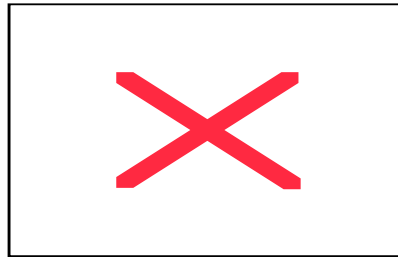


UNIVERSITY AT ALBANY
STATE UNIVERSITY OF NEW YORK



GRADUATE COURSES IN ENGLISH

Summer Session 2009
Fall Session 2009

COURSE OFFERINGS FOR:

Master of Arts
Doctor of Philosophy
Non-Degree Study

DEPARTMENT OF ENGLISH
COLLEGE OF ARTS AND SCIENCES
EDITH O. WALLACE HUMANITIES BUILDING
Room HU 336
(518) 442-4099

Bret Benjamin, Director of Graduate Studies

FACULTY TEACHING SPRING & FALL 2009

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

BRET BENJAMIN, Assistant Professor – Ph.D., University of Texas, Austin

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

DONALD J. BYRD, Professor – Ph.D., University of Kansas

LANA CABLE, Associate Professor – Ph.D., Johns Hopkins

THOMAS COHEN, Professor – Ph.D., Yale University

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

LYDIA DAVIS, Associate Professor and Writer-in-Residence, B.A., Barnard College

HELEN ELAM, Associate Professor – Ph.D., Brown University

JENNIFER GREIMAN, Assistant Professor – Ph.D., University of California, Berkeley

GLYNE GRIFFITH, Associate Professor – Ph.D., University of West Indies

KIR KUIKEN, Assistant Professor – Ph.D., University of California, Irvine

JAMES LILLEY, Assistant Professor – Ph.D., Princeton University

EDWARD SCHWARZSCHILD, Associate Professor – Ph.D., Washington University

CHARLES SHEPHERDSON, Professor – Ph.D., Vanderbilt University

PAUL STASI, Assistant Professor – Ph.D., University of California, Berkeley

LISA THOMPSON, Assistant Professor – Ph.D., Stanford University

CAROLYN YALKUT, Associate Professor – Ph.D., University of Denver

SUMMER SESSION COURSES

Six Week 1 (May 26– July 3, 2009)

ENG 585—Mystical Traditions-Special topic: Practices of Mourning in Antebellum America

3786 MTTH 6:00-8:30 p.m. SS 133 B. Arsic

The course will focus on the ways antebellum Americans experienced death. We will be interested in changes in conceptions of privacy and domesticity, the public sphere and religiosity that contrived new ways of accepting and mourning death. Philosophically, we will want to know more about new theories of mourning proposed by such authors as Henry David Thoreau or Walt Whitman, and the ways in which they affected personhood. Culturally, we will be looking at the phenomenon of the Rural Cemetery Movement, and will want to explore the relation between landscape architecture, architecture of new cemeteries, and communal ways of mourning. We will look into scientific and ontological theories of vitalism formulated in that period and the ways they reshaped ideas of personal identity. Politically, we will be asking questions about the “collective deaths” of Native Americans and the ways in which the Indian removals affected the national identity of antebellum Americans. We will work with a variety of texts, from lyric poetry, philosophy, essays and scientific discourses, to travelogues, obituaries and opinions of the Supreme Court.

Six Week 2 (June 22 – July 31, 2009)

ENG 585—Baseball Literature

3785 MTWTHF 3:30-4:50 p.m. HU 112 R. Craig

This baseball madness,” as George Bernard Shaw described the American national pastime, is the subject of a course with a dual objective. First, the class introduces students to the long tradition of writing about baseball in America and considers the role of baseball in American life and culture. Second, the course concentrates on fiction in order to analyze the narrative modes and genres illustrating the development of the American novel during this time. The course will begin with forms of romance (e.g., Malamud, Roth), consider the tradition of realism and naturalism in the novel (e.g., Lardner, Harris), and conclude with experiments in metafiction and magic realism (e.g. Coover, Kinsella). Related questions of literary mode (comedy, satire) or genre (short story, detective fiction, film) will be introduced throughout the session.

Six Week 3 (July 6 – August 14, 2009)

ENG 681—Authors and their Critics

3831 MW 6:00-9:30 p.m. HU 132 H. Elam

A study of the close relation between a critical and a literary text by focusing on six major works of literature (different genres--novel, poetry, drama, nonfiction) and six major critical essays, one on each of the texts read. The critical essays are not chosen because they deploy any particular theoretical model. Rather, they are chosen because they were in their time (and are) an important reading of that particular text. Possible pairings: Homer (*Odyssey*) and Erich Auerbach; Molière (*Don Juan*) and Shoshana Felman; Kafka (*Metamorphosis*, etc) and Walter Benjamin; Wordsworth (one or two poems) and Geoffrey Hartman, Paul de Man; Blanchot (*Awaiting Oblivion*) and Ann Smock. Critical texts will be on reserve as well as on a packet. For undergraduates: one short essay, one final paper. For graduate students: one presentation, one short essay, one term paper.

Four Week 3 (July 20 – August 14, 2009)**ENG 581— The Age of Freud**

3784

MTWTH

6:00-8:40 p.m.

HU 112

J. Berman

This summer we will focus on the "Age of Freud" and the relationship between history and hysteria. We will begin by reading one of Freud's most famous case studies, Fragment of an Analysis of a Case of Hysteria, better known as the story of Dora. We will then discuss how preFreudian and postFreudian writers reflected and challenged cultural assumptions of sanity and madness. Psychoanalytic and feminist interpretations of literature will be emphasized. The reading list includes Kate Chopin's The Awakening, Sylvia Plath's The Bell Jar, Vladimir Nabokov's Lolita, D. M. Thomas's The White Hotel, and Jeffrey Berman's Surviving Literary Suicide. Requirements for undergraduates: one ten-page essay, a weekly reader-response diary, and a final exam; requirements for graduate students: one fifteen-page essay, a weekly reader-response diary, a final exam, and a class presentation.

FALL COURSES

ENG 500—Textual Practices I - Expansions, Transformations & Disruptions in Literary Studies

(Open Only to English MA Students)

Permission of Department is Required

18578 TH 4:15-7:05 p.m. HU 115 L. Thompson

This graduate seminar will introduce participants to the various methods and approaches to reading and researching literary, filmic and theatrical texts that have expanded, transformed and disrupted the study and teaching of English. We will explore a range of topics such as cultural studies, feminism, race studies, queer studies, and performance theory. This course will also take up what Barbara Johnson calls “the consequences of theory” and apply what we have gleaned from examining theoretical texts to selected fictional and dramatic works.

ENG 516—Workshop in Fiction

Permission of Instructor is required-Submit Writing Sample to Prof. Davis (cote@albany.edu)

18580 T 4:15-7:05 p.m. HU 116 L. Davis

In this course, each student will be expected to complete three pieces of fiction (short stories, short-shorts, or novel excerpts) during the semester, to be submitted for workshop discussion. Most of each class period will be devoted to this workshop discussion, but time will also be spent in class working on isolated aspects of effective writing, such as description, dialog, portrayal of character, openings, and endings. In support of this, there will be some short texts for assigned reading, as well as occasional in-class writing exercises and supplemental brief assignments. At least one book will be read in toto: *The Mother Tongue: English and How It Got That Way*, by Bill Bryson.

ENG 517—Workshop in Dramatic Writing

26626 W 7:15-10:05 p.m. BA 130 C. Yalkut

This is a workshop that introduces students to the techniques of dramatic writing. Each student functions primarily as a dramatist, but also as audience and actor. Students give onstage readings of and discuss each other's work, revise scenes and, for the final project, finish a one-act play.

ENG 541—History of Literary – Romantic Ideology/Aesthetic Ideology

32342 W 4:15-7:05 p.m. BA 211 K. Kuiken

This course explores the history of the connection between aesthetics and ideology, focusing on the question of the many ways these terms (or fields) intersect, and the ethical and political questions that emerge out of this intersection. How do the histories and theories of aesthetics and ideology meet, and what is their relationship to the formation of modern subjectivity? Beginning with the emergence of aesthetics as a “science” in the 18th century, the course begins by considering the relations that philosophers such as Kant and Schiller establish between aesthetic judgment and ethico-political questions. We will then turn to close readings of key texts of the Romantic period by Blake, Wordsworth and others in order to ascertain whether Romanticism, which has recently been understood as a synonym for “aesthetic ideology”, provides resources for rethinking the relationship between art and ideology. Is it a paradigm case for the aestheticization of politics, or does it challenge the connection between art, subjectivization, and the production of the state? The course will conclude by considering the role that Romanticism has played in modern conceptions of ideology as “false consciousness,” and in contemporary debates on the relation between politics and aesthetics.

Beyond those already mentioned, authors will include Schlegel, Hölderlin, Coleridge, Shelley, Keats, Marx, Althusser, Adorno, de Man, Derrida, Lyotard, Lacoue-Labarthe and Nancy, Ranciere, Benjamin, and Lukacs. Assignments will include a presentation, and a final seminar paper.

ENG 580—Eccentricities: Literature and the Unique in Atlantic Modernity

26630 T 4:15-7:05 p.m. HU 113 J. Lilley

This course adopts an intentionally whimsical attitude toward the literature and the politics of the emerging British and U.S. nations. Rather than take for granted traditional oppositions between imperial centers and their colonial peripheries—and in order to complicate models of sovereignty and community rooted in a dialectic of inclusion and exception—we will instead take seriously the place of the eccentric and the frivolous in Atlantic modernity. What happens to our view of literary and political history if the orbit of the eccentric, rather than the exception of the extrinsic, is opposed to the colonizing and civilizing work of the nation-state? In what ways do economies of the erratic, the trivial, and the unique offer alternative value structures and important counter-histories to the rise of commodity exchange and the fetish of the antique?

In addition to readings in early modern and contemporary political theory, our primary authors will include: Sterne, Walpole, Ossian, Hogg, Hobbes, Irving, Poe, Thoreau, and Melville.

ENG 581.1—Fictive Salvations in the 17th Century Now

25104 M 4:15-7:05 p.m. BA 210 L. Cable

In an era renowned for new world exploration, technological advances and new individualism, early modern optimism also had a dark side: deep anxiety over the ethical import of the ever-expanding human enterprise. Rapid change in political and economic spheres rendered social structures and cultural institutions newly insecure, while religious conflicts and scientific discoveries continued to upset received ideas of cosmic order. Writers seeking to restore a credible sense of moral purpose to human activity used fictive modes of allegory, epic and romance to carry out philosophical inquiry into existential problems and their potential solutions.

In this course we will read major humanist works of fictive salvation from the late 16th and 17th century in the context of critical perspectives on, and reading of, a contemporary literary masterpiece—one directly inspired by these early modern classics, yet written for children. We begin by reading Philip Pullman’s contemporary classic for young people *His Dark Materials*, the trilogy of fantasy adventure novels comprised of *The Golden Compass*, *The Subtle Knife*, and *The Amber Spyglass*. At the same time, we study critical perspectives on Pullman that provide useful leads to understanding fictive salvation as an artistic concept. We then shift our historical attention to Edmund Spenser’s *The Faerie Queene*, followed by John Milton’s *Paradise Lost* – the source of title and primary inspiration for Pullman’s trilogy. From *Paradise Lost* we move on to other early modern works of fictive salvation, both religious and secular: John Bunyan’s *Pilgrim’s Progress*, Margaret Cavendish’s *The Blazing World*, and writings by Thomas Traherne and William Blake. We conclude with an inquiry into modern philosophical conundrums that lead a writer like Pullman iconoclastically to demolish solutions proffered by his forebears so as to recast the problems themselves. Throughout the course, we test the proposition that fictive salvation seeks to save humanity from itself by transforming human consciousness.

ENG 581.2 — 20th Century U.S. Poetry

32343 T 7:15-10:05 p.m. HU 133 D. Byrd

In 1967, Jacques Derrida declared: “Perhaps something has occurred in the history of the concept of structure that could be called an ‘event,’ if this loaded word did not entail a meaning which it is precisely the function of structural—structuralist—thought to reduce or to suspect. But let me use the term ‘event’ anyway, employing it with caution and as if in quotation marks.” The course will propose that in the last half of the twentieth century there was also an *Event!* The formal organization knowledge and communication fundamentally changed. Much of the class discussion will focus on issues having to do with digital culture and will revolve around an unpublished text by the instructor. Although there is little literature that fully or radiantly manifests this *Event*, students in the class will be divided into three groups to exam three sites, defined by certain literary texts, where it is partially manifest. These sites will center around, though not be limited to: 1) Charles Olson, Robert Duncan, and Arakawa and Gins; 2) Thomas Pynchon, Don De Lillo, Robert Smithson; 3) John Cage, Jackson Mac Low, Alan Kaprow, and the Living Theater. These focus groups will occasionally meet with the instructor and as groups report to the class as a whole.

ENG 641—Seminar: Critical Methods: Reading Capital

32344 T 7:15-10:05 p.m. HU 116 B. Benjamin

Marx's *Capital* stands as one of the foundational texts of modern critical theory. Some acknowledge openly the debts owed to Marx's seminal analysis of capitalism; others, often as critical of Marx's followers as of Marx himself, consider the obligation odious. Between Marx's critics and Marxist critics, *Capital* casts a long shadow.

Never more relevant than today, at this moment of global economic crisis following thirty years of "free market" triumphalism, *Capital Volume I* (in its entirety) will serve as the primary text for this course. In contrast to broad ranging, book-a-week grad seminars (my own included), this course will assume a slower, more meticulous pace; we will devote the majority of the semester to a careful, critical reading of this difficult but rich text.

To supplement our primary reading of Marx we will likely examine several contemporary theorizations of *Capital's* legacy, including Louis Althusser's *Reading Capital*, Raymond Williams' *Marxism and Literature*, and David Harvey's *The Limits of Capital*.

ENG 642— Seminar: Nietzsche, Ecopolemics, and the Contemporary Rhetoric of the "Post-Human"

28884 W 7:15-10:05 p.m. HU 024 T. Cohen

If 20th century criticism peaked around questions of identity politics and social justice, and has landed us today in a recirculation of legacies often attached to one or another theoretical master, does the 21st century—the era of non-anthropropic "climate change"—stand to reconfigure entirely current definitions of "humanism," the political, and reading?

One can imagine critical models to emerge in coming decades that may bear little resemblance to the inherited pieties and legacy-chasing that preoccupy us today. As the world in the era of climate change mutates beyond the sociological models of representation, identity, and social "justice" that preoccupied past decades, a re-orientation of critical horizons toward the non-anthropomorphic arrives without a credible model of representation. This seminar will begin a selective reading of critical responses to the emerging contemporary disintegration of humanist premises. We will review the Nietzschean legacy in 20th century criticism then begin a speculation on what import it has before the emergent era of climate change, economic implosion, and the rethinking of "life," politics, technics, mnemonics, and terror. While parallel traditions of materialism will be invoked, the intent is to probe the limits, and relapses, of current transitional models before evolving impasses.

Participants will be expected to make short presentations and choose a final paper topic drawing on, but not restricted to, the course's readings.

ENG 681—Contemporary American Literature

26638 W 4:15-7:05 p.m. BA 216 E. Schwarzschild

This is a course that examines contemporary writers and it will be structured in conjunction with the New York State Writers Institute Fall 2009 Visiting Writers Series. We will study at least eight major writers, whose works range from fiction and nonfiction to poetry, playwriting and screenwriting. One principal work for each writer will be taken up in the context of the writer's corpus, the writer's biography, and the contemporary literary situation. Students will be expected to reflect both critically and creatively on each writer's work. Since the Visiting Writers Series often has sessions on Tuesdays and Thursdays, students will be encouraged whenever possible to be available for the relevant 4:15 p.m. craft talks and 8:00 p.m. readings by the Visiting Writers themselves. The course will also stand in parallel to the undergraduate English 350 course, a course that takes up some of the same material in survey fashion. That parallel will provide an opportunity to examine pedagogy as a part of the critical exploration of the writers studied.

The actual list of authors will be announced as the Visiting Writers Series schedule is confirmed, sometime over the summer. Updates can be found on the New York State Writers Institute website (www.albany.edu/writers-inst). Recent Visiting Writers have included such authors as Jayne Anne Phillips, Anne Enright, Andre Dubus III, Valerie Martin, Jim Shepard, Major Jackson, and Dexter Filkins

.Students will be expected to write one long, and one short critical paper as well as one creative project with a critical introduction. Class sessions will be in seminar/workshop format, and students will be expected to make in-class presentations.

ENG 685— Anglophone Caribbean Literature and Criticism

18582 M 4:15-7:05 p.m. HU 116 G. Griffith

Before there was postcolonial literature there was commonwealth literature, and the literature of the commonwealth during the British colonial period was made up of the literature of the metropolitan center and the literature of the various satellite outposts that comprised the colonized world. These colonized folk who were, in Frantz Fanon's words, the 'wretched of the earth' produced a literature that was simultaneously within and without an established literary tradition, a literature that simultaneously sustained a filial and patricidal relationship to the cultural traditions of the colonial center. This graduate course will explore some of the political and cultural tensions and contradictions that characterized this period by examining selected Anglophone Caribbean literature and criticism from the 1940s through the 1960s. The development of literature and criticism in the Anglophone Caribbean coincided with the aftermath of widespread civil disturbances in the region during the late 1930s, the subsequent recommendations of the Moyne Commission that included the establishment of the University of the West Indies, and the tireless work of first, Una Marson and then, Henry Swanzy who established and consolidated the BBC 'Caribbean Voices' literary radio program. Paying attention to the history of the development of literature and criticism in this region of the Americas, we will recognize that the insightful critique that would come to be called 'postcolonial' already inhered in the perspective and the writing that evolved out of the region and that coincided with the social and political agitation for national independence. Course material will include relevant readings in literary and social history, as well as Caribbean criticism and prose fiction written in English.

ENG 710—Textual Studies I

27842 TH 4:15-7:05 p.m. HU 113 C. Shepherdson

This course is an advanced doctoral-level survey of recent developments in literary and cultural theory. The course will make a particular effort to highlight the often-neglected problem of literary discourse in the broader horizon of culture. We will begin with some basic touchstone texts from structuralism, phenomenology (likely authors include Saussure, Lèvi-Strauss, Gadamer, Vattimo), then turn to some historical issues underlying reception theory (Jauss and Iser). We will then read Foucault ("What is an Author?" and The Order of Things) and some more recent writers who have engaged the problem of the relation between esthetics, history, community and communicability (possibly including Kant, Rancière, Nancy, Agamben).

ENG 720—Textual Studies II - Marxist Aesthetic Theory

28886 TH 7:15-10:05 p.m. HU 115 P. Stasi

This course will approach the relationship of textual object to world through the rich history of Marxist Aesthetic theory. We will begin, as we must, with Kant, whose Critique of Judgment lays out the basic parameters of our modern "autonomous" aesthetic, before reading sections of Hegel's Lectures on Aesthetics to understand the initial dialectical response to Kant's project. After that we will turn to Marxism proper, spending time with Marx, Lukacs, the Frankfurt School (Benjamin, Adorno) and Jameson. Time permitting we might also consider cultural studies as an outgrowth of the Birmingham School's take on Marxism as well as some texts of contemporary "post-Marxist" theory (Ranciere, Zizek).

ENG 771—Practicum in Teaching Writing & Literature

7026 M 7:15-10:05 p.m. HU 111 J. Greiman

This class will build on the work you have done in AENG 770, with an emphasis on supporting participants' experiences teaching undergraduate English courses. We will focus on a variety of classroom practices and challenges, from teaching specific strategies of reading and writing, to developing paper topics, to workshopping and grading student work. We will develop our curriculum from the course around your syllabi and spend time workshopping and grading samples of your students' writing. Course participants should email their syllabi to me prior to the first day of classes.

Course Concentration Distribution

Summer 2009

Literature, Modernity, and the Contemporary

585	Mystical Traditions-Special topic: Practices of Mourning in Antebellum America	Arsic
585	Baseball Literature	Craig
681	Authors and their Critics	Elam
581	The Age of Freud	Berman

Fall 2009

Literature, Modernity, and the Contemporary

541	History of Literary – Romantic Ideology/Aesthetic Ideology	Kuiken
580	Eccentricities: Literature and the Unique in Atlantic Modernity	Lilley
581.1	Fictive Salvations in the 17 th Century Now	Cable
581.2	20 th Century U.S. Poetry	Byrd
681	Contemporary American Literature	Schwarzschild
685	Anglophone Caribbean Literature and Criticism	Griffith

Writing Practices

516	Workshop in Fiction	Davis
517	Workshop in Dramatic Writing	Yalkut
771	Practicum in Teaching Writing & Literature	Greiman

Cultural, Transcultural, and Global Studies

580	Eccentricities: Literature and the Unique in Atlantic Modernity	Lilley
641	Critical Methods: Reading Capital	Benjamin
642	Anglophone Caribbean Literature and Criticism	Griffith

Theoretical Constructs

541	History of Literary – Romantic Ideology/Aesthetic Ideology	Kuiken
641	Critical Methods: Reading Capital	Benjamin
642	Nietzsche, Ecopolemics, and the Contemporary Rhetoric of the "Post-Human"	Cohen
710	Textual Studies I	Shepherdson
720	Textual Studies II - Marxist Aesthetic Theory	Stasi