

University at Albany

State University of New York

GRADUATE COURSES IN ENGLISH

SPRING SESSION 2010

Course offerings for:

MASTER OF ARTS
DOCTOR OF PHILOSOPHY
NON-DEGREE STUDY

Department of English
College of Arts and Sciences
Humanities Building
Room HU 336
(518) 442-4099

Bret Benjamin, Director of Graduate Studies

Courses are by Permission of Instructor as noted, otherwise by Permission of Department only. Please Contact Bret Benjamin (bret@albany.edu) with questions.

FACULTY TEACHING SPRING 2010

BRANKA ARSIC, Associate Professor – Ph.D., University of Belgrade

KEVIN BELL, Associate Professor – Ph.D., NYU

JEFFREY BERMAN, Distinguished Teaching Professor – Ph.D., Cornell University

RONALD BOSCO, Distinguished Professor- Ph.D., University of Maryland

RANDALL CRAIG, Professor – Ph.D., University of Wisconsin

TERESA EBERT, Professor – Ph.D., University of Minnesota

MICHAEL HILL, Associate Professor – Ph.D., Stony Brook University, SUNY

PIERRE JORIS, Professor – Ph.D., Binghamton University, SUNY

ERIC KEENAGHAN, Associate Professor – Ph.D., Temple University

TOMÁS NOEL, Assistant Professor – Ph.D., New York University

MARJORIE PRYSE, Professor – Ph.D., University of California, Santa Cruz

MARTHA ROZETT, Professor – PH.D., University of Michigan

LYNNE TILLMAN, Associate Professor and Writer-in-Residence – B.A., Hunter College

SPRING 2008 COURSES

Courses are by Permission of Instructor as noted, otherwise by Permission of Department only.

ENG 500 – Textual Practices I

10198 TH 4:15-7:05 p.m. ED0022 R. Craig

This course focuses on three aspects of its title: writing, interpreting, and teaching literary texts. As graduate students in an English Studies program, you are probably most centrally concerned with ways of reading, and this issue will be the primary focus of the course. Nevertheless we will also consider questions of authorship, the relationship of creative and critical writing, and pedagogy. These issues will be explored in a series of readings focused on Matthew Arnold, Oscar Wilde, and T. S. Eliot. The final section of the course will test our theories and practices on Mary Shelley's *Frankenstein* and its seemingly innumerable progeny, hideous and otherwise.

ENG 515 – Workshop in Poetry

There is no language requirement for this course. Permission of Instructor is required. Submit a 3-5 page writing sample to Prof. Joris at joris@albany.edu.

10542 W 7:15-10:05 p.m. HU0115 P. Joris

Beyond Rimbaud, "I" is *many* others. This workshop/seminar will explore ways in which to make — & think about — a poetry that takes into account the manifold of languages, locations & selves each one of us is constantly becoming. The poem as ongoing & open-ended chart – but also as “this compost” of recycled past forms and information. While focusing on discussing students' work, the workshop will therefore also involve readings in the more experimental contemporary writings and in the most current theoretical speculation about poetics. Alain Badiou's *The Century* will give us the necessary historical/philosophical analysis of the past hundred years to proceed & try to think the cusp of the new century, while Jed Rasula's *Syncopations* and Lynn Hejinian's *The Language of Inquiry* will serve as practical vademecums to explore the American poetic imagination. We will read a range of contemporary poetries – via vol. II of *Poems for the Millennium* & books by individual poets as specific engagements with an open-ended and nomadic poetics.

BOOKS:

Required Reading:

J. Rothenberg & P. Joris, eds. *Poems for the Millennium, Volume 2: From Postwar to Millennium*, University of California Press 1998.

Alain Badiou, *The Century*, polity press, 2007.

Jed Rasula, *Syncopations*, University of Alabama Press, 2003.

Lynn Hejinian, *The Language of Inquiry*, University of California press, 2000. ISBN 0-520-21700-4

Suggested Reading:

Poetry:

Any works (book-length!) by the writers above whose criticism we are using.

Further theoretical considerations:

Edwin Torres, *The PoPedology of an Ambient Language*, Atelos, 2007.

Andrew Joron, *The Cry at Zero*, Counterpath Press, 2007.

Pierre Joris, *A Nomad Poetics*, Wesleyan University Press, 2003.
Anne Waldman, *Vow to Poetry*, Coffee House Press, 2001, ISBN 1-566-89-112-4.

EVENTS:

Students will be required to go to a number of poetry readings that will be given at some point during the semester. Details as the readings are set up.

ENG 516 – Workshop in Fiction

Permission of Instructor is required. Submit 5-8 page writing sample to Prof. Tillman at Tillwhen@aol.com.

3268 T 4:15 -7:05 p.m. BA0224 L. Tillman

This is an intensive writing workshop for students with some degree of experience in writing fiction. Students are expected to have already been developing, thinking about, and working on fiction. Poets who are interested in writing fiction are also welcome to apply. During the workshop, each student will present stories to the group, three or four times in the semester (depending upon our number). Each student is expected to be a full and active participant in discussion and in written commentaries on colleagues' work. We will attempt to discuss all the consequent issues in writing that arise from the stories, as well as questions about narrative time, order, word choice, structure, etc. This is a permission by instructor only course. Anyone interested in applying should email 5-8 pages of their writing to: Tillwhen@aol.com. In addition, please indicate previous writing courses; major or area of specific interest in graduate school; and reasons for wanting to take this workshop.

ENG 581.1 – American Romantics

Reading Course

13694 M 4:15-7:05 p.m. ED0022 R. Bosco

During the last academic year, the English department formalized a set of approaches to be followed in sections of graduate courses designated as "Reading Courses." This class on the American Romantics, which has been designated a reading course, is especially designed for those persons who would profit from a broad introductory survey to writers such as Emerson, Hawthorne, Poe, Thoreau, Fuller, Douglass, Melville, Whitman, and Dickinson, which will emphasize readings in the primary works associated with these writers and draw attention to scholarly and critical approaches to those works and their authors as found in secondary scholarship, including theoretical studies. Here, the emphasis will be on breadth and students' acquisition of foundational knowledge that will serve as the basis for their more specialized study in the American Romantics in the future; thus, although many will have already developed and refined certain research skills, each student will be asked to formulate a specific research subject early in the semester, prepare an annotated bibliography of primary and secondary sources appropriate to that subject by mid-semester, and present before the class their findings in a formal research paper at the end of the semester.

For the sake of everyone's access to a uniform edition of primary works, I have ordered and strongly suggest everyone use the *Norton Anthology of American Literature*, volumes A and B (package 1), seventh edition, ed. Nina Baym et al (New York: W.W. Norton Co., 2007); ISBN 978-0-393-92993-5. Otherwise, all other readings, including in the voluminous secondary literature that has been produced on most American Romantics, will be accessible in the University Library's print holdings, via electronic resources such as JSTOR, Project Muse, and the Making of America series (Cornell), or through the Library's very efficient interlibrary loan office.

ENG 581.2 – Studies in a Literary Period: The Enlightenment and its Peripheries

17048 W 7:15-10:05 p.m. HU0113 M. Hill

The eighteenth century is marked in a variety of ways as providing the origins of what we call today "modernity." The rise of print culture, the division between "literary" and other forms of knowledge, the notion of civil society, and its inverse twin, the "savage," are all features of the Enlightenment that continue to haunt and inform contemporary debates within English studies. This course will examine the history of the Enlightenment (what is; or what was it?), and do so--to the degree possible--from the vantage point of any number perspectives that modernity either inadvertently leaves out, claims to supersede, or otherwise seeks to integrate. These perspectives will revolve around issues to do with the agency of writing, public memory, as well as racial and national difference. Readings will include twentieth- and twenty-first century assessments of the period (e.g. Antonio Negri and Michael Hardt's new book on the "commonwealth"; Nancy Armstrong's latest work on the history of the novel, Ian Hacking on the emergence of probability theory), as well material ranging across historical and literary archives of the eighteenth century (e.g. Adam Ferguson on civil society; Immanuel Kant's anthropology; Henry Mackenzie's novel on the "new men of feeling.") A more developed reading list will be available on request from <mikehill@albany.edu>.

Note: This course will not repeat the reading list offered in previous versions of ENG 581 offered in Spring 2008 and 09.

ENG 582 – Shakespeare, Marlowe, and the Challenges of Biographical Speculation

14864 T 4:15-7:05 p.m. PH0116 M. Rozett

This course has two linked objectives: to read Shakespeare's and Marlowe's plays against one another with an eye to influences, echoes, and the development of dramatic strategies from the late 1580s to 1600; and to investigate the ways in which scholars have attempted to reconstruct the lives of Shakespeare and Marlowe from the fragments of evidence and imaginative speculation that have surrounded these two dramatists for four centuries. Readings will include *Doctor Faustus*, *Tamberlaine*, *The Jew of Malta*, *Edward II* by Marlowe, and *Hamlet*, *Henry V*, *The Merchant of Venice*, and *Richard II* by Shakespeare. Also, *The Reckoning* by Charles Nicholl, *Will in the World* by Stephen Greenblatt, *1599* by James Shapiro, parts of *The Genius of Shakespeare* by Jonathan Bate, *Shakespeare's Wife* by Germaine Greer, and other recent critical biographies.

ENG 585 – Special Topics: Appalachian Writers/Appalachian Studies

13696 W 4:15 -7:05 p.m. LC0012 M. Pryse

The premise of this course emerges from the convergence of culture, language, geography, history, modernization, representation, and environmentalism in shaping the contrast between the outsider's view of Appalachia and attempts by Appalachian writers and activists themselves to define their heritage, claim their identity, and explore the social and economic tensions that the region brings into relief. Although the majority of readings for the course will focus on history of the region and fiction from the 1880's to the 1980's, about a third will explore interdisciplinary constructions of Appalachia, with an emphasis on the role coal mining has played in the economy and political structure of the region. Students will have free rein to explore the cultural study of Appalachia in at least one of two out-of-class papers. Documentary film and some attention to Bluegrass music (particularly the work of the "father of Bluegrass" Bill Monroe and West Virginia singer Hazel Dickens) will supplement discussion of historical, literary and non-fiction texts. Class discussion and group work will organize the course format and students should anticipate a final exam as well as out-of-class writing. AENG 585 is cross-listed with Women's Studies.

The reading list for the course will likely include the following novels: Mary Noailles Murfree, *In the 'Stranger People's' Country* (1891); Mary Lee Settle, *Charley Bland* (1989); Chuck Kinder, *Snakehunter* (1973); Cormac McCarthy, *Child of God* (1973); and Lee Smith, *Oral History* (1983). In addition, the course will include John Alexander Williams, *Appalachia: A History* (2002), journalist Michael Schnayerson's *Coal River* (2008), *The Autobiography of Mother Jones* (orig. pub. 1925), and Robert Cantwell, *Bluegrass Breakdown: The Making of the Old Southern Sound* (2003).

ENG 615 – Seminar: Constructivist Poetics

13698

TH

7:15-10:05 p.m.

HU0113

T. Noel

This course explores the possibilities and problematics of a poetics of the Americas through the study of four vanguardist “moments” in hemispheric poetry between 1915 and 1960: Anglo-American modernism, the Spanish American *vanguardias*, French (Afro) Caribbean Négritude, and Brazilian *concretismo*. Reading key figures from each of these “moments” (with special attention devoted to William Carlos Williams, César Vallejo, Aimé Césaire, and Haroldo de Campos), we will consider how their works link the development of constructivist poetics (of the kind promulgated by the European avant-gardes) with the development of national and transnational (e.g. hemispheric, indigenous, Caribbean) imaginaries. Following Barrett Watten’s *The Constructivist Moment: From Material Text to Cultural Politics* (2003) and Gonzalo Aguilar’s *Poesía concreta brasileña: las vanguardias en la encrucijada modernista* (2003), we will seek out a critical language that bridges formalist and culturalist approaches to innovative poetry and poetics. We will also examine some pre-20th-century poetries (e.g. Inca Garcilaso, Gregório de Matos, Sor Juana, Martí, Sousândrade), including indigenous poetries, in an attempt to establish some interpretive contexts. Lastly, we will engage with some recent efforts to theorize a “poetics of the Americas” by Charles Bernstein, Ernesto Livon-Grossman, Dennis Tedlock, Roland Greene, and others.

Required texts will include:

César Vallejo, *The Complete Poetry: A Bilingual Edition*, Clayton Eshleman ed. and trans. (U of California P 2007, paperback)

William Carlos Williams, *In the American Grain* (New Directions, 1956, paperback) and *Imaginations* (New Directions, 1970, paperback)

Haroldo de Campos, *Novas: Selected Writings*, Antonio Sergio Bessa and Odile Cisneros eds. (Northwestern UP, 2007, paperback)

Aimé Césaire, *The Collected Poetry*, Clayton Eshleman and Annette Smith eds. and trans. (U of California P, 1983, paperback)

ENG 641 – Seminar: Critical Methods: A Life

17047

T

7:15-10:05 p.m.

HU0111

B. Arsic

The class will explore certain vitalist philosophies of the twentieth century and the urgent questions they raise in contemporary political, juridical, ethical and epistemological contexts. We find ourselves in a world whose politics is shaped by practices of neglect and abandonment of bodies; whose jurisprudence corroborates capital punishment; whose ethics leaves the door open for the enslavement and incarceration of persons; whose epistemology so disconcertingly transforms notions of self that certain persons are presumed to be incapable of experiencing pain and torture; and whose existential conditions are structured by a violence that is infused with a whole variety of religious fundamentalisms.

All of the preceding issues appear to have produced a renewed interest in the question of life, both in philosophy and literature (what is life; can it be identified with personhood; is there something like “bare life;” is the revival of philosophical interest in Christianity contradicted by the renewed interest in revolutionary subjectivity; etc.). Working with texts that come from different genres (law, theology, philosophy, anthropology, neuroscience), and span more than a hundred years, we will try to address some of these issues, while all the time being haunted by the question of how a literary scholar is to address literary texts and at the same time stay attuned to political disfigurements of life. The burden of this class will rest on close readings of texts by: Giorgio Agamben, Alain Badiou, Georges Bataille, Gilles Deleuze, Jacques Derrida, Jean-Luc Nancy, Catherine Malabou, and Henry Michel.

ENG 642 – Seminar: Cultural Theory and (Global) Culture Industry

13700

M

4:15-7:05 p.m.

HU0124

T. Ebert

Since its use by Adorno and Horkheimer in their classic Dialectic of Enlightenment, “culture industry” has become a key concept in critical theory, cultural critique, and materialist aesthetics. The theory of “culture industry” captures a dialectical irony in modernity: how culture (the other of industry) has become a manufacturing of consensus and an instrument of class domination. It draws upon many writings—from The Odyssey, to Descartes, Kant, Hegelian “dialectics,” Freudian “countertransference,” Nietzsche, and Sade, as well as an array of discourses in political economy, philosophy, aesthetics, film and music theories—to offer not only “critiques of mass culture” but also “aesthetic reflections on the emancipatory potential of high art” (Kellner). The goal of the theory is to contribute to building different social arrangements. By refusing the bourgeois idea of art as a self-referring and autonomous object, it relates art to the mode of production and explains how “particular social structures find expression in individual...works and what functions these works perform in society” (Lowenthal). Cultural critique then is a “social physiognomy” (Adorno). “Culture industry” theory is an accounting of how various forms of culture are produced like commodities by factories for cultural goods and how under capitalism reason is reduced to an instrumental rationality that produces an administered culture. Adorno argues that popular music (including Jazz) produces a “regressive listening” that reduces the subject to a mere reaction to familiar formulas that normalize the “infantile milieu” and induce social and political conformity. The administered culture is the culture of exchange value, which is the source of mass deception (e.g. economic manipulations) and social conventionality that wipe out critique-al consciousness and thus awareness of alternative possibilities. In this respect, it asks whether new technologies of communication (film, television, internet...) are means of enlightenment to be used against hegemonic powers (Benjamin) or instruments of mystification by those powers (Horkheimer)? However, as Heinz Steinert makes clear, the theory of the “culture industry” is not limited to inquiry into media but includes analysis of architecture, the conventions of dating, marriage, the composition of “serious” music, notions of the ideal body, religious and national rituals, xenophobia, as well as philosophical thinking.

This course is a contribution to the theory of the “culture industry” in the time of globalization and in the digital age, when culture, itself, is being re-understood (e.g. as bioculture) and the idea of the “human” (the subject of culture) is rewritten as the (post)human in multiple discourses—from new “animal studies” to technological shifts that are displacing “Homo sapiens” with “Robo sapiens.” The course will expand the classical “culture industry” critique, which is said to be wholly negative, to make it more alert to the contradictory moments of desire and its displacement in cultural texts and to trace hope and repression. It is only by paying attention to contradictions (even in Hollywood films) as signs of larger class antagonisms that one is able to see culture as a scene of contestations and understand a society’s dreams and nightmares (Kellner, Jameson).

As a theoretical prelude, we will start with the theory of culture itself, and ask the question that has haunted cultural theory since the Enlightenment. Is culture, as Descartes, Diderot, Hume, Condorcet, Rousseau and Kant, among others argue, a universal that unfolds by what Kant calls “Coherence according to one principle” (Critique of Pure Reason), or is it, the “unspeakable difficulty” of knowing actuality and the singularity of difference of the “habits, wants, characteristics of land and sky” which cannot be understood without “feeling sympathy with a nation if one is to feel a single one of its inclinations or acts, or all of them together” (Herder). For Herder culture is always in the plural and in difference. These views have radically different implications for cultural theory: for example, should “reason” (Kant) be the logic of cultural critique or “language” (Herder)? Are these false binaries? Are binaries the effects of a will-to-Truth of (the essence of) culture or a reproduction of class binaries? How does Herder’s idea of culture, which is strongly anti-empire (imperialism ruins the singular), relate to Negri and Hardt’s idea of “empire” and contemporary neo-imperialism and globalization? We will trace some of these ideas in Nietzsche, Gramsci, Adorno, Deleuze, Benjamin, de Certeau, Negri, Butler, Zizek, Badiou, and Agamben. We will read “video games” as both textual sites of meanings and cultural places where capital reproduces itself economically and culturally. Along these lines, we will read Derrida’s suggestion carefully:

“what is proper to a culture is not to be identical to itself. Not to not have an identity, but not to be able to identify itself, to be able to say, ‘me’ or ‘we’; to be able to take the form of a subject only in the non-identity to itself or,...only in the difference with itself [avec soi]. There is no culture or cultural identity without this difference with itself.” (The Other Heading: Reflections on Today’s Europe)

and place it next to Marx's statement that

"This much, however, is clear, that the middle ages could not live on Catholicism, nor the ancient world on politics. On the contrary, it is the mode in which they gained a livelihood that explains why here politics, and there Catholicism, played the chief part. For the rest, it requires but a slight acquaintance with the history of the Roman republic, for example, to be aware that its secret history is the history of its landed property. On the other hand, *Don Quixote long ago paid the penalty for wrongly imagining that knight errantry was compatible with all economic forms of society*" (Capital, I)

We will read some of the texts of the Frankfurt School, focusing on the writings of Adorno, Benjamin, and Marcuse, and examine various critiques of the "culture industry," especially its reputed elitism: "socialist radicals who had no sympathy for the taste of the common people." The response from Adorno is that the bourgeois is tolerant but his love for people as they *are* arises from his hatred of what they *could be*. However, can "authentic art," as Walter Benjamin has said, be sharply separated from mass culture ("The Work of Art in the Age of Mechanical Reproduction")?

In theorizing the "culture industry" in relation to globalization and in the digital age, we will raise such questions as whether the global culture of objects is displacing representation. What are some of the effects of this shift for the production of meaning: e.g. how things materialize our imaginary (Lasch and Lury, Global Culture Industry: The Mediation of Things)? In this section of the course we will focus on the culture industry in Brazil and virtual objects and the social imaginary.

One of the major interpretive axes of the course is "class." Should cultural critique be an (anti-foundational) "interpretation" of culture in many different ways or should it be an active(ating) agent of cultural change?

There will be no conventional examinations. Students are required to actively participate in seminar discussions every week; write one short paper (6-8 pages); present a seminar report on specific theoretical problems, and write a long theory paper (18 -20 pages for participants in the "theory conference" and 25 pages for non-participants).

ENG 685 –Seminar: Politics in Poetry

10000

W

4:15-7:05 p.m.

SS0131

E. Keenaghan

The relationship between politics and American poetry, especially *experimental* poetry, is particularly fraught. To what extent is poetry, a form invested in communicating truths but often purposefully avoiding their direct disclosure, able to help realize radical political ends? To what extent do the poets themselves feel that their art can actually contribute to such programs? What does their work suggest to us about the nature of "political poetry" in their own eras? How does poetic literature from past moments speak to us now, when the political issues, and even some of the questions, have substantially changed? We will focus our investigation of these and related questions by studying twentieth-century American poetry's relationship to interwar-era "anarchist" and postwar and cold war "third force" politics. Many poets between 1914 and 1975 were deeply invested in realizing radical change in their American milieu, and advocated forms of collective consciousness that challenged capitalism and liberalism, while still fostering a spirit of strong individualism. Deeply skeptical of the Communist and Socialist Parties and the theoretical science of historical materialism, they were somewhat at odds with the American Old Left. Later, many radical poets were disillusioned by revelations about the Stalinist Soviet Union, the dawning of the atomic age, and the cold war disintegration of the American Old Left. With the emergence and transformation of the New Left in the late 1950s through the 1970s, these writers found new audiences and encountered new challenges in formulating modes of poetic resistance that allowed for both group consciousness and individual independence. We will focus on the poetry and poetics of eight figures: Lola Ridge, John Wheelwright, e.e. cummings, Kenneth Patchen, Muriel Rukeyser, George Oppen, Robert Duncan, and Allen Ginsberg. Our literary readings will be accompanied by selections from political philosophy, the poet's essays on poetics and society, political and literary history, and literary criticism.

Requirements for MA students: Attendance and participation; Mid-Term Paper (8-10 pages, close reading of an assigned poem in dialogue with assigned secondary materials); Final Paper (10-15 pages, limited research, textual analysis of a text by an assigned poet).

Requirements for PhD students: Attendance and participation; Presentation/Seminar Leader for one session; Seminar Paper (20-30 pages, researched analysis of one poet/text). *NOTE:* Doctoral students' seminar papers are not limited to the assigned poets. Although they will be required to write about "poetry" (however defined), they can extend the course's theoretical and literary questions to better align with their own research interests and prospective fields. For instance, they can research related poetry from other periods or nations (such as Walt Whitman's or Percy Bysshe Shelley's "anarchism"), other twentieth-century American "political" poets with interesting relationships to the Old or New Left (such as Harlem Renaissance and after, Black Arts, radical feminist, Gay Liberation, Beat, Nuyorican, la Raza), or more contemporary American poetries (such as LANGUAGE/"New Sentence," New Lyric, queer, postcolonial, new anarchist/new social movement) involved with a "post-New Left" politics.

NOTE: ALL READINGS AND TEXTS ARE SUBJECT TO CHANGE. All registered students will be emailed a finalized reading list and syllabus by January 15, 2010.

Required Poetry Texts (In-Print):

Lola Ridge, *Sun-Up and Other Poems* (BiblioBazaar edition, including *The Ghetto*)

John Wheelwright, *Collected Poems* (ed. Rosenfeld)

e.e. cummings, *EIMI*

e.e. cummings, *is 5*

e.e. cummings, *XAIPE*

Kenneth Patchen, *Collected Poems*

Kenneth Patchen, *The Walking-Away World*

Muriel Rukeyser, *The Collected Poems* (ed. Kaufman, Herzog, and Levi)

George Oppen, *New Collected Poems* (ed. Davidson)

Allen Ginsberg, *Collected Poems, 1947-1997*

Robert Duncan, *Bending the Bow*

Robert Duncan, *Ground Work: Before the War and In the Dark* (ed. Bertholf and Maynard)

Required Poetry Texts (Out-of-Print. Students can search for these titles online, however they are rare and expensive so selections will be put on electronic reserve):

Lola Ridge, *Red Flag*

Kenneth Patchen, *26 Poems*

Kenneth Patchen, *Panels for the Walls of Heaven* (also collected in *In Quest of Candlelighters*)

Muriel Rukeyser, *One Life*

To-be-determined selections (on ERes) from:

* Essays by the poets studied

* Selections from political philosophy and cultural criticism by: Karl Marx, Mikhail Bakunin, Peter Kropotkin, Emma Goldman, Randolph Bourne, Bartolomeo Vanzetti, Vladimir Lenin, Leon Trotsky, Simone Weil, Dwight MacDonal, Nicola Chiaromonte, Hannah Arendt, Herbert Marcuse, R. Buckminster Fuller, Murray Bookchin

* Secondary criticism on anarchism, "third force" politics, and political poetries by: Herbert Read, Malcolm Cowley, Christopher Lasch, Kevin Mattson, Herbert Read, Jed Rasula, David Weir, Eric Keenaghan, Gerald Raunig, Allan Antliff, Gerald Bruns, David Kadlec, Michael Davidson, Alan Filreis, Cary Nelson

Recommended Reading (for before or during the semester to familiarize yourself with the periods' politics):

Howard Zinn, *The Twentieth Century*

John Patrick Diggins, *The Rise and Fall of the American Left*

Van Gosse, *Rethinking the New Left*

ENG 720 – Figures of the Phantom Limb: Irony, Dislocation and the Force of Submerged Language

11462

M

7:15-10:05 p.m.

HU0111

K. Bell

This course explores certain currents in critical thought and aesthetic textuality and film, forming a disjunctive conversation in which ideas originating in German Romanticism--which later develop into flashpoints of 20th-century literary theory--are brought into contact with constellations of Afro-diasporic thought and cultural production that had been shaping themselves all the while, in ways either discarded by or invisible to the Western traditions that established to themselves what it meant for discourse to be "critical."

If, as Werner Hamacher writes, "Language is departure--from every deeper or hidden meaning, from the subject that intends to express itself in language but only draws the fiction of its substantiality from language;" and if, following Schlegel and Kierkegaard, the irony that inheres in language itself only introduces us to the infinitely errant, un-fixed and negative character of language, what is to be made of literary and cinematic works that take such ungraspability as their starting point rather than a point of a certain philosophic culmination? Such are the explorative works of non-canonical African American and Afro-diasporic forms and concepts whose formal logics and complexly shifting themes can be shown to have either anticipated or indeed, deconstructed many dimensions of European post-structuralist thought. These unlikely convergences might transform accepted understandings of language's effects and functions; of representation's limits and suspensions; and of the sensorial powers of image, sound and tonality once such elements are, if only momentarily, disentangled from the pressures of meaning, identity and value.

Our tentative syllabus will include writing taken **FROM** the following texts: Aesthetic Theory, Essays on Music--Adorno; Above the Human Nerve Domain--Will Alexander; Home, Blues People, Tales of the Out and the Gone, The Dead Lecturer--Amiri Baraka; "The Concept of Criticism," "Theses on the Philosophy of History"--Benjamin; The Infinite Conversation, The Space of Literature, The Writing of the Disaster--Blanchot; Aesthetic Ideology, Blindness and Insight--De Man, "White Mythology, Points--Derrida; Glyph--Percival Everett; Black Skin, White Masks, The Wretched of the Earth--Fanon; Caribbean Discourse, Poetics of Relation, Edouard Glissant; Premises, Werner Hamacher; Tradition, the Writer and Society--Wilson Harris; The Concept of Irony--Kierkegaard; Forces in Motion, Graham Lock w/Anthony Braxton; Driftworks, The Differend--Lyotard; Bedouin Hornbook, Discrepant Engagement--Nathaniel Mackey; The Experience of Freedom, Being Singular Plural--Jean-Luc Nancy; Untimely Meditations, Ecce Homo--Nietzsche; Don't Let Me be Lonely--Claudia Rankine; Stupidity, Avital Ronell; Oreo, Fran Ross; Fragments, "On Incomprehensibility"--Schlegel

Films will include F For Fake, Mr. Arkadin (Welles), Ganja and Hess(Gunn), La Jetee, Sans Soleil (Marker) Chameleon Street (Wendell Harris); Still/Here, Reckless Eyeballing (Christopher Harris); numerous short films and video assemblages by Maya Deren, Tony Cokes and also by Kevin Everson

ENG 770 –Teaching Writing and Literature

3300

TH

4:15-7:05 p.m.

HU0111

J. Berman

We will explore a wide variety of pedagogical issues, including how to tell the difference between a good and bad teacher, how to become a good teacher, how to motivate students to do their best, how to make a difference in your students' lives, and how to encourage students to make a difference in your life. We'll also be discussing the nitty-gritty of teaching, such as creating a reading list, encouraging class attendance, grading students, commenting on student essays, maintaining a strong teacher-student relationship, using reader-response diaries, choosing paper topics, discouraging plagiarism, developing a relationship between teaching and scholarship, writing references, and avoiding burn-out. I'll be placing special emphasis on the pedagogy of self-disclosure. There will be ten three-page essays (typed, double-spaced) and the creation of two syllabi, one for an undergraduate literature course, the other for an undergraduate expository or creative writing course. The reading list will include one of my own books, Empathic Teaching, along with several articles contained in course packets.

