu, Patty Jenkins, Christopher Nolan, Jordan Peele, Martin Scorsese, Stephen Spielberg, and the Wakowski siblings. Student-developed writing will include a number of response and reaction papers on the various essays and films studied, 2-3 medium-length essays on the same material, and a final paper related to a student presentation on a specific film, filmmaker, writer-on-film, or other film-related topic.

AENG292 British Literary Traditions II: The Restoration through the Modern Period

6699 TTH 04:15PM-05:35PM Tankersley, Brandon

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.

AENG295 Classics of Western Literature

3635 TTH 10:15AM-11:35AM Kuiken, Vesna

9656 TTH 01:15PM-02:35PM Kuiken, Vesna

The course examines a number of texts in the past 25 centuries, from different countries, cultures, traditions, and languages. The course’s global reach—albeit strictly within the Western hemisphere—explores the ways in which the West has represented journeying away from one’s own world as the terror, but also the promise, of a new worldview. We travel far and wide: from Odysseus’s uncanny homecoming and Medea’s feminist self-banishment from Greece, to St. Augustine’s spiritual wanderings through the Roman Empire; from Dante’s descent into Italy’s political underworld, Defoe’s British colonialism, to Montaigne’s comparison of Brazilian cannibals with Christian missionaries; and from the roamings of Gogol’s confused apparatchik through Tsarist Russia, to Kafka’s anti-humanist estrangement of Gregor from his middle-class family in Modernist Prague. But even with such a large historical and geographical reach, the class remains focused on the central question: if home, as the place of our origin, is what *predefines* us, does leaving home mean leaving behind the identity in which we feel most “at home”? In other words, we want to see how understanding what it means to be foreign to oneself make us more attuned, as readers and citizens, to the vast world we live in—the world profoundly permeated by refugee crises, civil wars, statelessness, and immigration debates.

AENG297 Postcolonial Literary Traditions

7842 TTH 11:45AM-01:05PM Griffith, Glyne A

“The Empire Writes Back to Black” In this course we will read representative works from and on the formerly colonized world and we will do so paying attention to relevant historical and intellectual contexts. Our readings will be chosen from at least three regions geographically beyond Europe, regions that are nevertheless historically, culturally and politically intertwined with Europe. As such, we will read from a selection of texts drawn from Africa, Asia, and the Caribbean, texts that are illustrative of the diversity of 20th and 21st century anti-imperialist and anti-colonial thought presented to us in literary garb. These readings will include *Things Fall Apart* by Chinua Achebe, *Cambridge* by Caryl Phillips, *The Wine of Astonishment* by Earl Lovelace, *A Small Place* by Jamaica Kincaid and *The Reluctant Fundamentalist* by Mohsin Hamid. We will analyze these texts against a backdrop of contextual readings drawn from *The Post-Colonial Studies Reader* edited by Ashcroft, Griffiths and Tiffin and *Postcolonial Theories* authored by Jenni Ramone. Our reading will be supplemented, from time to time, with relevant audio/visual material.

Special Offering from the Medieval & Renaissance Studies Program:**AMRS298 Topics in Medieval & Renaissance Studies: Medieval & Renaissance Mythbusting**

9603 MWF 11:30AM-12:25PM Murakami, Ineke

Did medieval people really believe the earth was flat? Did they have to permit their lord to sleep with a woman before her husband on her wedding night? Were Vikings really horn-helmeted, cultureless marauders? Did Leonardo Da Vinci really hold the key to the secret of the Knights Templar? Is it true that the 17th Earl of Oxford secretly wrote Shakespeare’s plays? And where did early modern ‘wizards’ like Cornelius Agrippa, Marsilio Ficino, and John Dee learn their craft, if not at schools like Hogwarts? Find out answers to these questions and others from an array of active medieval and Renaissance scholars on our faculty. “Medieval and Renaissance Mythbusting” concerns some of the most vibrant civilizations and communities between 476 to 1485 C.E. Course texts like *Misconceptions About the Middle Ages* and *30 Great Myths about Shakespeare* provide historical and cultural context for the more specialized explorations of our lecturers. Requirements include short bi-weekly quizzes, a midterm, and a final exam.

AENG302W Creative Writing

4127 TTH 10:15AM-11:35AM Kaul, Aashish

The course will discuss creative and critical contexts involved in the study and writing of fiction—and prose more generally—by way of classic and modern works, and theoretical studies and evaluations. Students will use these texts as models or branching points for their own creative imaginings, and develop their writing skills through multiple tasks and assignments. Students will explore craft and technique through plot and character development, detail and narration, and other formal or elusive characteristics of language by way of close reading of text and the world. The course will emphasize writing as a live process that cuts through and regenerates the wider paradigms of history, theory, culture, and aesthetics.

AENG302W Creative Writing

4128 TTH 11:45AM-01:05PM Valentis, Mary B

7020 TTH 02:45PM-04:05PM Valentis, Mary B

Fiction (and memoir) are spaces in which emotions, the intellect, language, settings and environments, history and culture, humor, ethics, the senses, and nearly anything else intersect and interact. In this course we will write short stories, memoir pieces, and learn techniques for discussing fiction as way to open paths to revision. We will read the work of classic and contemporary writers to provide a broad range of fiction’s possibilities and to understand how it engages and sustains a reader’s interest. Classes will consist of analysis of works by accomplished fiction and memoir writers; critique of class members’ short stories, discussion of how class members use language, characterization, point of view, dialogue,

and other elements of fiction and memoir in their work. Students will learn conventions of storytelling; how to structure a plot, techniques for reconstructing spoken language, the writer's unconscious processes, forming themes and inventing symbolic landscapes. We will also discuss the writer's life, the vicissitudes of publishing, and setting publication goals.

Students will be expected to attend class sessions, participate fully in discussion, read and complete all assignments. Because fiction, memoir, and novels often emerge from painful situations, deep obsessions, and from actions that defy "reality," classes will remain open to nearly any topic in terms of peer writing, published works, and class discussion—with the understanding that mutual respect and empathetic listening will be key. Readings, (which will be provided by the instructor), will be drawn from a short story anthology, from Stephen King on Writing, and several memoirs.

AENG302W Creative Writing

9657 MWF 01:40PM-02:35PM Keller, Joshua

Short Fiction & Poetry

Intermediate course in creative writing, usually focusing on the close study and practice of one or two genres. May be repeated once for credit when genre focus varies.

AENG305V Studies in Writing About Texts

3769 TTH 11:45AM-01:05PM Kaul, Aashish

This course aims to examine the forms and strategies of writing in English studies, with emphasis on the students' own analytical writing. This section of the course will investigate the use and development of autobiographical material and sources in fiction, a method commonly referred to in literary discourse and criticism as autofiction. From Jorge Luis Borges's pronouncement that "all fiction is autobiographical" to V. S. Naipaul's observation that "fiction reveals the complete truth about a life" to Roland Barthes's counter assertion in "The Death of the Author", the debate about the role of biographical details in shaping fictional narratives is fundamental to how literature is created, consumed, and critiqued. We will explore several works of prose fiction that employ avowedly biographical tropes, probing in the process the very roots of creativity. We will read such works to question, uncover, and analyze the changing notions of 'self', 'identity', 'text', and 'authorship', which at all times are subject to the unseen laws of history. Authors may include J.M. Coetzee, Marguerite Duras, W.G. Sebald, Sergei Dovlatov, Javier Marias, and Vladimir Nabokov. Each major work will be paired with critical essays, and students will be expected to develop their analytical skills in response to these works and the readings around them. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

AENG305V Studies in Writing About Texts

3770 TTH 01:15PM-02:35PM Scheck, Helene E

This course is as much about you finding your voice and sense of authority as it is about understanding how voice and authority function in contemporary scholarship and in medieval literatures. Come prepared to engage the material and each other with an eye to developing your own voice and authority. As a lens through which to focus these objectives, this version of ENG 305 will consider questions and problems of voice and authority through at least two early English texts (before 1600) still popular today. Students will deepen their understanding of and engagement with these questions and texts through a variety of critical writings and in the course of the semester will develop their own critical stance in relation to these texts as they hone their critical thinking, critical writing, and analytical skills. Assignments will include short papers and research assignments, formal and informal, as well as a final research paper of 12-15 pages. In addition to writing and revising their own work, students will review and respond to one another's work and report on their own research progress as they develop their final projects. Together with AENG 205Z, this course fulfills the "Advanced Writing" & "Information

Literacy” competencies. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

AENG305V Studies in Writing About Texts

3771 MW 05:45PM-07:05PM Tetreault, Laura

Topic: Research in Rhetoric and Writing: Researchers in rhetoric and writing are interested in the ways writing shapes people’s perceptions and everyday lives, whether that is through a political campaign, a meme, a poetry performance, a community group, or any of a huge variety of sites where persuasion happens. The central question of this course is “What does it mean to be do ethical and equitable research in the field of rhetoric and writing?” We will learn how to take an interest, idea, or curiosity and turn that into a research study; think critically about how to develop and answer research questions; learn how to analyze texts thoughtfully and position ourselves in relation to others’ arguments; and grapple with questions of ethics, positionality, and the relationship between researcher and research subject.

To work toward these goals, we will create a variety of small, low-stakes projects to practice research methods that are common in the field of rhetoric and writing. Projects may include rhetorical analyses of texts and images; interviews; observations/fieldwork; digital research; and others. The major course project will be a research proposal on topics that class members will choose individually. Readings will feature frameworks that inform rhetoric and writing research, such as feminist, queer, critical race, and cultural rhetorics methodologies, among others. Class members will gain experience that can translate to both future study in English and various professional paths, including proficiency in close, analytical reading and additional qualitative research methods. Please note that no previous experience in research methods is required, and the class will feature plenty of time for play and experimentation with new approaches to doing research. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

AENG305V Studies in Writing About Texts

3772 MW 02:45PM-04:05PM Elam, Helen Regueiro

The aim of this course is a study of the forms and strategies of writing in English studies, with emphasis on the students’ own analytical writing. This section will take as one of its lines of investigation the role of brevity in perhaps two genres, with attention to the concept of the fragment. If you are inclined to think of the fragment as brief reading, don’t be swayed: a brief fragment can take very long indeed to ‘read.’ Readings from Lydia Davis, Franz Kafka, Emily Dickinson, Marcel Proust (a style opposite brevity), and critical and theoretical essays, e.g. Giorgio Agamben, Anne Carson, and others. Students will be expected to engage critical essays as they develop their own analyses of the texts. Requirements: three papers, midterm, workshops, intense class participation. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

AENG306 Literary Publication: History and Practice

8595 MW 04:15PM-05:35PM Keenaghan, Eric C

Since the early twentieth century, literary magazines have brought literature to wide audiences and they also have helped develop smaller experimental and countercultural writing scenes. Very often, in addition to literary writing they also include visual arts, political commentary, or journalism. Thus, dialogues between the arts arise in these magazines’ pages, or they raise readers’ consciousness about social justice issues. So, they are not just commodities in the publishing marketplace. Editing and publishing magazines is also a creative art in its own right.

This course has two objectives: To introduce students to some history of literary magazine publication in the United States, and to cultivate the appreciation of—and some firsthand experience in—the creative work of curating, editing, and publishing such periodicals. Our emphasis will fall on magazines that publish poetry, but other writing forms (such as fiction, creative nonfiction, and hybrid forms) often are included in those publications, too. We will read essays about the history of “little

magazines” and the mimeo and digital revolutions, critical essays about a few specific literary magazines we will be studying via digital archives, and critical essays about the creative arts of curation and editing. Most of our studies, though, will focus on actual magazines. Complete runs or a few issues of a handful of formative modernist, cold war, and more contemporary discontinued magazines will be studied. Possible titles include *Others*, *The Little Review*, *The Blind Man*, *291*, *Black Mountain Review*, *Evergreen Review*, *Measure*, *Floating Bear*, *Yūgen*, *Fuck You! A Magazine*, *Aufgabe*, and *o-blēk*. We will study a few issues of magazines that featured literary contributions alongside activist journalism, like the Boston Gay Liberation Front’s *Fag Rag*, intersectional feminist journal *Chrysalis*, and AIDS-era magazine *OUT/LOOK*. We also will examine contemporary online journals, such as the POC- and LGBTQ-oriented poetry journal *EOAGH* and the multidisciplinary *Guernica: A Magazine of Global Arts & Politics*; as well as print journals with limited online access, like *A Public Space* and *The Paris Review*. We will discuss those titles’ evolution, mission statements, contents, and design. We will think about how changing media and markets affect their presentation of content—from small-run letterpress and typeset publication, to mimeograph and Xerox newsletters, to cheaper perfect-bound desktop printing, to online publication.

Through the Community of Literary Magazines and Press’s Lit Mag Adoption Program, students will be required to purchase reduced-rate subscriptions to one print literary magazine (TBD). As part of CLMP’s program, the publisher or an editor from that magazine will meet with the class virtually to discuss the art and business of putting out their publication.

Assignments: Regular class participation and attendance (4 absences, max.); a reading journal; two short critical essays analyzing a literary magazine (3-5 pages each); a response paper about a visiting publisher and her magazine (2-3 pages). The final project will be a creative curatorial final project, with both group and individual components: a template of a small-scale digital or print magazine consisting of preexisting materials, collectively curated and designed (approx. 10 pages); an original mission statement, co-authored by the editors (2-3 pages); and an individual critical paper by each member about how she sees the group’s project is influenced by or improves upon a past or present literary magazine studied in class (5-7 pages).

Note: This course is an elective fulfilling the English major and minor, as well as the Creative Writing minor. To access certain digital archives, all students will be required to apply for a *free* New York Public Library card. All SUNY and CUNY students are eligible for a free NYPL card. Apply online at www.nypl.org.

AENG309Z Professional Writing

6498 TTh 10:15AM-11:35AM Lyons, Greg

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.

AENG309Z Professional Writing

6499 TTh 02:45AM-04:05PM 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.

AENG343 Fitzgerald & Hemingway

6560 MW 04:15PM-05:35PM Berman, Jeffrey

This course will focus on the art and life of F. Scott Fitzgerald and Ernest Hemingway, emphasizing biographical, psychoanalytic, and feminist approaches. We will read Fitzgerald's *This Side of Paradise*, *The Great Gatsby*, *Tender Is the Night*, and Hemingway's *Collected Short Stories*, *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls*. 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.

AENG346 Studies in Shakespeare: Cross Dressing in the Comedies

9658 MWF 11:30AM-12:25PM Richards, Jonah

Cross-dressing was a common motif in the Elizabethan English theatre. Played by pre-adolescent boys, Shakespeare's comedies routinely portrayed young women cross-dressing as men. Shakespeare's heroines challenged societal assumptions about sex and gender by portraying them as roles assumed and abandoned as a player puts on a costume and takes on a character. These women engaged in commerce, served lords as pages, and even practiced law. During the course of the semester, we will read and analyze *The Two Gentlemen of Verona*, *Twelfth Night*, *The Merchant of Venice*, *As You Like It*, and *Cymbeline*. We will discuss English Elizabethan societal gender relations and read passages from period pamphlets like *Hic Mulier*. We will also read contemporary scholarship by Jean E. Howard and David Cressy. We will watch clips from stage productions like Tim Carroll's 2013 Globe on Screen version of *Twelfth Night* and screen adaptations. Coursework will consist of interactive lectures, in-class exercises, tests, short response essays, and a final paper. By the end of the semester, you will understand why the subject continues to resonate with us today.

AENG350 Contemporary Writers

1664 TTH 04:15PM-05:35PM Schwarzschild, Edward

"In this course we will read and discuss published work by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors' works, but also about the issues facing writers today. Some recent visitors have included Salman Rushdie, Gish Jen, Tyehimba Jess, Peter Ho Davies, Claire Messud, Hisham Matar, 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."

AENG355 Studies in Film: From Muppets to Mad Max: The Art of Practical Effects in Film

9659 MWF 01:40PM-02:35PM Frulla, Elaina

Since the 1990s, popular cinema has grown increasingly saturated with CGI (computer-animated imagery), but George Miller's 2015 film *Mad Max: Fury Road* marked a return to utilizing seemingly outdated practical effects. The film earned both critical and commercial success, won the Oscar for "Best Visual Effects," and provoked serious debate concerning whether or not contemporary filmmakers should break their dependence on digital effects. It appears that well-executed practical effects can truly enhance the impact of a narrative in ways that CGI cannot. Why is it, for example, that audiences of George Lucas's *Star Wars* franchise vehemently rallied against his decision to digitally enhance the original trilogy? How is it that audiences find the little green puppet version of Yoda more "realistic" and "emotionally expressive" than later digital renditions? While CGI promised that filmmakers could do the impossible, there is still much that practical effects can achieve, perhaps most notably in relation to acting performances. For example, the young actors and actresses of Steven Spielberg's 1985 film *The Goonies* have described their genuine awe and wonder upon first seeing the massive ghost ship designed and constructed for the film. Could an empty green screen evoke such a reaction? This course will engage in the debate between CGI and practical effects by examining the history and artistry behind practical effects from puppetry and animatronics to make-up and costuming to real props and constructed sets.

AENG359 Studies in Narrative: Theory of the Novel

9664 TTH 02:45PM-04:05PM Stasi, Paul

What makes a novel a novel? How do novels develop character? What means do authors use to represent the world and draw us in to those representations? What kinds of knowledge do novels give us about ourselves and our place in the world? In this course we will look at some of the major theories

of the novel which have attempted to answer these questions, alongside four canonical novels: *Emma*, *Jane Eyre*, *Middlemarch* and *Mrs. Dalloway*. Our goal will be both to see how the novels do (and don't) match up with the theories, but also to read them on their own terms, all with the aim of understanding what this curious object the novel might be.

AENG360Y Tutoring & Writing

5354 MW 02:45PM-04:05PM Tetreault, Laura

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. (For permission of the instructor to enroll, email Laura Tetreault at ltetreault@albany.edu. Please either ask an English professor to recommend you for the course or submit a brief, academic writing sample by email to ltetreault@albany.edu.)

AENG366 Critical Approaches to Ethnicity in Literature: Trans-nation Voices

9665 TTH 02:45PM-04:05PM Griffith, Glyne A

"Trans-Nation: Voices From The Harlem Renaissance"

In this course we will examine constructions of "race" and "ethnicity" as presented in Anglophone literature. We will examine how markers of nationality are intertwined with issues of race, class, gender, and sexuality, and we will analyze how these are bound up with questions of identity. Our particular focus in this course, as a means to examine the concerns articulated above, will be the Harlem Renaissance, that period roughly between World War I (1914-1918) and the Great Depression (1930), a period of tumult, dislocation, despair and hope that engendered a renewal and a rebirth (renaissance) of African-American thought and global perspective. This renaissance, nominally located in Harlem, New York, expressed itself in diverse artistic and socio-political configurations including art, music, literature, the NAACP (with W.E.B DuBois at the helm), and the UNIA (with Marcus Mosiah Garvey as its leader). Our touchstone text for the course will be *Voices From the Harlem Renaissance* edited by Nathan Irvin Huggins. Additionally, we will read Zora Neale Hurston's *Their Eyes Were Watching God*. Our reading will be supplemented, from time to time, with relevant audio/visual material.

AENG368 Women Writers: Our Emily Dickinson

9666 MW 02:45PM-04:05PM Fretwell, Erica N

From the jilted bride to the frustrated lesbian, from the anorexic hermit to the quiet revolutionary challenging a masculine god, from the poet of scatter to the poet who crafted devotional fascicles, Emily Dickinson has remained the most elusive of nineteenth-century writers, let alone women writers. This seminar will address a complex yet seemingly simple question: What is an Emily Dickinson poem? In the first half of the semester, you will learn how to analyze poetry and apply that knowledge to read and discuss Dickinson's language, rhythms, and moods – intensively. We will then consider the stakes of how we as readers and critics define Dickinson's poetic project. Because she published only a handful of the nearly 2,000 poems written in her lifetime, Dickinson's oeuvre has appeared in various altered versions from the 1890s forward. The case of Emily Dickinson offers an occasion to examine the battle over how to turn a manuscript poet into a print poet...into a digital poet. We will conclude by studying Emily Dickinson not as a poet, but as an idea.

AENG390 Internship in English

6702 F 01:40PM-02:35PM McKenna, Holly J.

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 and minors with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. A ENG 390 credits may not be used toward the 18 credits minimum required for the English minor. Prerequisite(s): A ENG 205Z. S/U graded.

AENG399Z Honors Seminar: The Medical Imagination: Contagion Narratives

3544 MW 04:15PM-05:35PM Barney, Richard A

This introductory seminar in the Honor's Program sequence begins with the question: What are the psychological, social, political, and global stakes of representing the spread of disease in the West from the 14th century to the present? This course will work to answer that question by exploring the portrayal of the Black Plague, smallpox, Yellow Fever, SARS, Avian Flu, and other epidemics in poetry, prose, fiction, film, and medical discourse. Beginning with earlier literary portrayals of biomedical devastation such as Boccaccio's *Decameron* (1351) and Daniel Defoe's *Journal of the Plague Year* (1720), students will also consider more recent representations from the 19th to the 21st century by studying texts including Mary Shelley's *The Last Man* (1824), Edgar Allan Poe's "The Masque of the Red Death" (1842), Albert Camus's *The Plague* (1947), Jose Saramago's *Blindness* (1995), and Margaret Atwood's *Oryx and Crake* (2003), as well as films such as Ingmar Bergman's *The Seventh Seal* (1957), Edgar Wright's *Shaun of the Dead* (2004), and Steven Soderbergh's *Contagion* (2011). Along the way, we will also study several theoretical perspectives on the significance of contagion narratives such as those offered by Michel Foucault, Roberto Esposito, Donna Haraway, and Patricia Wald. Students will prepare for a final research paper (approximately 15 pages) by gaining expertise in formulating research questions, synthesizing sources, and incorporating historical, theoretical, and scholarly material into a sustained argument. To register, participants must receive permission of the instructor OR acceptance into the English Honors Program. Interested students are encouraged to email Prof. Helen Elam (helam@albany.edu) with questions.

AENG402Z Poetry Workshop

3774 TTH 01:15PM-02:35PM Leong, Michael C

In this intensive writing workshop we will produce, share, critique, and revise new poems in an energetic and supportive environment. As good reading is the foundation of good writing, we will also read and discuss recent published poetry with a special focus on the first book. We will discuss a variety of successful first books by respected writers, examining both individual poems that are exemplary as well as the larger orchestration of the volumes. Not only will the assigned readings give us a strong sense of the diversity of contemporary American poetry but the careful study of these assigned readings will also support the refinement and development of our poetic craft and aesthetic sensibilities. Requirements include consistent and thoughtful participation in all class workshops, weekly writing assignments, in-class presentations, and the submission of a final creative project. This class is intended for juniors and seniors. Course may count towards the Creative Writing Minor. Prerequisite(s): grade of B or higher in AENG 302Z or 302W or permission of instructor.

AENG402Z Fiction Workshop

8606 TH 02:45PM-05:35PM Tillman, Lynne M

This course is an intensive writing workshop. Each student will be expected to write, approximately, three fiction pieces over the semester. These will be read by and presented to the workshop, for constructive and helpful criticism: to enable you to better your work, to develop your craft and understanding. Exercises may also be assigned, either in-class or to write at home. We will discuss

questions about what fiction is and can be, its many complexities: differing narrative approaches; developing characters, and approaches to the story form. We will consider what point of view means; how time functions in fiction, and focus on the importance of word choice and syntax. We will closely read stories by published authors; and study and discuss all of the problems in writing fiction that we can think of and that are germane. Prerequisite(s): grade of B or higher in A ENG 302Z or 302W or permission of instructor.

AENG411Y Topics in British Literature & Culture: Arthurian Legends

9669 TTH 10:15AM-11:35AM Scheck, Helene E

This course is designed to explore the various manifestations of Arthurian legend—medieval and modern. We will find the early seeds of Arthuriana in ancient historical texts and from there survey the appropriations and adaptations of the legend in various traditions. Visual representations will be used wherever possible to broaden the area and types of inquiry. Reading carefully and thinking critically about Arthurian texts from magical to mundane, students will develop competence and confidence in moving between history and legend, early texts and late, and between different cultural constructions of the legend. Students should also come away from the course with a heightened awareness of transformations of fiction and fact in cultural, historical, literary, and visual terms and, of course, a heightened appreciation for Arthurian legend—then and now. Students will demonstrate an advanced level of critical engagement with the course texts. Since this course fills the oral discourse requirement, 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 include midterm and final exams, presentations, active participation in discussion, and a final paper. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG413Y Topics in American Literature & Culture: Sentimentality

8608 MW 05:45PM-07:05PM Fretwell, Erica N

The rise of the sentimental novel marks one of the most powerful developments in American fiction. Beginning with Hannah Foster's *The Coquette* (1797) and reaching its apotheosis with Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), women writers focused simultaneously on sentiment (the tender emotions of their fictional heroines) and the status quo (the harsh realities of life for women). We will explore how sentimentality mediated divisions marked by gender, race, and social class, as well as how it constructed emotion as not simply personal and individual, but also social, historical, and ideological. One thread involves compassion, sympathy, and related emotional responses to forms of violence endemic in nineteenth-century American life. The idea of sympathy or "fellow feeling"—our ability to respond emotionally to the experiences of others, particularly their suffering—became especially important in American culture during the nineteenth century, providing a culturally privileged framework for understanding our relation to other people. We will explore the language of "the heart," of sympathy and compassion, within various contexts, including slavery, conflict between European Americans and American Indians, and the Civil War. We will consider how sympathy was imagined to prevent or mitigate violence, to defuse aggression, or to incite political action. We will also look at writers who challenged the cultural value accorded to sympathy, who questioned the belief that sympathy is selfless love, or that compassion is what makes us human. Might sympathy itself be experienced as a form of violence? Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG413Y Topics in American Literature & Culture: Nature Writing in American Literature

9683 TTH 04:15PM-05:35PM Kuiken, Vesna

Ralph Waldo Emerson once enigmatically stated that man is nothing but "a higher plant" and hence that "politics is nowise accidental or exceptional, but subject to the same laws with trees, earths and acids." In this course we will try to understand such odd statements by looking at them carefully and seriously. We will read canonical American authors of the 18th and 19th century against the background of lesser known nature writers and scientists, in order to uncover a larger intellectual context of the long

nineteenth century and situate our authors within it. This will enable us to investigate how ecological preoccupations, biological arguments and medical practices of the period influenced ante-bellum and post-bellum nature writers and their understanding of the relationship between our bodies and the environment. Among the questions we will be pursuing is how separate or distinct we are from the non-human environment. Is the external world constitutive of our bodies and of ourselves? If so, with what certainty can one speak of interiority, individual personality, psychology, or other related notions we take for granted and rely on heavily in our everyday lives? We will explore the larger ramifications that these conceptual dislocations may have for politics and ethics. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG450Y Topics in Writing Studies: Writing About Love & Loss

8616 MW 02:45PM-04:05PM 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 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(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG499 Thesis Seminar II

3607 M 01:40PM-02:35PM Elam, Helen Regueiro

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.