

[English home page](#)[administrative contacts](#)[Graduate studies](#)[undergraduate studies](#)[course Schedules & descriptions](#)[faculty](#)[faculty bookshelf](#)[Events Calendar](#)[Newsletter](#)[13th Moon](#)[Writing center](#)[the little magazine](#)[jawbone](#)[Journalism](#)[center for humanities and technoscience](#)[medieval & renaissance program](#)

# Department of English

## Undergraduate Schedules & Descriptions Archive

[Graduate Archive](#) | [Undergraduate Archive](#)

### Spring '05

#### AENG102Z Intro to Creative Writing

[Open to Freshmen & Sophomores Only]

2351 MWF 10:25AM-11:20AM Chirila, Alexander  
 2352 MWF 09:20AM-10:15AM Ficociello, Robert  
 2354 TTH 11:45AM-01:05PM Zitomer, Rachel  
 6109 TTH 08:45AM-10:05AM Skebe, Carolyn  
 8055 MWF 12:35PM-01:30PM Needham, Tara

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

#### AENG121L Reading Literature

2355 TTH 10:15AM-11:35AM Goldberg, Shari  
 2356 MWF 01:40PM-02:35PM Meaney, Shealeen  
 2357 TTH 02:45PM-04:05PM Gremmler, Daniel  
 2358 TTH 08:45AM-10:05AM Daley, Mark  
 2359 MWF 08:15AM-09:10AM Katsarova, Vesela  
 2360 MWF 11:30AM-12:25PM McDonald, Kathleen

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.

#### AENG121L Reading Literature

8511 MWF 12:35PM-01:30PM Williams, Karen

How do writing and literature function within their own and subsequent societies? Literary works have been used as a mode of exploring, critiquing, or creating an image of one's society for millennia. This section of Reading Literature will focus on the use of history, myth, and legend in a wide range of literatures. Such uses of the 'past' (contemporary history or legend can function in this capacity as well as the past) can serve a variety of purposes for the writer and the writer's contemporary society, from nationalism or social critique to literary innovation or artistic allusion. We will explore the significance of chosen topics, themes, and images in drama, poetry, and various prose works, spanning Ancient Greece to the 20th century. The following writers will be found among the readings for this course: Aristophanes, Geoffrey Chaucer, Christine de Pizan, Rudyard Kipling, George Orwell, and Ursula Le Guin.

#### AENG144L Reading Shakespeare

2362 TTH 10:15AM-11:35AM Gremmler, Daniel

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 required.

## **AENG202Z Intro to Studies in Rhetoric and Poetics**

[Open to Freshmen & Sophomores Only]  
2363 TTH 08:45AM-10:05AM Zitomer, Rachel

An introduction to writing as it is informed by rhetoric and poetics. Features extensive student writing. Emphasis on key concepts and basic terminology, analysis of both literary and student texts, and workshop pedagogy.

## **AENG205Z Intro to Writing in English Studies**

8425 MWF 09:20AM-10:15AM Marlow, Jennifer  
8509 TTH 11:45AM-01:05PM Joris, Pierre

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. May not be repeated for credit.

## **AENG210 Intro to English Studies**

2364 MW 02:45PM-04:05PM Benjamin, Bret Elliot

This course is designed to introduce a range of critical approaches to the study of literature and culture, and to prepare English majors for upper-division courses where they may be expected to have a basic knowledge of theoretical approaches to literary and cultural study. The course has several primary objectives: 1) to provide a historical survey of important essays, authors, and "schools" of thought within literary theory (e.g. Formalism, Semiotics, Marxism, Feminism, etc.); 2) to explore complex questions about the state of "English Studies" in the contemporary historical moment; 3) to make visible the various methods of reading and interpretation that we often take for granted, and to interrogate the broader social implications of how we read as well as what we read. As with any introductory survey, the selections we will read are necessarily limited—they offer brief glimpses at a number of broader movements and approaches rather than comprehensive studies of specific questions or authors in detail. To provide organizational coherence, then, the course will focus on a set of key theoretical concepts—meaning-making, representation, ideology, subjectivity, the relation between culture and society, etc.—examining the ways in which these issues are re-interpreted and re-imagined by various theorists. Over the course of the term students will learn to differentiate among modes of reading, and begin to assess their uses and limits.

## **AENG210 Intro to English Studies: Introduction to Literary Study**

2365 TTH 10:15AM-11:35AM Ebert, Teresa

This section of English 210 is an introduction to English Studies and the humanities in general. It begins by examining how "English" became a subject of study in the academy and how the rise of English is related to "nation," "class," "history," and other social issues and their underlying economic systems. It also inquires into the ways in which "English studies" are changing into the more inclusive practices of "cultural studies." The course teaches the humanities as defamiliarizing discourses that break through the commonsense and, by making students aware of the complex and the difficult, teaches them a tolerance of ambiguity and critical understanding in contemporary culture, which is growing more and more impatient with the complex and demanding easy certainties. As a defamiliarizing pedagogy, the humanities are also the interpretive languages of the emerging global culture in which the opacity of the "other" should not only be acknowledged but honored.

In reading the complex and the difficult, the course approaches the "text" as the site of the working of language in its excessive significations and surprising permutations—from canonic novels to nanotechnology, from DNA research to everyday videos, from cyberwritings to performance, from production to lifestyle and consumption. In its critical scrutiny of "texts," the course will engage such questions as difference, desire, class, nationality, sexuality, race, consumption, gender, and globalization, as well as questions of cultural politics, power, representation and social change from diverse perspectives such as poststructuralism, postcolonial theory, new historicism, Marxism, feminism and psychoanalysis. One of the goals of the course is to transform the experiential everyday consciousness into a critical consciousness that is able to see through cultural representations and grasp their underlying material structures.

The course consists of lecture-discussions and collective work in small theory groups. Attendance in theory group sessions/colloquia is required. Students will undertake three (3) major projects: two papers and one oral presentation. They will also have the opportunity to participate in a theory conference at the end of the semester.

## **AENG210 Intro to English Studies: Introduction to Criticism and Theory**

2366 TTH 07:15PM-08:35PM Hill, Michael K

This course is designed to introduce the English major to a range of critical approaches to the study of literature and culture. We will spend the initial part of the semester addressing issues within formalist literary criticism. Then we will move to discuss the distinction between this mode of analysis and the more recent developments within English studies known generally as critical theory. During the remainder of the semester, we will sample a representative array of theoretical approaches to literary and textual studies. As we move through this reading, a series of novels will be read in order help to mediate our discussions.

## **AENG210 Intro to English Studies**

2367 TTH 11:45AM-01:05PM Shepherdson, Charles

This course aims to introduce English majors to the practice of critical reading, and to some basic issues in literary theory. The course is therefore a survey of some of the basic movements in twentieth century literary theory. We will focus on primary texts, which are often technical and abstract, and our principle aim will be simply to understand these texts, and gain some general knowledge of the intellectual movements to which they belong. Grades will be based on a series of in-class exams.

## **AENG222L World Literature**

8060 MWF 01:40PM-02:35PM Cadeau, Charmine

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.

## **AENG226L Focus on a Literary Theme, Form or Mode**

*Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies. For Spring 2005, we are pleased to offer six options for 226L:*

## **AENG226L Visual Culture and the "New Media"**

8063 MWF 12:35PM-01:30PM Wilkie, Robert

Are we entering the "late age of print," in which global culture is moving away from the literary and the textual and towards the visual? For some, this "pictorial turn" marks the end of cultural complexity and a loss of literary values. Other critics, such as Baudrillard, however, have considered a culture of images as opening up new spaces of freedom from determination in a world beyond the contradictions of the past. In both cases, visual culture is understood to be a radical break from the past, requiring new paradigms of reading and a new approach to cultural analysis.

This course will be a historical and materialist inquiry into visual culture and the cultural shifts from text to image. Through analysis of a broad range of cultural texts—cultural theory to "traditional" forms of literature, hypertext, film, video games and other forms of "New Media"—the course will investigate the meaning of visual culture and the implications for the future of cultural analysis. Is it the case that in the new global economy of signs the image always exceeds its boundaries of meaning, operating as "a message without a code" (Barthes) and resisting all attempts at fixing the play of meaning? Or, is it necessary to read visual culture as a non-mimetic reflection of the social, historical and economic contradictions that shape everyday life under global capitalism?

The main pedagogical mode of the course is critique and open discussions of a variety of "texts" and their consequences on different levels: from the immanent aspects of literary and cultural texts such as *House of Leaves*, *Patchwork Girl*, *The Ring* and *The Sims*, to the theoretical debates over mimesis, post-referentiality and reflection theory, to the broader development of a global cultural market and the development of "New Media" as a transnational commodity within the existing social and economic relations.

The course consists of lecture and open discussion, theory group work, and colloquium presentations. Over the course of the semester, students will be asked to "read" (symptomatically) various cultural works as well as a variety of contesting theoretical and cultural texts on visual culture and "New Media." Students will write several shorter response papers as well as a longer term paper that will address the theoretical, social and historical issues involved in visual culture.

## **AENG226L "The American Novel After 1945: Re-inventions of the Self in a 'Selfless' World"**

8064 TTH 10:15AM-11:35AM Hymowech, Steven

One prevalent theme confronted in American novels after 1945 is the instability, maybe even the impossibility, of a definable "Self" in a world of potential apocalypse, expanding technology, shifts in gender roles, a call for multi-culturalism, to but name a few contemporary forces at play since World War II. This course aims to investigate radical reconfigurations of selfhood in the (post?) modern American novel and how such transformations, even if a disavowal of selfhood, speak to an ever-changing notion of America, American, and the place of the writer/reader in the fray.

## **AENG226L Gender Identity in Contemporary Fiction and Film**

8061 MWF 09:20AM-10:15AM Craig, Allison

## **AENG226L Medievalism**

8065 TTH 02:45PM-04:05PM Fitzpatrick, KellyAnn

While modern scholars recognize the European Middle Ages as spanning from the "Fall of Rome" in the fifth century to the beginning of the "Early Modern Era" in the sixteenth century, later ages recognize particular settings, narratives, themes, characters and forms as distinctly medieval. This course traces how these ideas of the medieval appear in literary and popular culture in nineteenth- and twentieth-century English and American contexts. Texts we may examine include Scott's *Ivanhoe*, Grimm's Fairytales, Tennyson's *Idylls of the King*, works by William Morris and the Preraphaelites, Tolkien's *Lord of the Rings*, segments of late twentieth-century gaming culture (role playing games, video games, etc.) and the "Medieval Times" phenomena. Course requirements include regular attendance, two papers, a midterm project and a final project.

## **AENG226L Film & Psychoanalysis**

2370 W 04:15PM-07:05PM Valentis, Mary B

Although no longer the "therapy" of choice, psychoanalysis has become a metapsychology for readers of literature, culture, new media, and film. This course provides the theoretical basis for reading the collective psyche and such cultural productions and phenomena as terrorism, crime, gender psychology, spectacle, reality shows, architecture, technology, new media and film, and postmodern bodies. Texts will include a Freud reader edited by Freud's biographer Peter Gay that will give you the primary texts; we will also study the substantial psychological and psychoanalytic work that came after Freud including the theories of Melanie Klein, Alice Miller, Hans Kohut, and Jacques Lacan, to name a few. These theorists and others' such as Jameson, Butler, Baudrillard, and Zizek will provide ways to talk about the repetition compulsion, borderlinity, narcissism, and pop culture in general. *The Sopranos*, *Sex and the City*, *Arnold Schwarzenegger*, and so on are just some of the objects we will study.

## **AENG226L Drama of Disability**

8062 TTH 01:15PM-02:35PM Cohen, Sarah Blacher

Nietzsche once remarked: "The most acutely suffering animal on earth invented laughter." Playwrights have also created powerful dramas to depict both the suffering and the laughter of disabled characters in their works. This course will explore the treatment of the physically disabled in modern dramas such as Tennessee Williams', *The Glass Menagerie*; William Gibson's, *The Miracle Worker*; Brian Clark's, *Whose Life is it Anyway?*; Marsha Norman's, *Night Mother*; Mark Medoff's, *Children of a Lesser God*; and Sarah Blacher Cohen's own *Ladies Locker Room*. Course requirements will include a take-home midterm, a term paper or one-act original play about disability, and a final exam. Exams will be based on the lectures, and required readings. There will be field trips to see performances of dramas about disability and exciting guest speakers.

## **AENG234L Modern American Poetry**

6679 MW 05:45PM-07:05PM Byrd, Donald J

The course will survey American poetry in the twentieth century, with special focus on the 1920s, 1950s, 1960s. There will also be a unit on hip-hop, which has been the most vital form of poetry of the past twenty years. Special attention will be given to Pound, Williams, Stein, H.D., Duncan,

Ginsberg, and Public Enemy. There will be two substantial writing projects and a final examination.

### **AENG234L Modern Poetry**

6685 TTH 10:15AM-11:35AM Mason, John T

The forms, techniques and themes of modern British and American poetry, with concentration on such major figures as Yeats, Elliot, Williams, Bishop and Stevens.

### **AENG240 Growing Up in America**

2371 MWF 08:15AM-09:10AM Luna, Alina  
2372 TTH 10:15AM-11:35AM Miccoli, Anthony  
8510 TTH 01:15AM-02:35AM Miccoli, Anthony  
2373 MW 02:45PM-04:05PM Monaco, Peter  
6247 TTH 11:45AM-01:05PM Reed, Hilary

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

### **AENG243 Shakespeare & Film**

7283 TTH 01:15PM-02:35PM Thornton, Kathleen K

Shakespeare's plays lend themselves to the medium of film through the richness of character, conflict, and language. The focus of the class will be on the manner in which film directors have chosen to present, adapt and interpret several plays by William Shakespeare. The course will critique these directorial choices. Specifically, we will examine music, costuming, set design, camera angles, textual omissions or interpolations, visual symbolism, etc.

The class will view several Shakespearean adaptations, most likely selected from the following: three versions of Richard III, including the 1912 silent feature, two versions of Henry V, Othello and O, Romeo and Juliet and Romeo + Juliet, and if time permits, the most recent adaptation of Hamlet.

Success in the class is dependent upon attendance, discussion, and group work. Requirements include film journals, a mid-semester exam and a final project. A love of cinema is a plus. Familiarity with Shakespeare's plays is essential. English 144L, English 344 or English 345 are preferred prerequisites.

### **AENG260L Forms of Poetry: The Politics of Poetic Form**

2374 TTH 02:45PM-04:05PM Joris, Pierre

Subtitled "The Politics of Poetic Form," this course will focus on contemporary investigations of innovative forms in poetry. We will read both a range of poems (by, among others, Robert Kelly, Lyn Hejinian, Charles Bernstein, Alice Notley, Jackson Mac Low, Bernadette Mayer, Rosmarie Waldrop and the OULIPO writers) and a range of theoretical writings (by the poets themselves but also by critics such as Carrie Noland, Marjorie Perloff & others). An excellent way to prepare for the course would be to read into the anthology we will be using (Poems for the Millennium, vol. 2, ed. by Jerome Rothenberg & Pierre Joris) and study some of the essays in *The Politics of Poetic Form*, edited by Charles Bernstein.

### **AENG291L British Literary Tradition**

8078 TTH 04:15PM-05:35PM Elam, Helen Regueiro

This course will focus on four major writers: Milton, Pope, Wordsworth, Beckett. Through close (slow) readings of specific texts, the course will address questions of form, tradition, subjectivity, language, and what it means to "read." Midterm, two papers.

### **AENG295L Classics Western Lit (II)**

8079 TTH 01:15PM-02:35PM Elam, Helen Regueiro

This is a course designed to offer a basic knowledge of Western literary tradition as well as the critical avenues through which to engage it: Homer (*The Odyssey*), Virgil (*The Aeneid*), Dante (*The*

Divine Comedy), Cervantes (Don Quixote) and Dostoevsky (Notes from Underground). A range of issues (the transition from epic to novel, the construction of literary authority, relations between literature and culture, language and event) will provide a basis for literary study. Midterm, in-class essay, one short paper.

Note: This course is the second part of English 295, taught first semester as Classics of Western Literature I. Each course is self-contained and may be taken independently, and the course may be taken again as Eng. 295 since the content varies.

### **AENG300Z Expository Writing**

[Permission of Instructor]

2376 TTH 01:15PM-02:35PM Case, Menoukha [English Majors Only]  
2377 MWF 10:25AM-11:20AM Monaco, Peter [English Minors Only]  
6690 MWF 01:40PM-02:35PM Craig, Allison

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.

### **AENG300Z Expository Writing**

[Permission of Instructor]

2375 MW 02:45PM-04:05PM Berman, Jeffrey [English Majors Only]

This course will emphasize personal, exploratory, expressive, and therapeutic writing. I'm particularly interested in the extent to which writing about personal conflicts leads to heightened self-awareness and psychological well-being. Several of the assignments will come from my book *Risky Writing: Self-Disclosure and Self-Transformation in the Classroom*, which is based on previous sections of this course. The minimum writing requirement is forty typed pages and will include essays on divorce, eating disorders, binge drinking, suicide, and sexual abuse. Prerequisite: empathy.

### **AENG301Z Critical Writing**

2378 TTH 02:45PM-04:05PM Arsic, Branka [Permission of Instructor]  
[ English Majors Only]

Is there a writing that is not critical, that is to say in constant crisis and self-negation as well as subverting what it writes about? If writing always announces a certain crisis (and most notably that of identity, its own as well as that of its object and "author") the question then is what kind of production is introduced by that crisis or criticism, or how does the crisis of writing write itself? How do different forms of writing (essay, treatise, journal, poem) affect and form their own content? By reading Emerson, Thoreau, Dickinson and William James we will offer possible answers to those questions. In other words, by analyzing the same set of problems (personal identity, habit, belief, everyday life, death, religion, institutions) formulated and expressed in various forms of thinking and/or writing (from Emerson's essays via Dickinson's poetry to James's philosophical treatises), we will investigate how various procedures and strategies of writing produce their own objects and form their own authors. The course will thus look into the question of how certain types of writing and the tactics that writing adopts affect the problems they treat. Readings: Emerson, Thoreau, Dickinson, William James.

### **AENG301Z Critical Writing**

2379 TTH 10:15AM-11:35AM Winter, Kate H

[Permission of Instructor] [English Majors Only]

This writing workshop is centered on writing critically about texts, doing what English majors do but refining the skills and developing new strategies. The literature we use as the basis for discussion and critique will be Hawaiian-American, texts that were written by American writers about Hawaii. The semester includes works by Mark Twain, Jack London, Lois Ann Yamanaka, W.S. Merwin, and Garrett Hongo, and the film "Lilo and Stitch." A strict attendance policy is enforced; A-E grading applies; workshopping requires you to reproduce your papers for distribution and discussion in class as well as substantial revision. [For English Majors Only]

## **AENG302Z Creative Writing**

2380 T 02: 45PM-05: 35PM Tillman, Lynne M  
[Permission of Instructor]

Intensive practice in the writing of prose fiction. Students will do both in-class writing and reading, as well as outside writing assignments. Stories by a variety of authors will be read and used for discussion in class, to analyze style, voice, point of view, meanings, character development, language usage, and approaches to fiction and narrative. Students' writing will be discussed by all participants in the seminar/workshop. Students will be assigned brief, weekly writing exercises. Participation is important. Prerequisite: Consent of instructor. If you would like to be considered, please email 2-3 pages ONLY of prose fiction to Professor Tillman at Tillwhen@aol.com. Do NOT send your pages as an attachment but as part of the body of a message. Also, please include your major and which writing and English literature courses you have already taken.

## **AENG303Z Forms of Argumentative and Persuasive Writing (Rhetoric)**

2381 MWF 11: 30AM-12: 25PM Luna, Alina

[Permission of Instructor]  
[AENG202Z is a Prerequisite for this Course]

Concentrated study of writing with an emphasis on rhetoric as a disciplinary context. Features extensive practice in one or more of a variety of forms (argument, narration, exposition). Focuses on detailed analysis of both literary and student texts, with special attention to generic conventions, rhetorical context, textual logics, and style. Prerequisite(s): A Eng 202Z [Satisfies oral discourse requirement if taken Fall 2003 or thereafter]

## **AENG304Z Forms of Creative Writing**

2382 TTH 01: 15PM-02: 35PM Mason, John T

[Permission of Instructor]  
[AENG202Z is a Prerequisite for this Course]

Concentrated study on writing with an emphasis on poetics as a disciplinary context. Features extensive practice in one or more of a variety of forms (e.g. drama, fiction, poetry). Focuses on detailed analysis of both literary and student texts, with special attention to generic conventions, authorial voice, textual logics, and style. Prerequisite: A Eng 202.

## **AENG305Z Studies in Writing about Texts**

8080 TTH 11: 45AM-01: 05PM Hanifan, Jil E

[Prerequisite: AENG 105Z or AENG205Z]

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. Required of all English majors. Prerequisite: AEng 105Z or AEng 205Z.

## **AENG323 19th Century American Novel**

2383 MWF 10: 25AM-11: 20AM Greiman, Jennifer

In this course, we will study the peculiar formation of the American novel amid the violence and political turbulence of the nineteenth century. Organized around themes of revolution, dissolution, and reconstruction, we will consider how these ideas operate both historically – describing the periods before, during, and after the Civil War – and aesthetically – defining the unique techniques of narration devised by authors during these periods. We will examine genres like the historical romance, the sentimental novel, the (capital-R) Romance, and the realist novel, while constantly thinking about the relationship between political transformation and the creation of formal categories. Issues we will consider: the legacy of the revolution as both a static object of nostalgia and a continuing promise of further revolution; the advent of the sentimental novel and the Romance in mid-century as "flights" from history (in Toni Morrison's words); representations of race; the novel and political reform; legal and narrative constructions of citizenship; the form of the Romance and the belatedness of American realism. We will read work by: Charles Brockden Brown, James Fenimore Cooper, Fanny Fern, Martin Delany, Harriet Wilson, Harriet Beecher Stowe, Nathaniel

Hawthorne, Herman Melville, Charles Chesnutt, Mark Twain, and Stephen Crane.

### **AENG324 20th Century American Novel**

2384 MW 02:45PM-04:05PM Meaney, Shealeen

A study of the 20th century American novel, emphasizing the shifts and developments in form and theme in this century.

AENG325L American Drama

2385 TTH 11:45AM-01:05PM Yalkut, Carolyn

Through close textual analysis and class readings, this course will examine some of the major concerns and dramatic techniques in plays by a variety of American playwrights.

### **AENG341 Chaucer**

6680 TTH 04:15PM-05:35PM Scheck, Helene E

This course will focus on two of Chaucer's best known and best loved poems: The Canterbury Tales and Troilus and Criseyde. Students need not have experience with Middle English. We will work through the basics of reading Middle English together. Chaucer wrote during a time of great cultural flux and tremendous literary and artistic productivity; relevant visual, musical, and historical texts and background will be introduced in order for students to more fully appreciate the ways in which these poems connect to that cultural context. Assignments will include midterm, final, short papers, in-class writing, and participation.

### **AENG343 Ralph Waldo Emerson**

8089 TTH 10:15AM-11:35AM Arsic, Branka

The course will address central questions in Emerson's thinking such as: abandonment, affection, attraction, aversion, conversion, conversation, ecstasy, form, the impersonal, intimacy, joy, pain, reading, relation, reception, writing. Through detailed analysis of those concepts we will try to understand Emerson's philosophy and literature as an effort at a radical reformulation of the traditional concepts of identity, thinking, reading, writing and everyday living, and investigate the politics that guided his philosophical efforts. It is only through close reading and study of Emerson that we will be able to sense and understand why he occupies such a central position in the history of American literature and philosophy. Readings: Emerson, Thoreau, Cavell.

### **AENG343 William Faulkner**

8090 TTH 01:15PM-02:35PM Pryse, Marjorie

The course provides students with an in-depth introduction to the fiction of one of the twentieth century's major American novelists, focusing our analysis on modernist form in the context of gender, race, and class as vectors of cultural study. Faulkner remains one of the few white American writers to create complex representations of black characters; he documents class politics in a modernizing early twentieth-century South; his white women characters may be controversial but are never two-dimensional; and he demonstrates an awareness of the role of the Caribbean in U.S. cultural and political life. Students be warned, however: the course will include intensive reading, some of it of moderate difficulty, and we will try to include as much as possible of everything--Faulkner's own work, cultural and historical texts, and critical responses. This course will be rewarding for the mature undergraduate reader willing to prepare for a discussion-format classroom. Primary texts will likely include: Selected Stories; The Sound and the Fury; As I Lay Dying; Light in August; Absalom, Absalom!; The Unvanquished; The Hamlet; and Go Down, Moses.

### **AENG343 Hardy and Lawrence**

8091 MW 04:15PM-05:35PM Berman, Jeffrey

We will focus on two great late nineteenth- and early twentieth-century British novelists: Thomas Hardy and D.H. Lawrence. The reading will include Hardy's The Return of the Native, The Mayor of Casterbridge, Tess of the D'Urbervilles, and Jude the Obscure, and Lawrence's Sons and Lovers, Women in Love, and Lady Chatterley's Lover. Psychoanalytic and feminist interpretations will be

emphasized. There will be four five-page essays and weekly reader-response diaries.

### **AENG343 Plath, Rich & Brooks**

8092 TTH 08:45AM-10:05AM Hanifan, Jill E

About 1960. A study of three poets whose works illuminate each other in terms of style, theme and their relationship to the social and political currents of the feminist and civil rights movements. Students will read first books and later works, critical reviews and articles, and some biography. May be repeated more than once for credit when content varies. Intended primarily for juniors and seniors. Prerequisite(s): a 100-level English literature course or permission of instructor. This course is cross-listed with A Wss 354.

### **AENG344 Early Works of Shakespeare**

[Cross Listed With A Thr324]

2386 TTH 11:45AM-01:05PM Rozett, Martha T

This course focuses on the comedies and history plays Shakespeare wrote before 1603, including *The Merchant of Venice*, *Richard III*, and *Henry IV*, *Henry V*, *Twelfth Night*. Typically, we read seven or eight plays during the semester. Assignments may include regular quizzes, performance-based projects, and papers.

### **AENG345 Later Works of Shakespeare**

[Cross Listed With A Thr325]

2387 TTH 08:45AM-10:15AM Thornton, Kathleen K

Students will read the major works of the latter part of Shakespeare's career. These will include the tragedies, *Hamlet*, *Macbeth*, *Othello*, *King Lear*, *Coriolanus*, and possibly *Antony and Cleopatra*; the comedy *Measure for Measure*; and the romances *The Winter's Tale* and *The Tempest*. A close reading of the text is essential, and discussions will focus on issues of identity, justice, and language. Students will be asked to read critical commentary about the plays and to develop their own critical readings of the plays. Students may be asked to submit reading response journals.

Activities will include class discussions, an oral presentation, a mid-semester exam, a final exam, and one 5-8 page paper on a topic developed through conversations with the instructor.

### **AENG350 Contemporary Writers at Work**

2388 TTH 04:15PM-05:35PM Yalkut, Carolyn

In this course, students read published work in a variety of genres by the authors appearing on campus with the Writers Institute Visiting Writers Series. In addition to attending readings by these authors, students meet, hear, and speak with the authors in seminars devoted to discussions of the author's own work and, more broadly, issues facing writers today. Consult the Spring 2005 Writers Institute roster on the Writers Institute Web Site at <http://www.albany.edu/writers-inst>. Course requirements include substantial reading assignments, a journal, quizzes, midterm and final. Throughout the semester, students will be asked to do independent research and to write in the manner of the writers studied. The midterm and final will include an objective component as well as a take-home essay.

### **AENG362 Critical Approaches to Gender & Sexuality in Literatures**

[Cross Listed with A Wss362]

2389 MWF 10:25AM-11:20AM Katsarova, Vesela

Examination of the role of Anglophone literary texts from any period(s) in the construction of gender and sexuality, with an emphasis on study of interpretive strategies provided by various critical discourses. Topics to be discussed may include, among others: aesthetic movements; historical problems; cultural texts; political questions.

## **AENG366 African American Literature 1940 to Present**

[Cross Listed with AWss366]

6290 TTH 04:15PM-05:35PM Thompson, Lisa B

This class explores the major themes and texts of African American literature and culture from the nineteen forties to the present. Students will analyze the development of the African American literary tradition from modernism and protest literature, through the black arts movement and the explosion of women's narratives during the late twentieth century. We will read many of the important authors of each period such as Richard Wright, Ann Petry, James Baldwin, Lorraine Hansberry, Amiri Baraka (LeRoi Jones), Toni Morrison, Alice Walker, and George Wolfe. We will discuss the role of politics in art as well as the recent canonization of certain African American texts and writers. The course will conclude by examining the ways contemporary cultural producers challenge notions of African American culture and complicate the idea of "blackness".

## **AENG367 Jewish American Drama and Theatre**

[Cross Listed With A Jst367]

2390 MW 02:45PM-04:05PM Berkowitz, Joel

This course offers a survey of American Jewish drama, from its roots in the Yiddish theatre and English-language vaudeville and popular theatre, to some of the most established playwrights writing for Broadway theatres and other major venues. We will examine how Jewish American playwrights like Scholem Asch, Clifford Odets, Arthur Miller, Neil Simon, Tony Kushner, and others have dramatized critical issues preoccupying the American Jewish community, including the strains of immigration, the tension between tradition and assimilation, generational conflict, the workplace and the labor movement, Jewish-Gentile relations, sexual politics, and the Holocaust and its aftermath.

Because those who work in the theatre often have a hand in other performance forms-particularly film-we will complement our readings of plays by exploring a variety of related material, including vaudeville and radio sketches, stand-up comedy, music, and film. Secondary readings such as theatre history, drama criticism, memoirs, and reviews will help us place the performance materials into context. Most class sessions will focus on a discussion of these materials. The final grade is based on students' participation in class discussion and performance on short response papers and longer analytical papers.

## **AENG368L And Then the Child Becomes a Woman: Female Initiation in the American Short Story**

[Cross Listed With A Wss368L]

2391 TH 05:45PM-08:35PM Bergmann, Ina

The coming-of-age of adolescent heroes is one of the major themes of American literature. But in taking a closer look at the treatment of these so-called initiations, one deficit becomes strikingly obvious. Literary studies focus almost exclusively on the male initiate. While Hemingway's Nick Adams, Faulkner's Ike McCaslin, and many other protagonists of initiation texts are well-known and thoroughly discussed, the question whether female initiation exists at all in American fiction is addressed very rarely. Few critics mention stories of female initiation, and if they do, it is mostly in passing. Often, this neglect is justified by unfounded assertions about the scarcity or the poor quality of such texts. Indeed, many stories that present female versions of the initiation can be found, even in the oeuvre of highly esteemed women writers. This course will focus on stories of female development written in the 19th and 20th century and will try to illuminate patterns of experience that hold true for women. The prospective reading list includes texts by Mary Virginia Hawes Terhune alias Marion Harland, Elizabeth Stuart Phelps, Sarah Orne Jewett, Kate Chopin, Mary E. Wilkins Freeman, Ellen Glasgow, Katherine Anne Porter, Jessamyn West, Eudora Welty, Carson McCullers, and Flannery O'Connor.

Course Requirements: Regular attendance, active in-class participation, quizzes, an oral presentation and a research paper.

## **AENG368L Identity & Authority: Women Writers in 19th Century England**

[Cross Listed With A Wss368L]

7285 TTH 08:45AM-10:05AM Craig, Randall T

Authorship was one of the few careers open to women in nineteenth-century England, although they entered it at the risk of ruining their "feminine" reputations. Throughout the century, women used poetry, fiction, pamphlets, and the press to engage political, social, and legal issues. This course will concentrate on those writers who directly address questions such as "the condition of England" and "the new woman" in novels often revealing the complex relationship between class and gender. At the center of the course will be texts by Charlotte Brontë, Elizabeth Gaskell, and George Eliot. Among the writers who may also be included are Caroline Norton, Geraldine Jewsbury, Harriet Martineau, Frances Trollope, Elizabeth Stone, and Margaret Oliphant, among others.

### **AENG373 Literature of the Americas: Southwest Narratives: Writing From Below**

8094 TTH 07:15PM-08:35PM Hennessy, Rosemary

Study of the literature and culture of the Americas invites us to examine the historical and national boundaries that are embedded in the term "American." In this course we will begin with the question "What is the Southwest?" as a way into considering the history and cross-national cultures in the region of North America where the northern border of the United States of Mexico meets the United States of America. We will focus on several key moments--the Mexican Revolution, the migration of settlers and forced removal of native peoples, miners' struggles, the contemporary traffic in bodies, drugs, and other goods--and the collective organizing and forms resistance that have shaped the cultural history of the region. The narratives we read will include oral and written histories, theoretical essays, fiction, film, and ethnobiography. We will consider the vantage points from which official stories are told and track the buried voices and encrypted histories within them, asking what it means to write from the standpoints of rural, urban poor, and working class people. Is "writing from below" a useful way to name this writing and is it necessarily counter-dominant? How do we assess the persistence of traditional practices and knowledges--of ritual and magic, for example--alongside, even within, the voices of insurgence, of organized collective revolt, and revolution? What lessons do these narratives hold for readers in "the north"? All texts will be read in English or English translations.

### **AENG385 Topics in Cultural Studies**

This course will deal with a particular subject or issue in the study of culture. Individual courses may deal with post-coloniality, the impact of social institutions on the production of subjectivities, and similar topics. This course may be used to fulfill the English major subculture requirement only if so approved by the English Academic Adviser. For Spring 2005, we offer two options for ENG 385.

### **AENG385 Culture in the Internet Age**

6686 MWF 09:20AM-10:15AM Wilkie, Robert

The Internet has become the primary sign of the culture of what Stuart Hall calls "New Times." The technological innovation and the expansion of global communication networks that define the Internet age are represented as requiring new modes of analysis which move beyond "class" and instead of "first principles" uses hybrid and contingent literary strategies to understand culture today. Through close readings of some of the boundary writings within cultural studies—including the work of the theorists such as Zizek, Castells, Foucault, Hall, Benjamin, Baudrillard, Marx, Kellner, Haraway, Adorno, McLuhan, Heidegger, DeBord, Poster, Lenin, Derrida, Negri, Hayles, Brecht, and Lovink—this course will seek to investigate the possibilities for a cultural critique of the Internet. Is it the case, as Timothy Druckery writes, that "perception, memory, history, politics, identity, and experience are now mediated through technology in ways that outdistance simple economic or historic analysis"? Are we witness, as Stuart Hall argues, to the disintegration of "any simple correspondence between 'the political' and 'the economic'" because "Culture has ceased [...] to be a decorative addendum to the 'hard world' of production and things" but instead "has penetrated the world of modern production"? Or, do concepts such as class, labor and production offer the most layered and complex understanding of the contemporary culture?

Through the reading of a broad range of cultural texts (from high theory to videos), this course will analyze these and other questions as students investigate the cultural changes of the Internet age as a means of developing a theory of cultural critique. The course consists of lecture and open discussion, theory group work, and colloquium presentations. Students will write several shorter response papers as well as a longer term paper that will address the theoretical, social and historical issues involved in Internet culture.

### **AENG385 Culture and Globalization: Topics in Cultural Studies**

6688 TTH 01:15PM-02:35PM Ebert, Teresa

Are we all global now?

In his book, *The Postmodern Condition*, Jean-Francois Lyotard writes that nowadays "one listens to reggae, watches a western, eats McDonald's food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and 'retro' clothes in Hong Kong...." From the other end of the political spectrum, Karl Marx and Frederick Engels argue that the world is becoming global and "All that is solid melts into air" because "The need of a constantly expanding market for its products chases the bourgeoisie over the whole surface of the globe. It must nestle everywhere, establish connexions everywhere. The bourgeoisie has through its exploitation of the world-market given a cosmopolitan character to production and consumption in every country" (Manifesto of the Communist Party).

"Globalization" has become part of everyday conversations, newspaper editorials, TV shows and documentaries as well as serious theoretical and scholarly debates and, of course, university courses such as this one. It has become, in other words, a frame of reference within which people now routinely locate their "daily" lives. However, it is not always clear what actually is meant by "globalization." The course, therefore, opens with a critical examination of "popular" representations of globalization to better understand the ideological construction of "globalization" in the cultural imaginary.

The main focus of the course, however, is on theorizing globalization and its relation to culture. This will take us to the core debates over globalization. Some theorists have marginalized the role of culture and argued that globalization is primarily an economic process. If so, does globalization raise the standard of living for all people in the world, or is it, as anti-globalization movements have argued, merely a process for legitimating the transfer of wealth from one part of the world to another? Other critics have focused on globalization as a political process and written that it is the result of the death of the nation state and the emergence of what writers such as Michel Hardt and Tony Negri call post-national "empire." Critics such as Lash, Urry and Waters, on the other hand, have argued that globalization is, above all, a cultural matter—"a structure of flows, a de-centered set of economies of signs in space." These cultural flows not only undermine the political ("nation-state") but also, through aesthetics and aesthetic production, reshape economic practices as well.

The course will explore the role of culture in globalization at length and will focus not only on traditional "cultural" issues such as values, language, identity (race, sexuality, gender,...) and aesthetics but also on consumption, in particular, because many theorists of globalization regard globalization to be a radical shift in capitalism itself in which the "production" that propelled early industrial capitalism is displaced by "consumption." In the global world, in other words, people's identity is viewed as no longer determined by the economic (production, work and especially class) or politics (nationality) but by consumption (lifestyle). What are the relations between consumption and culture in the global world? Is consumption the culture of the emerging global? What is the role of "class" in global culture?

The course consists of lecture-discussions and collective work in small theory groups. Attendance in theory group sessions/colloquia is required. Students will undertake three (3) major projects: two papers and one oral presentation. They will also have the opportunity to participate in a theory conference at the end of the semester.

### **AENG399 Honors Seminar: Allegory and Cinema**

7101 MW 02:45PM-04:05PM Cohen, Thomas D

This honors seminar will examine how allegory functions in cinema by consulting recent critical thinking about media and by analyzing select Hitchcock films (with reference to select contemporary filmmakers). We will focus on the philosophic problems of the "image," animation, and language—and why "Hitchcock" is a cipher for these issues today.

### **AENG404Z Writing Drama**

[Cross-listed with AThr406Z]

8343 W 01:40PM-04:40PM Farrell, James

[Permission of Instructor]

Advanced workshop in writing for the stage. In this course the student will develop, in a workshop environment and through a series of exercises addressing various aspects of the craft of playwriting, an original one act play. Admission is limited, and those seeking to enroll should submit a sample of their work to the instructor. May be repeated once for credit. Intended primarily for juniors and seniors. Only one of A Eng 404Z & A Thr 406Z may be taken for credit.

### **AENG423 Literature of the Later Renaissance**

6682 TTH 02: 45PM-04:05PM Cable, Lana

The period of the Later Renaissance in England dates roughly from 1603, with the death of Queen Elizabeth I, to 1660, with the restoration to the throne of the Stuart monarch Charles II. This era of dramatic cultural, political and economic change included the trial and execution of a divine right monarch, social upheaval sparked by economic and religious conflict, international exchange of ideas and goods, political debate over gender relations, and conceptions of individual freedom that undermined old notions of class privilege in order to strive toward a polity grounded in rationalist principles. Our 17th century readings will enable us to explore the cultural experience of what is now widely regarded as English Early Modern society. We will draw upon a variety of canonical and noncanonical literary resources, from personal poetry to drama, to philosophical and political essays, to scientific speculation. Our object throughout will be to develop a better understanding of what it meant over three centuries ago for people in many ways similar to ourselves to confront radical uncertainty and change. As we explore, we will discover that the situation of early modern English writers bore sometimes striking resemblance to that faced by citizens of a postmodern world.

Course Requirements: Weekly S/U graded exercises; a midterm paper (approximately 5 pages); a final paper (10 pages).

### **AENG432 American Literature to 1815**

8096 MWF 01: 40PM-02: 35PM Greiman, Jennifer

This course will consider literature produced in North America from the seventeenth century to the turn of the nineteenth century in a necessarily transcultural and transnational context. With a focus on the relationship between literary production and cross-cultural encounter, we will explore the discordant, agonistic formation of a "national" American literature from its hybrid roots. Our survey will include: accounts of early European explorers and oral histories of Native Americans; narratives of captivity and slavery; narratives of religious experience from the Puritan era through the first Great Awakening; writings on revolutionary politics and early formations of democracy; poetry, autobiography, plays, and novels. Books will include: The Heath Anthology of American Literature (vol 1); Olaudah Equiano, *Equiano's Travels*; Royall Tyler, *The Algerine Captive*; Susannah Rowson, *Charlotte Temple*; Charles Brockden Brown, *Edgar Huntly*.

### **AENG433 American Literature 1815-1865**

5831 TTH 02: 45PM-04:05PM Phan, Hoang G

As a literary period, "American Literature" from 1815 to 1865 is most commonly associated with what F.O. Matthiessen in 1941 famously called *The American Renaissance*. As a social-historical period, the years 1815 to 1865 are associated with the "age of Jackson"; and "the market revolution." Whatever critical names given this period, what cannot be ignored is the radical reconstitution of U.S. nationhood marked by the year 1865, which saw the end of the Civil War and the formal abolition of slavery. With this historical frame in mind, this course will explore "American literature" as one site of contestation in the (re)production of nationhood and national identities. What are the contending narratives posed by literary works of this period, on the issues of slavery and national union; expansion and industrialization; citizenship and democracy; literature and the literary marketplace? Throughout the course we will examine a wide range of texts, including autobiographies, short stories, novels, poems, and political pamphlets, by diverse writers, such as: Edgar Allan Poe; William Wells Brown; Frederick Douglass; Herman Melville; Harriet Beecher Stowe; Harriet Wilson; and Walt Whitman. This course will also interrogate the nationalist equation of "American literature" with the United States, expanding our archive of "American" literature to include texts produced outside U.S. territorial boundaries, such as Martin Delany's *Blake* and Juan Francisco Manzano's *Autobiography of a Slave*. We will examine the ways in which literary production in general, and narrative writing in particular, contributed to the "imagined community" of America, as well as raised problems for the dominant narrative of the nation.

### **AENG434 American Literature 1865-1920: Concepts of Realism, Naturalism, and Local Color**

2392 W 05: 45PM-08: 35PM Bergmann, Ina

The half-century after the American Civil War surely was the era of the most fundamental changes in American history. The country was wholly transformed from an essentially rural and agrarian society into a highly industrialized, urbanized nation. The resulting dramatic economic and social developments clashed with a value system which on the whole was still Victorian. Literature became a field in which the conflicts resulting from the radical changes and differing world views could be articulated and digested. The output of the authors of this period is so diverse as regards theme, form, and region that generalizing classifications such as realism, naturalism, and local color (or regionalism) actually do a disservice to the uniqueness of many literary artworks. The discussion of

the fiction of this time will not only aim at the clarification of these still current labels but will also try to uncover the distinctive qualities of each author's achievement. The prospective readings for this course include texts by Samuel Clemens alias Mark Twain, Bret Harte, W. D. Howells, Ambrose Bierce, Henry James, Sarah Orne Jewett, Kate Chopin, Mary E. Wilkins Freeman, Hamlin Garland, Charlotte Perkins Gilman, Edith Wharton, and Stephen Crane. Course Requirements: Regular attendance, active in-class participation, quizzes, an oral presentation and a research paper.

### **AENG435 American Literature 1920 to Present**

8097 MWF 11:30AM-12:35PM Valentis, Mary B

American Literature from 1920 to the present is, in one sense, a line of flight through modernism and its "shock of the new" aesthetic to postmodernism and its self-conscious, performative aesthetic to the present, a condition that some have called "afterculture." This course studies these lines of flight, their cultural and theoretical contexts in the fiction, poems, plays and essays of Edith Wharton, Wallace Stevens, Robert Frost, William Faulkner, Nathaniel West, F. Scott Fitzgerald, Ernest Hemingway, Vladimir Nabokov, John Updike, Rita Dove, Toni Morrison, Tony Kushner, William Gibson, Chuck Palahniuk, Giles Deleuze and others.

### **AENG447 The Historical Imagination: British and American Romantics**

6291 M 12:35PM-03:25PM Bosco, Ronald A

By comparing and discussing works from two or more eras, courses in the "historical imagination" investigate variously the relationship between history and literature, the meaning of the concept of "literary history," the connection between history and literary production, and the establishment, decline or reemergence of particular literary types and canons. This term this section of the course will focus on the writings and reputations of a number of British and American authors whose work collectively spans from the late-eighteenth through the mid-nineteenth centuries. While taking appropriate notice of those issues typically associated with courses in the historical imagination, this course will also devote particular attention to the political and literary assumptions underlying the identification of the chronological periods associated with these writers as the periods of British Romanticism and American Romanticism. In this connection, the course will work out of and test prevailing definitions of "Romanticism" and consider the reliability of those definitions across lines drawn from respective nationalistic interests (British vs. American).

The course opens with the poetry and selected prose of major British Romantic writers (Blake, Wordsworth, Coleridge, Shelley, Keats), and then moves to the poetry and selected prose of several American Romantics whose reputations have sometimes placed them in the category "major," while at other times not (Hawthorne, Emerson, Fuller, Thoreau, Whitman, Dickinson, and others). Throughout, discussion will center on individual readings, on prevailing as well as on shifting notions of what "Romanticism" entailed for British or American writers, on the role historical events played in the initial formulation of these notions, and on the nature of literary reputation.

Course requirements include regular attendance and participation in class discussion, a mid-term examination, a cumulative final examination administered during the University's final examination period, and two in-class essays on assigned topics.

### **AENG447 The Historical Imagination: Imagining the Victorians**

6292 TTH 11:45AM-01:05PM Craig, Randall T

This course has dual focal points. The first is nineteenth-century texts and their reimaginings by subsequent writers and film makers. Our concerns will be both thematic (the ideas that resonate throughout the Victorian period and into the twentieth century) and aesthetic (the forms and media employed by creative artists to express and reshape these ideas). Likely seminal texts include Mary Shelley's *Frankenstein* (1831 edition), Charles Dickens's *Great Expectations*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, and Oscar Wilde's *The Picture of Dorian Gray*. The second is twentieth-century novels that self-consciously use Victorian settings and themes to explore the relation between history and fiction, between Victorians and post-moderns. Likely texts include John Fowles's *The French Lieutenant's Woman* and A. S. Byatt's *Possession*, among others.

### **AENG450 Seminar in Writing and Tutoring**

TBA MW 02:45PM-04:05PM McDonald, Kathleen

Seminar in writing and tutoring intended to enrich students' understanding of writing and writing instruction, and to prepare them for work as writing tutors. Students in the course will engage in a variety of writing, reading, and related activities designed to explore the nature of writing and tutoring. They will also spend time in the University at Albany Writing Center, observing and eventually participating in tutorials. Students who successfully complete the course are eligible to

apply for positions as tutors in the Writing Center beginning in 2005-2006. Prerequisite(s): a 100-level English literature course or permission of instructor. May be repeated once for credit when content varies.

### **AENG460 Topics in Transnational Studies: World Without Borders? Globalization and Third World Fiction**

8101 MWF 10:25AM-11:20AM Payne, Walter D

Is the nation-state destined to go the way of the dodo and the 8-track tape? Some theorists of globalization contend that this once "universally legitimate" political form is already becoming obsolete, rendered irrelevant by transnational economic, political, and technological developments. On the other hand, it is not hard to find evidence that the idea of the nation continues to command profound allegiances around the world. This course will explore the debate over the future of the nation through the lens of Third World literary texts which examine the challenges of the new world order critically and creatively. For a literary studies long oriented to national traditions, the task of understanding transnational processes like imperialism and immigration historically and critically poses new questions. Students in the course will undertake directed research projects aimed at finding fresh scholarly angles responsive to such problems as they arise in the novels. Readings may include fiction by Salman Rushdie, Arundhati Roy, Ngugi wa Thiong'o, and Nadine Gordimer, and theory by Benedict Anderson, Arjun Appadurai, Homi Bhabha, Frantz Fanon, Virginia Woolf, and Vandana Shiva, among others.

### **AENG490 Internship in English**

2394 ARR ARRANGED Winter, Kate H

[Permission of Instructor]

A practical apprenticeship of 10-15 hours of work per week requiring the use of skills pertaining to the discipline of English, such as critical reading and analysis, writing, research, tutoring, etc. Academic component (written work) required. Counts as upper-division elective of 3 credits. Internship possibilities include positions in advertising, public relations, publishing and the arts, television, radio, state agencies, journals, as well as in the English Department Advisement Office. Application forms are available from the English Advisement Office and from Prof. Winter (HU 364). Eligibility limited to junior and senior English majors.

### **AENG499 Thesis Seminar II**

7798 TTH 01:15PM-02:35PM Keenaghan, Eric C

[Permission of Instructor]

In this last course in the Honors sequence, students will finish writing and revising your undergraduate thesis, under the individual direction and mentorship of their faculty advisors. The group will meet periodically to discuss their progress, and to raise any questions that they may have about applying for awards; completing their research and writing of this project; meeting final format requirements; using their thesis in projects beyond graduation from the program; et cetera. Toward the end of the semester, there will be at least one public forum where you will have the opportunity to present your original and innovative work to a general audience. Prerequisite: Satisfactory completion of English 498, as determined by the Honors Director and the primary faculty advisor of one's individual project.

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*The Department of English  
University at Albany  
State University of New York  
Humanities 333  
1400 Washington Avenue  
Albany, NY 12222*

Phone: (518) 442-4055  
Fax: (518) 442-4599

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