

SPRING 2009

Schedule and Course Descriptions

AENG100Z Introduction to Analytical Writing
[Open to Freshman and Sophomores Only]

6582	TTH	08:45AM-10:05AM	Haveliwala,Hozefa
6583	MWF	11:30AM-12:25PM	Woodson, Kellie
7309	MWF	10:25AM-11:20AM	Woodson, Kellie

Introduction to the skills necessary for clear, effective communication of ideas through careful attention to the writing process, critical analysis, and argumentation. The course emphasizes a variety of rhetorical practices. Designed for non-English majors.

AENG102Z Introduction to Creative Writing
[Open to Freshman and Sophomores Only]

6006	TTH	10:15AM-11:35AM	Hill,Jennifer
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The keyword for this creative writing intensive course is "intensive." Students will read and write poetry and prose, particularly realist memoir and fiction. Expect an intensive schedule of reading and writing assignments due each week, as well as quizzes, workbook writing, and frequent submission of writing for peer review. Attendance, participation, a final portfolio of revised writing and a final exam figure into course requirements as well. Writers on the syllabus include Eudora Welty, Donald Justice, Henry James, Vladimir Nabokov, Gwendolyn Brooks, E.M. Forster and others.

AENG102Z Introduction to Creative Writing
[Open to Freshman and Sophomores Only]

2143	TTH	08:45AM-10:05AM	Kearns,Rosalie
2144	MWF	09:20AM-10:15AM	Needham, Tara
9443	MWF	01:40PM-02:35PM	Skebe,Alifair
9444	MWF	11:30AM-12:25PM	Peters,Michael

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.

AENG121 Reading Literature

2148	TTH	02:45PM-04:05PM	Thyssen,Christina
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This course, while serving to introduce students to what the University refers to as "Reading Literature", will focus on reading as an activity that involves almost any aspect of our lives. When you listen to music, watch a movie, or talk with a friend, you use your knowledge of language, plot, and character to make sense of your experience. We "read" our friends, family, and enemies; we "read" politicians and the way they frame their ideas and activities; we "read" ourselves in order to try to understand the way we fit in or don't fit in, etc. Reading, in other words, is a way of making sense of ourselves and the world we live in.

Through the reading of different kinds of "literature" (prose, poetry, drama, films and critical writing) the course will focus on this idea of sense-making as central to the study of literature. By learning to interpret, analytically and critically, the way in which literature makes sense – or in some cases, refuses to make sense – of the world, you will also explore and question yourselves as readers and reflect upon

the assumptions and ideas guiding the way we read.

AENG121 Reading Literature

2146	TTH	08:45AM-10:05AM	Mason,John T
2147	MWF	12:35PM-01:30PM	Needham,Tara
2149	TTH	10:15AM-11:35AM	Chirilia,Alex
2150	MWF	08:15AM-09:10AM	Seiler,Sabine
2151	MWF	11:30AM-12:25PM	Seiler,Sabine

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 students.

AENG144 Reading Shakespeare

2152	MWF	10:25AM-11:20AM	Truitt,Sam
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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. Recommended for first year students and non-English majors. No prior knowledge of Shakespeare is required.

AENG205Z Introduction to Writing in English

6120	MWF	11:30AM-12:25PM	Williams,Jonas
6140	MWF	01:40PM-02:35PM	Rizzo,Chris
6195	MWF	09:20AM-10:15AM	Hanifan,Jil E
7064	TTH	10:15AM-11:35AM	Stevens,Diane
7065	TTH	01:15PM-02:35PM	Stevens,Diane

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.

AENG210 Introduction to English Studies: Author, Code, Context, Reader

2153	TTH	08:45AM-10:05AM	Murakami,Ineke
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Octavio Paz 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 about the most provocative answers (in the form of books, films, advertising, poems, graphic novels, etc.) to the questions of the day. As students of English studies, we are expected to understand this “conversation” and even contribute to it. As in any conversation, our comments are most effective when we recognize the other speakers, signal our familiarity with their language and manner of expression, show our knowledge (and its limits) of various points of view 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 for the next few years and possibly beyond, we will examine a variety of texts and media—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 conversations today.

AENG210 Introduction to English Studies: Literary Theory

2154	TTH	11:45AM-01:05PM	Valentis,Mary B
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“Theory” has revolutionized literary studies over the past two decades, changing how we read and what

we read in English studies. Some would say theory has liberated the discipline, pushing its boundaries, its methods and critiques into the other disciplines and enriching those fields and literary studies as well. Others contend that theory has destroyed English and undermined centuries of "truths." For those, theory is a disease that needs to be eradicated with an inoculation of good old-fashioned literature and textual practices that befit the long tradition. The theory debate has ripped apart departments, caused traditionalists to leave the profession, and factionalized English studies into armed camps. That's the bad news. The good news is that as disciplinary boundaries started to fade, new areas of study have emerged. English students are reading and incorporating technology, science, and cyberculture, postmodern culture, film, architecture, media, philosophy, and psychology into their papers and projects. English professors are analyzing the Phish phenomenon along with the philosophy of Nietzsche or they are reading buildings such as fallen World Trade Center Towers along with the fall of Troy's towers—even the Brad Pitt version. Every aspect of experience and culture is there to be read, interpreted, speculated on, and contested. Literacy and interpretative acts are no longer connected merely with the printed word (the book) but they have expanded to all aspects and artifacts of culture and contemporary life. This class introduces the student to literary theory in general and its specific concepts, movements, practices, and texts: you will learn what it is, how to do it, and how to recognize the various schools and figures within the contemporary debate. Classes will consist of lecture, discussion, theory group work, and oral presentations. We will read theory, films, traditional texts, buildings, new media, music, and culture in general.

AENG210 Introduction to English Studies
2155 TTH 07:15PM-08:35PM Shepherdson, Charles

This course is a survey of theoretical movements in twentieth-century literary criticism, including canonical texts in structuralism, anthropology, linguistics, psychoanalysis, post-structuralism, and feminism. Students will write a series of short papers during the semester, and there will be both a mid-term and a final exam.

AENG210 Introduction to English Studies
2156 TTH 01:15PM-02:35PM Chu, Patricia E

In this course we will focus on what it means to have a significant understanding of how a literary text functions and how to explain your understanding with skill, that is, how to construct a literary critical argument. What more is there to say beyond describing "what happens" in the text, and how do we do that? What constitutes "evidence" when we are reading an imaginative work that uses figurative language? You will read literary texts alongside major critical arguments about them, and discuss different critical strategies as you develop your own readings.

AENG210 Introduction to English Studies
7066 MW 02:45PM-04:05PM Greiman, Jennifer

This course will approach the discipline of English Studies by asking the question, "what does reading do?" By posing this question in different ways over the course of the semester, we will examine the strategies of reading that define central problems and debates within the field of English Studies. For example, we will consider the strategies of reading closely, reading historically, and reading critically as a way to examine how different theorists and critics have defined the relationship of aesthetics, history, and politics in literary studies. Our texts will include works of theory, criticism, fiction, poetry, and film (at least). However, in order to frustrate easy divisions between the "literary" and the "theoretical," I've chosen to phrase our central question strategically—"what does reading *do*?"—so that we can locate and articulate both the "ornamental" and the "instrumental" features in each of our texts, reading theory as literature and literature as theory. Course requirements will include: participation, two-three short papers, regular quizzes, a midterm, and a final paper.

AENG222 World Literature
6007 TTH 01:15PM-02:35PM Valentis,Mary B

This survey of world literature is informed by the history, transformations, and representations of romantic love in literature from ancient Greece through the present. Students will read *The Odyssey*, *Tristan and Iseult*, Goethe's *The Sorrows of Young Werther*, Jane Austen's *Persuasion*, Flaubert's *Madame Bovary*, James Joyce's *The Dead*, Thomas Mann's, *Death in Venice*, Kundera's *The Unbearable Lightness of Being*, and Philip Roth's *The Dying Animal*.

AENG226 Focus on 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. For Spring 2009, we will be presenting the following seven topics:

AENG226 Satire
2157 TTH 10:15AM-11:35AM Mason,John T

Satire is both playful and painful: It makes fun in hopes of a cure. The course will study classical and modern texts and theories to come to an understanding of what satire is and how it has been used. Comparison will be made between older works and satirical artifacts of our own time. Papers will be written, and participants will collaborate on their own satirical works. Among artists who may well be studied are Aristophanes, John Skelton, John Donne, Jonathan Swift, Laurence Sterne, Voltaire, Lewis Carroll, Mark Twain, Alfred Jarry, Bertolt Brecht, Joseph Heller, Peter Schickele, the Guerrilla Girls, Ron Padgett, Ted Berrigan, Walt Kelly and Monty Python.

AENG226 Reading "Democracy"
6236 TTH 04:15PM-05:35PM Izumi,Katsuya

This course will focus on close reading of texts including various forms such as poems, novels, pamphlets, essays, sermons, and etc. from seventeenth-century to nineteenth-century America. Paying attention to the rhetorical performances of these texts, we will pursue the question of how to understand "democracy" —an idea at the very center of constructions of "America." In addition to such authors as Bradstreet, Edwards, Paine, Emerson, Thoreau, Hawthorne, Melville, and Dickinson, we will also read some critical essays about these authors. Since readings will range widely, students will read some excerpts from these texts. Readings and discussions will be geared to understanding the fore/shadows of "democracy." Coursework includes informal response papers or small quizzes, and critical essays for mid-term and final.

AENG226 Representations of Madness in Literature & Film after 1960
6233 MWF 08:15AM-09:10AM Craig,Allison

AENG226 Writing the (Short) American Dream
6234 TTH 11:45AM-01:05PM Ratiu,Iuliu

AENG226 Postmodern Surrealism
6235 MWF 12:35PM-01:30PM Vrabel,Megan

This course will explore occurrences of the surreal within a variety of postmodern texts. By first considering the origins of the surrealist movement, we will reach an understanding of surrealism as a theoretical concept. In doing so, we will begin to identify the aesthetic techniques of surrealism in order to investigate contemporary postmodern literature, film and Graphic novels which employ such devices. Once comfortable with the nature of surreal aesthetics we can draw conclusions about how and why this artistic form is relevant to our current political and cultural climate. For example, why are alternative depictions of reality so prominent in our culture and how does this alter our understanding "reality" and the nature of how we know? How does art that accentuates the absurd, or that which is possible but

highly unlikely, blur the line between real and unreal, dreaming and waking, consciousness and the unconscious, and distance us from the rational, ideological, and habitual?

This course will be theoretically grounded in the works of Artaud, Breton and Rimbaud, but we will mainly concern ourselves with surreal practices within avant-garde films by David Lynch and Harmony Korine, the literature of William Burroughs and Samuel Beckett, the music of Bob Dylan as well as in the works of several artists from the specific genres of Magic Realism and the Graphic Novel. Being immersed in these artists' use of idiosyncratic images, stream of consciousness monologues, absurd humor and supernatural reality will give students the ability to locate meaning and critically respond to texts that exceed rational thought.

AENG226 Manifestations of the Body in American Literature
7067 TTH 08:45AM-10:05AM Thompson,Aidan

AENG226 Literature and Empire
7068 CANCELLED

AENG240 Growing Up in America
2158 TTH 01:15PM-02:35PM Chirilia,Alex
2159 MWF 10:25AM-11:20AM Madson,Eric
2160 TTH 10:15AM-11:35AM Thompson,Aidan
2161 MWF 08:15AM-09:10AM Hardy,Lucas
2162 MWF 12:35PM-01:30PM Mullen,Darcy

Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

AENG240 Growing Up in America
7310 TTH 08:45AM-10:15AM Dewdney,Tristan

In this course we will use several contemporary satires of "America," including sources from fiction, film, and television, to examine the complex set of ideas and concepts that are tied into whatever we are referring to when we refer to "America." Class texts will include fiction by Ishmael Reed, Percival Everett, Margaret Atwood, and Chuck Palahniuk, as well as the films Fear and Loathing in Las Vegas and A Scanner Darkly and Steven Colbert's television persona.

AENG240 Growing Up in America
7443 MWF 11:30AM-12:25PM Whalen,William

For this course, will closely examine race, gender, sexuality, and class and how they play specific roles in America's formation. In addition, we will situate America within a global context, paying special attention to America's role in the history of capitalist expansion. Furthermore, we will examine a series of texts in different formats: hip-hop songs, short stories, a novella, performance, poetry, and films. We will pair some of these texts with theoretical or philosophical arguments. Although this course isn't a writing intensive course, we will still be focusing on what it means to write an academic paper in the field of English/Cultural Studies. This means that writing will be a key part of our everyday thought processes and discussions, and, additionally, specific classes will be wholly devoted to questions and methods of writing the academic essay. Aside from writing essays, classroom discussions will be our primary mode of textual examination, so that means, that attendance and classroom participation are crucial components of the course. Students can also expect a few quizzes as well.

AENG240Z Growing Up in America [Writing Intensive]
7097 TTH 11:45AM-01:05PM Kearns,Rosalie
7098 MW 02:45PM-04:05PM Lawton,Dana

7099 MWF 09:20AM-10:15AM Haveliwala,Hozefa

Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

AENG240T Growing Up in America
[Writing Intensive and Information Literacy and Oral Discourse]

9445 MW 02:45PM-04:05PM Wilkie,Robert

Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

AENG261 American Literary Traditions

6332 MWF 12:35PM-01:30PM Jung,Anne

This course offers readings from a broad period of American history and development from roughly the early colonial period until the Civil War. Readings will range across historical periods and literary genres—including early contact and discovery, narratives of captivity and slavery, poetry of the revolutionary era, autobiographies, essays, travel narratives, romances, and novels, as we seek to understand the ways in which this literature responded to and articulated the cultural, religious, and political rhetoric through which issues such as freedom, slavery, revolution, nationhood, race, westward expansion and democracy were negotiated. Through these readings, special attention will be paid to the ways in which these authors contributed to a discourse we are asked to accept as an “American” literary tradition, and the ways in which this “tradition” both reveals as well as creates concerns specific to American culture. Authors may include: Winthrop, Jefferson, Madison, Lincoln (speeches); Bradstreet, Wheatley, Whitman, Dickinson (poems); Irving, Poe, Hawthorne, Melville (stories, novels); Edwards, Franklin, Douglass (autobiography and personal narratives).

AENG291 British Literary Traditions

6014 TTH 05:45PM-07:05PM Kuiken,Kir A

This course explores the development of the tradition of British Literature starting with the Renaissance, and ending in the dawn of British Modernism of the late 19th and early 20th century. We will explore a variety of genres, from poetry and drama to the rise of the novel, in an effort to situate these various literary forms in relation to the advent of democracy, increasing globalization, and the progressive ‘secularization’ and concentration of political power. Starting with early modern challenges to divine right, the course will explore how literature participates in or confronts the symbolic institution of monarchy. We will then turn to literature’s role in, and representation of, the foundation of liberal democracy, the growth of capitalism and the expansion and development of empire. Throughout this broad historical survey, our main concern will be to explore the relationships between literary experimentation and the rise of materialism(s). Assigned texts will include Shakespeare, Milton, Wordsworth, Eliot, Conrad and others. Assignments will include several analytic papers, and a final exam.

AENG295 Classics of Western Literature:Myth in Western Literature

6015 MWF 10:25AM-11:20AM Maturro,Richard

Introduction to classics of western literature, emphasizing foundational works for literary study by tracing the evolution of Anglophone modern literary genres from Homeric epics.

AENG295 Classics of Western Literature:Transformations & Violations in Greek Literature

7939 TTH 11:45AM-01:05PM Casey,Erin

Introduction to classics of western literature, emphasizing foundational works for literary study by tracing the evolution of Anglophone modern literary genres from Homeric epics.

AENG300W Expository Writing

2160	MWF	11:30AM-12:25PM	Truitt,Sam
2161	TTH	08:45AM-10:05AM	Denberg,Ken
2162	TTH	10:15AM-11:35AM	Denberg,Ken
9600	MW	04:15PM-05:35PM	Rozett,Martha T

For experienced writers who wish to work on such skills as style, organization, logic and tone. Practice in a variety of forms: editorials, letters, travel accounts, film reviews, position papers and autobiographical narrative. Classes devoted to discussions of the composing process and to critiques of student essays. Intended primarily for junior and senior English minors and non-majors.

AENG302W Creative Writing [Permission of Instructor]

7940	MWF	12:35PM-01:30PM	Skebe,Alifair
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For the student who wishes to read and write poetry in an intermediate to advanced workshop setting. Admission is by permission, and those seeking to enroll should submit a sample of their poetry to the instructor. Intended primarily for juniors and seniors. To apply for entry, each student must submit a writing sample--five pages of poetry. You may email the sample to Alifair Skebe at: cs3252@albany.edu

AENG302W Creative Writing [Permission of Instructor]

7941	W	02:45PM-05:35PM	Tillman,Lynne
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This course is an intensive writing workshop. Each student will be expected to write three fiction pieces—four, if time permits. The stories will be read and discussed by the workshop, constructively and thoroughly. The goal in these close readings is to make each student more sensitive to and aware of issues in writing—as readers and as writers—and to make your efforts more effective. To this end, in addition to writing, students will read fictions by Edith Wharton, Delmore Schwartz, Grace Paley, Anton Chekhov, Flannery O'Connor, Jean Rhys, Ernest Hemingway, Franz Kafka, George Saunders, Lydia Davis. These stories will enable us to investigate fictional devices and all of the elements involved in writing stories. We will discuss what fiction can be; the complexity of narrative; character; point(s) of view; time in narrative; word choice; order, and structure. This is a permission by instructor 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@aol.com. In addition, indicate your experience in writing; any writing courses you may have taken; your year and major; and why you want to take this workshop.

AENG305Z Studies in Writing About Texts: “Critique and the Sonnet”**[Reserved for English Majors]**

6333	TTH	10:15AM-11:35AM	Cable,Lana
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This course takes a close look at what makes the poetic form of the sonnet, first introduced by Francesco Petrarca, so fascinating and yet so demanding that English language poets from Geoffrey Chaucer to Jason Schneiderman should treat it as worthy of their utmost intellectual and creative attention. Placing our greatest emphasis on English Renaissance poets including (but not limited to) Shakespeare, Donne, Herbert and Milton, we will explore multiple theoretical and critical perspectives on the sonnet. We will learn about sonnet form and its variations, how the form relates to a sonnet's argumentative structure, and what the rise of sonnet writing as a poetic tradition means in the context of English literary and cultural history. We will examine sonnet sequences and their place in literary history, touching as needed on the lives of individual sonneteers. Our studies will begin and end with attention to contemporary sonnet writers whose contributions to the tradition demonstrate both their

reliance on it and their departures from it, further deepening our understanding and developing our interpretive acuity. We will discover how poets have used the sonnet to examine sexual politics, ethics and social relations, religious, political, and literary controversy. We will experience the sonnet as an instrument of intellectual analysis and problem solving, of moral and spiritual inquiry, of aesthetic or philosophical speculation, and of development in personal identity. By the end of the course, students may expect to read and write with expertise and critical confidence about multiple aspects of this major literary form. In addition to reading and participating in class discussion, requirements include short writing exercises, composition of at least one original sonnet, group and individual class presentations, and critical papers of varied lengths that include a final paper of 12-15 pages. Prerequisite: Eng 205Z.

AENG305Z Studies in Writing About Texts: Writing about the Brontës
[Reserved for English Majors]

6334 TTH 01:15PM-02:35PM Craig,Randall T

This class will be run as a workshop in critical writing. Considerable time will be spent on student texts and on various writing exercises. In addition to several texts on writing, students will read the major works of Anne, Emily, and Charlotte Brontë. Prerequisite: Eng 205Z.

AENG305Z Studies in Writing About Texts
[Reserved for English Majors]

6335 MWF 11:30AM-12:25PM Hanifan,Jil E

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.

AENG305Z Studies in Writing About Texts
[Reserved for English Majors]

6336 TTH 10:15AM-11:35AM Brown,W. Langdon

This course will employ modern drama and critical responses to modern drama as a pretext for discussing the nature of criticism and critical writing. Students will read plays (examples: *Master Harold* . . . and *the Boys*, *Waiting for Godot*, and *Three Sisters*), critical responses to these plays, and theoretical essays on contemporary drama. The class will be conducted as a workshop with frequent in-class writing exercises including composition, editing, peer review, and multiple revisions of student essays. Formal submissions will include short essays and one ten-page research paper. Prerequisite: Eng 205Z.

AENG305Z Studies in Writing About Texts
[Reserved for English Majors]

6813 MW 04:15PM-05:35PM Clerico,Bethany

Intensive study of the forms and strategies of writing in English studies. Students will engage with a

variety of literary, critical, and theoretical texts. The course emphasizes students' own analytical writing. Prerequisite: Eng 205Z.

AENG305Z Studies in Writing About Texts
[Reserved for English Majors]
7074 TH 05:45PM-08:35PM Williams,Karen

Intensive study of the forms and strategies of writing in English studies. Students will engage with a variety of literary, critical, and theoretical texts. The course emphasizes students' own analytical writing. Prerequisite: Eng 205Z.

AENG310 Reading & Interpretation in English Studies: Theories of Self & Other in the British Novel
6337 MW 02:45PM-04:05PM Berman,Jeffrey

In this course we will focus on theories of self and other in seven great British novels: Mary Shelley's *Frankenstein*, Emily Bronte's *Wuthering Heights*, Charles Dickens's *Great Expectations*, Oscar Wilde's *The Picture of Dorian Gray*, Thomas Hardy's *Jude the Obscure*, Virginia Woolf's *Mrs Dalloway*, and D.H. Lawrence's *Sons and Lovers*. We will talk about the literary concept of the double, the mirror image, alterity, narcissism, idealization and devaluation, splitting, and empathy. We'll also discuss the role of transference and countertransference in reading and writing and how literary interpretation often reveals more about the interpreter than the object of interpretation. There will be four five-pages essays and three reader-response diaries. Prerequisite: C or better in Eng 210, or permission of the instructor.

AENG310 Reading & Interpretation in English Studies: Literature, Technology, & the Human
7075 TTH 05:45PM-07:05PM Lilley,James D

Reading & Interpretation in English Studies: This course explores the ways in which literature both registers and resists the idea of a properly human subject. We will begin in the Eighteenth Century, and look at how an array of Enlightenment texts—with their urge to classify and contain the human subject—are each drawn to various forms of animality, savagery, and perversity in their quest to demarcate the domain of the human. We then move to Weimar Germany and explore the place of reason and technology in the modern political state, paying special attention to the ways in which the human becomes a site of care, surveillance, and scientific study. Rather than simply taking such a human subject for granted—a subject endowed with reason, rights, and the power to technically transform his/her surroundings—we will examine how various C20th and C21st texts work both to produce the illusion of such a pregiven subject and, in some instances, to remind us of the exceptions that have helped to provide the rule of the human. Readings include: Locke, de Sade, Gibbon, Jünger, Foucault, Jefferson, Poe, Arendt, Agamben, Silko, and Cormac McCarthy. Prerequisite: C or better in Eng 210, or permission of the instructor.

ENG310 Reading and Interpretation in English Studies: How to Do Things With History
7076 TTH 11:45AM-01:05PM Stasi,Paul

One of the dominant narratives English Studies tells about itself is about the return to history. 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 both the theoretical underpinnings of each critical model as well as the substantive disagreements among competing forms of historical analysis.

Authors will include: Williams, Bakhtin, Jameson, Barthes, Foucault, Moretti, Gallagher and others. Prerequisite: C or better in Eng 210, or permission of the instructor.

AENG331 Literature of the Earlier Renaissance
7943 TTH 02:45PM-04:05PM Williams, Karen

Examination of the various forms that developed and flourished in England during the 16th century: prose, narrative and lyric poetry, and drama (exclusive of Shakespeare). Attention to classical and continental influences, the historical background, the legitimation of English, and the power of individual texts. Major figures may include More, Wyatt and Surrey, Sidney, Marlowe, Spenser, and Jonson.

AENG333 Literature of the Restoration: Altered States: The Sublime, Terror, and Culture in 18th- Century Britain
9065 TTH 11:45AM-01:05PM Barney, Richard A

Since the late 17th century, philosophers, writers, and artists in the West have been preoccupied with representing or explaining the experience of the sublime—the encounter with a phenomenon so overwhelming that it proves rationally incomprehensible, ecstatically uplifting, but also potentially devastating. As a secular concept often substituting for traditional ideas of spiritual enlightenment, sublimity inspired a complex literary legacy in Britain that reformulated religious themes in several genres, including poetry, fiction, and literary criticism. We will consider the various perspectives offered on the sublime during the 18th century, studying its evolution until the early 19th century's advent of Romanticism. We will also study the emergence of gothic fiction as a darker outgrowth of the period's enthusiastic for sublime themes. This course stresses the ability to write cogent papers that analyze literary texts by drawing on concepts from philosophy and/or critical theory.

AENG334 19th-Century British Literature
9060 TTH 04:15PM-05:35PM Shepherdson, Charles

This course is a survey of the "long" 19th century in English literature, and will be mostly based in poetry. We begin with a few exemplary 18th-century works, and cover a number of literary movements in Romantic and Victorian literature, together with some developments in early Modernism, especially the Symbolist and Imagist movements. A major emphasis will be on the relation between literary movements, literary form, and the formation of subjectivity. There will be both a mid-term and a final exam. Students will write a final paper on a particular literary work.

AENG337 19th-Century American Literature
7079 MWF 12:35PM-01:30PM Bartlett, Joshua

Examination of American literature of the nineteenth century. Topics to be discussed may include, among others: the development of literary genres and themes; romanticism, realism, regionalism, and naturalism; literature in relation to historical and political contexts.

**AENG342 Authors Before 1750:
John Milton and his Revolutionary World**
9061 TTH 01:15PM-02:35PM Cable, Lana

The poetry and prose of John Milton had an impact on the political and creative thinking of nearly every major writer in the western world since his time. This course will help you to understand the causes of that impact, as well introduce you to significant critical issues that surround Milton's works. Close reading of his poetry and a selection from his extensive body of polemical prose will give you insight into the man himself: a radical thinker and iconoclast as well as a classically disciplined poet, who made a public commitment to fulfil his artistic promise by devoting his talents not only to literature but to political and religious reform. By the end of the semester you should be a competent reader of Milton with significant insight into his creative and political thought, able to analyze his language and write about his

ideas with confidence and critical intelligence. You should also have gained a general sense of the major political, religious, social and philosophical issues with which Milton concerned himself, issues that helped to define the modern world and that remain subject to debate in the present day. Readings will include, but not be limited to Milton's *Sonnets*; *L'Allegro* and *Il Penseroso*; *Lycidas*; *A Mask Presented at Ludlow Castle (Comus)*; *Areopagitica*; *Paradise Lost*; *Paradise Regained* and *Samson Agonistes*.

AENG343 Dickens and Eliot
6022 TTH 02:45PM-04:05PM Craig,Randall T

A comparative study of two writers whose fiction (and reputations) dominated the Victorian literary landscape at mid-century. Students will study a series of paired novels—for example, *Hard Times* and *Felix Holt*, *Our Mutual Friend* and *Daniel Deronda*—with the aim of understanding not only the writers' characteristic themes and forms but also some of the kinds and functions of fiction in Victorian England.

AENG343 Toni Morrison and August Wilson
7944 TTH 10:15AM-11:35AM Thompson,Lisa B

The Nobel Laureate Toni Morrison and Tony award-winning playwright August Wilson are two of the most honored and prolific African American writers of the 20th century. Both Morrison's novels and Wilson's plays chronicle the black experience in the United States from the antebellum period to the Post-Civil Rights era. During the semester we will chart the artistic development of these two writers and compare their use of themes such as migration, identity, violence, redemption, memory, and family. We will assess African American cultural influences such as folktales, blues and jazz in their writing. By reading their essays, interviews and speeches we will also measure the reach and authority of Morrison and Wilson as public intellectuals.

AENG346 Studies in Shakespeare: Shakespeare's Comedies and English History Plays
6339 MW 02:45PM-04:05PM Rozett,Martha T

This course focuses on the comedies and English history plays Shakespeare wrote during the first half of his career. We will read *The Comedy of Errors*, *The Merchant of Venice*, *Much Ado About Nothing*, *Twelfth Night*, *Richard II*, *The First Part of Henry IV*, and *Henry V*. Assignments include short papers and tests, a performance-based project, and a final exam.

AENG346 Studies in Shakespeare: Shakespeare's History Plays
6340 TTH 10:15AM-11:35AM Bale,Rebekah

Examination of Shakespeare's plays, with emphasis on character, language, theme, form and structure. Topics to be discussed may include, among others: the early or later works; theatrical modes (e.g., comedy, romance, tragedy, history); performance (e.g., Shakespeare on film or stage); Shakespeare in relation to his contemporaries; Shakespeare's dramatic and non-dramatic poetry. Designed for English and theatre majors and minors.

AENG 346 Shakespeare in Performance throughout the Ages
[Cross listed with Theater ATHR 319/319Z]
9372 MWF 01:40PM-02:35PM Szalczar,Eszter

ATHR 319/319Z--Studies in Theatre History: Shakespeare in Performance Throughout the Ages The class studies performance aspects of selected Shakespeare plays and the ever-changing practices of performing Shakespeare from the Elizabethan times to twentieth and twenty-first-century modern and

postmodern productions, through readings, viewings, discussion, and written and oral performance analysis.

AENG350 Contemporary Writers at Work
2163 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 Richard Price, Richard Ford, Anne Enright, Major Jackson, Andre Dubus III, Edwidge Danticat, 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.

AENG351 Mass Culture, Media and Performance
7946 TTH 04:15PM-05:35PM Valentis,Mary B

This course provides the theoretical bases and visual skills for reading and viewing the collective psyche as manifested in mass culture, media, performance and hypermodern culture in general. Cultural productions and phenomena such as global terrorism, crime, climate change, gender psychology, spectacle, reality shows, architecture, technology, postmodern bodies, and video will be studied. Students will read theorists Jameson, Butler, Baudrillard, Zizek and Virilio as well as do independent on site work at a mall and on the internet. Emphasis will also be placed on the substantial psychoanalytic approaches that came after Freud to read culture and personality including the theories of Melanie Klein, Alice Miller, Hans Kohut, and Otto Kernberg.

AENG351 The Digital Condition: Literature and Electronic Media
7947 MW 07:15PM-08:35PM Byrd,Donald J

The course will focus on the nature of literacy in an electronically mediated culture. Attention will be devoted to topics, ranging from literacy and the internet to hip-hop, from science fiction to media theory. Readings will include a wide range of literary and theoretical texts as well as the investigation of works in various media. A substantial writing project will be required.

AENG355 Studies in Film: Plays into Film
7948 W 05:45PM-08:35PM Yalkut,Carolyn

This course will study Western drama as it has been transformed from Biblical, folkloric, and mythological antecedents into live theatre and from thence into cinema. Considering the multiple perspectives of playwright, performer, director, audience, and reader, we will read plays and then watch movies (or scenes from movies) based on those plays, often in competing versions. Possibly beginning with Sophocles (*Oedipus Rex*) and Shakespeare (*Hamlet*, *Henry V*), we will move to modern British and American plays, perhaps even including Continental drama by authors whose work has gone from stage to screen: Bertold Brecht, Harold Pinter, Tennessee Williams, Edward Albee, David Mamet, Tony Kushner, among others. The plays we study will be considered as literary texts, performance scripts, historical and cultural artifacts and—when revised and reinterpreted on film—as vehicles of popular culture. The course will investigate issues such as challenges to genre conventions and boundaries; the role of history and the past; the revisioning of love, sexuality, family and the American Dream in contemporary theatre; silence in minimalist drama; and the resurrection of theatrical modes and tropes in popular culture and cinema.

AENG368 Women Writers: Unspeakable Things Unspoken
[Cross listed with Women Studies A WSS 368]

2164 MWF 11:30AM-12:25PM Craig, Allison

Selected works of English and /or American women writers in the context of the literacy and cultural conditions confronting them. The course focuses on the development of a female tradition in literature and on the narrative, poetic, and or dramatic styles of expression, voice and values of women writers.

AENG372 Transnational Literature: Transatlantic Romance

To make us love our country, our country ought to be lovely.

—Edmund Burke, *Reflections on the Revolution in France*

7083 TTH 02:45PM-04:05PM Lilley, James D

But how is country made lovely? What is the relationship between romance and the nation? How does romance provide the glue that holds lovers, citizens, narrative, and history together? This course encourages both a transhistorical, transnational assessment of the genre of romance and, at the same time, insists on attending to the historical and cultural particularities of romantic registration. We begin with tales of passion and adultery from the earliest, Greek novels and with the unswervingly chivalrous knights of medieval romance. However, in order to more fully examine the particular ways in which romance is woven into the fabric of our cultural, our political, and our national enterprises, we will be focusing our attentions on a specific historical moment—from 1765 to 1835—during which the romance helped both the British and the U.S. nations to establish their own self-identities. By exploring the ways in which romance imagines and registers the ties that bind human subjects together, the course will ask students to take this genre seriously as a social system with its own particular ways of understanding and ordering the world. Our readings will challenge the notion that romance is a genre of mere fantasy and wish-fulfillment by offering instead a critical and historical perspective that investigates its involvement in the day-to-day work of the modern nation. Viewed from this perspective, romance never simply describes a supramundane realm of fantasy and pure imagination; on the contrary, we will see how the romance intervenes in debates on slavery, colonial politics, national history, commodity exchange, intellectual history, and print culture.

AENG372 Transnational Literature: European Modernism in Translation

9066 TTH 02:45PM-04:05PM Stasi, Paul

In this course we will read some key texts of European modernist literature. We will pay particular attention to how the various characteristics of modernist literature—fragmentation, perspectivalism, the abandonment of “realistic” narration in favor of stylistic innovation—emerge in response to specific social/historical conditions at both the national and international level. The course will begin with modernism’s origins in the failed revolution of 1848 before turning to work written in the more properly modernist decades of the 1910s and 1920s. Writers will include Flaubert, Kafka, Proust, Musil and Mann.

AENG374 Detective Fiction

9064 M 02:45PM-05:35PM North, Stephen M

This course will examine the kinds of “cultural work” done by one of the most durable and prolific genres of popular writing in English, mystery and detective fiction. Is it, as critics like Dennis Porter (*The Pursuit of Crime: Art and Ideology in Detective Fiction*, 1981) have charged, relentlessly conservative, a literature “of reassurance and conformism”? Or does it present other possibilities—to “challenge normative notions of gender” (Catherine Ross Nickerson, *The Web of Iniquity: Early Detective Fiction by American Women*, 1998), say, or to subvert “common Euro-American ideological and literary expectations” (Stephen Soitos, *The Blues Detective: A Study of African American Detective Fiction*, 1996)? Readings will focus on both historical context and contemporary practice, and will feature the

fiction of such writers as Edgar Allan Poe, Anna Katherine Green, Arthur Conan Doyle, Mary Roberts Rinehart, Raymond Chandler, Chester Himes, Sara Paretsky, Walter Mosley, Sue Grafton, and Barbara Neely. And while the course will deal primarily with print forms, our consideration of contemporary practice may include films (e.g., *Devil in a Blue Dress*, *Brick*) or television (e.g., *CSI*, *House*).

**AENG399Z Honors Seminar: [Permission of Instructor]
Elegy and Archive: American Approaches**
5576 TTH 04:15PM-05:35PM Arsic,Branka

The class will explore ways in which Americans contrived their selves, their national ideologies and their ethics through the history of American elegy and strategies of the archivization of memory. Our major premise will be that besides history, literature is the major site of memory. Guided by that, we will seek to discover how elegy was formed in American literature and how it influenced, and was influenced by, such historical and political events as the Indian removals, slavery, the American Revolution, the War with Mexico and the Civil war. We will ask how the American memorializations of these massive historical events informed both the ways they contrived "collective memory"—through memorials, monuments, cemeteries, archives—and the ways this collective memory shaped their persons and private experiences of mourning. While the historical and political background of the politics of archivization and memorization will be depicted through archival searches and a series of cultural texts, we will nevertheless be predominantly interested in close readings of such authors as Anne Bradstreet, Phillis Wheatley, William Cullen Bryant, Emily Dickinson, Henry David Thoreau and Walt Whitman.

AENG402Z Advanced Writing Workshop
[Permission of Instructor]
6341 TTH 01:15PM-02:35PM Schwarzschild,Edward

In this advanced workshop we will study the process of fiction writing. We will devote our time not only to writing and revising short stories, but also to reading and discussing them. Throughout the semester, we will try to answer three deceptively simple questions: What is a story? What makes a story "work"? And what can make a story work better? By the end of the term, students will have hopefully come to appreciate, understand, and experience what a vibrant and varied narrative form the short story is. Students interested in this course should submit a 3-5 page writing sample to the instructor: Edward Schwarzschild at: schild@albany.edu
Prerequisite: Eng 202Z or Eng 302Z and permission of instructor.

AENG410 Contemporary Literary and Critical Theory: Literature and the problem of Sovereignty

9067 TTH 04:15PM-05:35PM Kuiken,Kir A

English 410: Topics in Contemporary Literature and Criticism: Literature and the problem of Sovereignty. In an age of increasingly rapid globalization, the problem of the nature of modern political sovereignty—the final source for political and lawmaking power—has never loomed larger. Is the nation-state a relic of a past conception of sovereignty? Has the history of sovereignty, including the autonomy of the nation-state, come to a close? This seminar explores the problem of modern sovereignty by focusing on the ways in which Romantic and modern literary imagination(s) have attempted to represent, ground, or question the basis for the institution of the modern nation-state. The problem of modern sovereignty emerges when the legitimation of political power is no longer simply granted, but must instead be created or imagined—our question in this class will be how and why literary imagination becomes the location for such creation. What are the perils and possibilities opened up when literary imagination takes on the task of figuring the people or nation who are to be sovereign? Does literature's role introduce a mutation in the concept of sovereignty? If so, what is the significance of this mutation in the context of contemporary globalization? Issues to be discussed will include political theology, the nature of violence, the possibility of revolution, the rise of the autonomous subject, and the role of images in the

construction of community. Texts will include Wordsworth, Coleridge, Hölderlin, Celan, Walcott, Agamben, Benjamin, Derrida, Nancy, Hobbes, Schmitt and others. Assignments will include student presentations and a final research paper. Prerequisite: C or better in Eng 210, or permission of instructor.

AENG412Y Performing Blackness: Contemporary African American Theater and Performance
7949 TTH 01:15PM-02:35PM Thompson,Lisa

This course examines how contemporary theatrical interventions render and challenge the notion of blackness in the United States through revisiting significant historic events and reconstructing common traumatic moments on stage. Students will discuss how playwrights portray personal experience in relation to the metanarrative of African American history. We will also consider the status of memory, the use of satire, inventive language and experimental staging. Authors under consideration include: Suzan Lori-Parks, George Wolfe, Ntozake Shange, August Wilson, Charlayne Woodard, Robert O'Hara, Anna Deavere Smith, Brian Freeman, Lynn Nottage, Robert Alexander, Kia Corthron, Pomo Afro Homos, and Rhodessa Jones. Prerequisite: C or better in Eng 210, or permission of instructor.

AENG412Y Strindberg & Beckett [Permission of Instructor]
[Cross Listed with Theater ATHR 456Z]
9371 W 02:45PM-05:45PM Szalczter,Eszter

Seminar in Dramatic Literature: Strindberg and Beckett . This class explores the work of two leading figures of modern drama, Swedish playwright August Strindberg (1849-1912) and Irish playwright Samuel Beckett (1906-1989). We will read their plays against the cultural background of their time and trace significant influences that informed their vision. We will also explore points of connection between them, looking at how Strindberg's dramatic experiments impacted the ways Beckett conceived of drama and, by turn, how both of their contributions helped shape the theatre of today internationally.

AENG413 American Literature and Culture: Literature of Association in 19th-Century America
7084 MW 05:45PM-07:05PM Greiman,Jennifer

An intensive study of the middle of the 19th century, this class will examine the relationship between literary production and the many forms of social organization and reform that were imagined during this period. From religious revivals to alternative communities, to experiments in solitude and spiritualism, the middle decades of the 19th century were marked by a mania for what Alexis de Tocqueville termed "association." What made Americans so anxious to re-imagine ways of living in common during these decades? We will explore some of this era's more radical—and some of its more bizarre—forms of association in the context of its turbulent political and social history (the nationalization of slavery and western expansion with the 1850 Compromise, industrialization in the northeast, &c.), in order to consider the engagement of literature with these efforts to re-think associative life. We will study specific movements, such as antislavery, women's rights, and temperance; experiments in alternative living, such as Oneida and Brook Farm; and mass cultural phenomena, such as the crazes for mesmerism, phrenology, and "spirit rapping." The authors we will read include: Edgar Allan Poe, Nathaniel Hawthorne, Margaret Fuller, Ralph Waldo Emerson, Frederick Douglass, Herman Melville, Henry David Thoreau, Lydia Maria Child, Walt Whitman, Charles Chesnutt, and others. Course requirements include: active participation, weekly responses and posts to the course web site, and three papers (one of which will be a research paper). Finally, since upstate New York and western Massachusetts were centers for many of these movements, we will explore some of the nearby archival resources available to us. Prerequisite: Eng 210.

AENG413Y American Literature and Culture: Anarchy in the USA...

9068 TTH 01:15PM-02:35PM Keenaghan, Eric C

Anarchism holds individual freedom and collective mutual aid in a precarious balance. Consequently, some anarchists identify more as individualists, others more as communist collectivists. Regardless of any differences among them, all anarchists oppose the State and other hierarchical institutions (capitalism, Church, military); and most link sociopolitical revolution to finding new creative—not destructive—social, cultural, aesthetic, and ethical possibilities. This seminar will explore how the humanist concepts *love*, *life*, *imagination*, and *freedom* are rethought in the work of American writers who identified as anarchists, sympathized with anarchism, or are claimed by recent anarchists as precursors. We will begin with key writings by nineteenth century European and American anarchist revolutionaries (Proudhon, Bakunin, Stirner, Malatesta, Kropotkin, Goldman, Rocker), their sympathizers (W. James), and their challengers (Marx, Lenin). We will then study a range of anarchistic American literature, including work by “anarchists without politics,” “religious anarchists,” and experimentalist “Romantic anarchism.” The reading will include many styles and genres: labor songs, populist theater, manifestos, epic fiction, “picture-poems,” New Music, science fiction, experimental poetry, prison memoirs and letters, “cut-up” and “plagiarized” novels, environmentalist fiction, zen and shamanistic poetry. Possible authors: Thoreau, Whitman, Hartmann, Berkman, Sacco and Vanzetti, Hill and the I.W.W. balladeers, Ridge, de Cleyre, poets on the Spanish Civil War (Hughes, Rolfe, Roditi), Miller, Shapiro, Lamantia, P. Rosemont, Abbey, Snyder, DiPrima, Patchen, Rexroth, Ferlinghetti, Duncan, Spicer, Rukeyser, Mac Low, Cummings, Levine, Heinlein, Dick, Sinclair, Dos Passos, Goodman, LeGuin, Burroughs, Acker, Cage, Bey, Solanas, the Living Theatre, Fuller, Chomsky, Black, Bookchin. Requirements: Attendance and participation, group presentation, midterm paper (6-8 pages), final research paper (15-20 pages). Prerequisite: Eng 210.

AENG449 Topics in Comparative Literatures and Cultures: Transnational Blackness: A Comparative Examination of Selected 20th Century Caribbean and African American Literature and Thought

9069 TTH 05:45PM-07:05PM Griffith, Glyne A

As the subtitle suggests, this course will engage a comparative analysis of writing by selected Caribbean, African American and Latin American essayists, poets, and prose fiction writers on topics such as racial and ethnic identity, national belonging and unbelonging, freedom and unfreedom, and oppression and self determination in the Americas. Texts from which selections will be drawn include *VoicePrint: An Anthology of Oral and Related Poetry from the Caribbean* (ed. Stewart Brown, et al), and *Voices from the Harlem Renaissance* (ed. Nathan Irvin Huggins) These comparative readings will allow us to contemplate the aesthetic and ideological convergences and divergences among these groups of writers and thinkers who were all concerned with notions of transnational blackness in the 20th Century. Prerequisite: C or better in Eng 210, or permission of instructor.

AENG450 Tutoring and Writing [Permission of Instructor]

8062 W 05:45PM-08:35PM Fitzpatrick, KellyAnn

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. Despite the 400 level designation, the 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 the course. Non-English majors are also welcome. (Permission of the Instructor required. Please email kf3166@albany.edu if interested.)

AENG485 Topics in Cultural Studies: Biocultures of Terror, Early and Late

7953 TTH 02:45PM-04:05PM Barney, Richard A

This course will study the intersection of biology and culture in examining how terror has been represented in literature and film from the 18th to the 21st century. While drawing on recent theories of the body, emotional response, and science, we will treat terror as a specifically “modern” idea that first emerged during the 18th century from concepts of biological or physiological threat that often combined with a concern for the vulnerability of both individuals and the socio-cultural fabric. We will track this development in early modern Britain’s philosophy and gothic fiction—including Edmund Burke’s *Essay* and novels such as Ann Radcliffe’s *The Italian* and Mary Shelley’s *Frankenstein*—before turning to consider more recent examples of biocultural terror, especially in film. Our interest will be in examining how these earlier themes have been expanded and transformed in films such as James Whale’s *The Bride of Frankenstein*, Todd Browning’s *Freaks*, David Cronenberg’s *Videodrome* and *Dead Ringers*, and Takashi Miike’s *The Audition*. Students interested in this course should be ready to read substantial theoretical material, while also concentrating on careful readings of literary and cinematic texts. This course stresses the ability to write cogent papers that analyze literary texts by drawing on concepts from philosophy and/or critical theory. Prerequisite: C or better in Eng 210, or permission of instructor.

ENG490 **Internship in English** **[Permission of Instructor]**
2165 F 01:40PM-02:35PM Yalkut,Carolyn

Internships are practical apprenticeships in real-world work situations using the skills gained in English Studies such as critical reading, analysis, writing, research, editing, etc. Interns work between 10 and 15 hours per week and complete an academic component as well as weekly reports. Internships count as upper-division electives and carry 3 credit hours pass/fail. Internship placements include: advertising/marketing, public relations, publishing, the arts, television, radio, state agencies, literary journals and organizations, law, education, community outreach, the New York State Writers Institute, and the English department’s Advisement Office. Available to junior and senior English majors. Application forms are available in the Advisement Office and outside Carolyn Yalkut’s office, (HU 317).

AENG499 **Thesis Seminar II**
5924 ARR ARRANGED Arsic,Branka

Continuation and completion of thesis begun in Eng 498. The thesis will be reviewed and evaluated by an honors committee. Prerequisite: C or better in Eng 210 and Eng 498.