Department of English
University at Albany

Summer Session 2016
Fall Session 2016

ENGLISH GRADUATE COURSE OFFERINGS FOR:
Master of Arts
Doctor of Philosophy
Non-Degree Study

Jennifer Greiman, Director of Graduate Studies
Department of English
Humanities Building, Room 333
518-442-4127

Unless otherwise noted, all Courses are by Permission of Department.
Please Contact Jennifer Greiman (jgreiman@albany.edu) with questions.
SUMMER SESSION 2016

Four Week 1 (May 23 – June 17, 2016)

2394  AENG518: Workshop in Dramatic Writing (Shared Resource with AENG402Z)

06:00PM-08:40PM       M-Th       Yalkut, Carolyn

Intensive practice in writing drama. In this workshop, each student functions primarily as a dramatist, but also as audience and actor. Students give onstage readings of and discuss each other's original work, engage in creative “exercises,” and familiarize themselves with the contemporary canon of dramatic literature by reading (and reporting on) plays new to them. Students also attend at least one live performance of a play during the session. For the final project, students complete an original one-act play. May be repeated for credit. S/U grading. (4 Credits)

❖ Open enrollment; permission of instructor not required. ❖
10585 AENG500 Textual Practices I  W  04:15PM-07:05PM  Shepherdson, Charles
This course is a survey of major twentieth-century movements in literary and critical theory. We will read only primary texts (no secondary surveys) and we will focus on theory rather than trying to "apply" theory to literary works. The aims of the course are (1) to acquaint students with most of the major movements in recent literary theory, so they will be able to read literary criticism in their advanced courses with an understanding of the broader theoretical horizon, and (2) to train students to read abstract theoretical arguments and to manage the philosophical vocabulary and the main issues that are addressed by these texts. Perspectives covered will include structuralism, anthropology (both French and American), reception theory, the Frankfurt School, the problem of literary "history," Foucault, and psychoanalysis. Students will write a series of six short papers, based on readings from the class. Students will be free to choose which six texts they discuss in these papers. Permission of MA Director.

10106 AENG515 Workshop In Poetry  TH  04:15PM-07:05PM  Leong, Michael C
This course will, in many ways, function as a conventional workshop in which participants share new work or work-in-progress for group critique. We will focus on local matters of craft and technique as well as broader issues regarding aesthetics and cultural ambition; the goal is not only to gain feedback that can help with the next draft but to explore new directions that can lead to the next poem—indeed, to the next project. In addition, through study of assigned readings, we will pay particular attention to serial form and other extended structures. Other topics of discussion may include the relationship between the serial and the sequential, proceduralism, and the book (or chapbook) as a unit of measurement. Requirements include active participation and a final creative portfolio accompanied by a statement of poetics.

10107 AENG518 Workshop in Dramatic Writing
Wednesday  04:15PM-07:05PM  Yalkut, Carolyn
Intensive practice in writing drama. In this workshop, each student functions primarily as a dramatist, but also as audience and actor. Students give onstage readings of and discuss each other's original work, engage in creative “exercises,” and familiarize themselves with the contemporary canon of dramatic literature by reading (and reporting on) plays new to them. Students also attend at least one live performance of a play during the session. For the final project, students complete an original one-act play. May be repeated for credit. S/U grading. (4 Credits)

10108 AENG580 The Medical Imagination in Britain, 1660-1826
Monday  04:15PM-07:05PM  Barney, Richard A
This course will examine the signal role of the medical sciences in shaping the poetry, fiction, and prose of the so-called long 18th century in Britain. In a historical moment when scientific and literary discourses frequently overlapped, the period’s literary authors drew on and often transformed new knowledge regarding anatomy and physiology, which informed a remarkable reinvention of medical practices and institutions during the period. It was also a historical moment when the discourses of
medicine and politics—as documented, for instance, by the recent biopolitical commentary of Michael Foucault, Giorgio Agamben, and Roberto Esposito—became mutually implicated in new ways. The topics covered will include: the sociological implications of the Black Plague (including its apparent demise); the science of “spleen” and the imagination; the recharting of the nerves and the operation of human sensibility; the gendered repercussions of hysteria’s reformulation; the political implications of vitalism, which opposed the mechanistic perspective of Descartes; and the medico-cultural logic of modern immunization and epidemics. The literary texts examined will include: Anne Finch’s poetry, Daniel Defoe’s *The Journal of the Plague Year*, Henry Mackenzie’s *The Man of Feeling*, Charlotte Smith’s sonnets, Percy Shelley’s *The Triumph of Life*, and Mary Shelley’s *The Last Man*. Scientific texts from the period will include work by William Stukeley, George Cheyne, Robert Whytt, John Hunter, and John Thelwall. Students will also consider the relevance of theoretical and historical accounts of the medical-literary connection in texts by Michel Foucault, Roberto Esposito, Roy Porter, Georges Canguilhem, Jane Bennett, Adela Pinch, and others.

9180  AENG581 The Victorian Era
Wednesday 04:15PM-07:05PM Craig, Randall T
This course focuses on post-romantic narrative literature at a time when the term “Victorian” was primarily designative rather than conceptual (the often pejorative connotation of “Victorian” being reserved for novels themselves). The emergent and conflicted self-consciousness of the period and the genre constitutes the primary focus of the course. An attendant consideration will be the dilemma confronting novelists whose aesthetic objectives, such as realism, entail languages, styles, or techniques that conflict with normative literary conventions and with readers’ expectations. One consequence of the self-consciousness, on the one hand, and the conflict, on the other, is a narrative form that directly challenges divisions between literary and non-literary and novelist practices that directly engage social issues. A variety of social narratives will be studied, ranging from parliamentary debates and legal decisions to political pamphlets to political novels. Among the novelists who may be included are: Mary Shelley, Harriet Martineau, Caroline Norton, William Makepeace Thackeray, Charlotte Bronte, Geraldine Jewsbury, Elizabeth Gaskell, Benjamin Disraeli, George Eliot, George Meredith, and Anthony Trollope.

CLASS CANCELLED

10109  AENG581 The Secular & American Literary History
Wednesday 07:15PM-10:05PM Roberts, Wendy R

7063  AENG641 Theory of the Novel
Thursday 04:15PM-07:05PM Stasi, Paul

“The novel is the epic of the world that has been abandoned by God.” Thus begins Georg Lukács’ 1915 *Theory of the Novel*, a text that sets the tone for the scholarly discourse that follows, most of which reads the novel’s form as intimately related to the development of modernity, however that contentious term is understood. In this course we will read some of the most well-known novel theories – Watt, Armstrong, McKeon, Gallagher, Moretti – alongside a set of canonical novelists (including Defoe, Austen, Eliot and Woolf). Our focus will be on the various forms of community
and subjectivity the novels present. For if novels are quintessentially modern in their orientation, they also contain a set of residual aristocratic values tied to the moment of the novel’s earliest development. How do novels understand the individuals’ relationship to the developing nation-state or to capitalist modernity? What happens when we expand our frame to consider questions of empire and the world economic system? How do the range of aesthetic techniques available for the novel represent how subjects come to understand their place in the world? What can we say about the seemingly necessarily relations among the novel, realism and the aesthetic innovations typically understood as modernism? What competing regimes of value can we find within our novel’s forms?

4683    AENG681 Contemporary Writers
Tuesday  04:15PM-07:05PM    Brown, W. Langdon

This course focuses on contemporary writers utilizing the New York State Writers Institute Fall 2016 Visiting Writers Series. The course will employ work by writers on the schedule (selections will be announced when the Institute announces its final list, usually in late summer). The Institute invites a broad array of writers whose work ranges from short and long fiction to nonfiction, poetry and drama and film. Examples of past authors include Junot Diaz, Richard Russo, Margot Livesey, George Saunders and Chang Rae Lee. We will analyze (critically and creatively) one major work by each author considering it the context of the writer’s complete oeuvre and creative life and in its literary context. In addition to course meetings students will be expected (whenever possible) to attend relevant sessions of the Visiting Writers Series which often, although not exclusively, are scheduled on Tuesdays and Thursdays (craft seminars at 4:15 and evening readings at 8). Students will be expected to make presentations in seminar sessions, produce a short critical paper, and write a substantial critical final paper.

10110    AENG681 Emerson & Thoreau
Monday  04:15PM-07:05PM    Bosco, Ronald A

Against the larger context of nineteenth-century American Transcendentalism and their major and lesser-known writings, this seminar will substantively engage the politics, attitudes toward environmental and social reform, conflicting conceptions of history, natural history, and the relation between the individual and society-at-large, personal relationship, and subsequent enduring reputations of Ralph Waldo Emerson (1803-1882) and Henry D. Thoreau (1817-1862). Because over the past half-century Emerson and Thoreau have each been the subject of more than 1,000 articles and books per decade, a question that will foreground many of our discussions is, “What personal or cultural needs elevated each of these writers to canonical standing in their time, and have continued to inform that standing in our own time?” To begin answering that question, initial seminar readings will be directed toward primary texts and the biography of each figure; the reasoning behind this arrangement is that Emerson and Thoreau are not only the best known among America’s Transcendentalists, but traditionally also the most complex for readers to deal with in terms of the body of interpretative criticism, biography, and editorial as well as bibliographical scholarship devoted to each of them.

Requirements include active engagement in the intellectual life of the seminar, two or three brief in-class presentations related to seminar readings, and by the end of the semester a substantial “working paper” and an in-class presentation on a topic explicitly related to the seminar. By early
August, relevant volumes from the current standard editions of Emerson’s and Thoreau’s writings (e.g., the Harvard editions of Emerson’s journals and miscellaneous notebooks [1960-82] and of his collected works [1971-2013]; volumes from the Princeton edition of Thoreau’s major writings and journal published to date) will be placed on library reserve for the use of seminar members.

Required texts:

- *The Selected Lectures of Ralph Waldo Emerson*. Ed. Ronald A. Bosco and Joel Myerson.

9181 AENG685 Literary Sense & Scientific Sensibility

Tuesday 04:15PM-07:05PM Fretwell,Erica N

Science is generally considered an endeavor conducted primarily using one’s sense of vision: researchers peer into microscopes, gaze through telescopes, and stare at charts, diagrams, and screens. But what other senses do scientists rely upon? This course offers a historical overview of the status of the senses in the sciences, as well as tracks more recent efforts to expand science studies beyond the visual. In addition to discussing how scientists and philosophers evaluated sense perception, we will explore how the senses and their cinematic, musical, and literary mediations constitute and precipitate different modes of sociality.

Each week, we will focus on a different sense perception. We will begin studying sensuous approaches to the social study of science, and then examine the canonical five senses. The next unit delves into less acknowledged senses (kinesthesia, chronoception) and appraises how synesthesia (the cognitive referral of a stimulus from one sense to another) and extrasensory perception may operate as both tools and objects of
scientific and cultural investigation. But most importantly, we will consider how literature itself performs what we now call science studies. The literary texts we read are deeply engaged in the same historical, philosophical, and scientific questions about sensation. This course takes the senses as a “lens” into science studies and the history of science, but it also considers the long overlooked role of the aesthetic (which means “sensory faculty”) in the social construction of the human sensorium.

5054   AENG710 Textual Studies I
Monday  07:15PM-10:05PM   Lilley,James D

This course introduces some of the central debates and the key concepts that have helped to shape the field of English Studies. By exercising our close reading skills, we will look for important areas of overlap and influence among scholars from an array of different disciplines—philosophy, literature, economics, linguistics, psychology, political science, and sociology, to take just a few examples—paying particular attention to the ways in which they reconfigure the concept of literature and the practice of "literary theory" in the C20th. We will divide the readings into five three-week segments, each focused on a specific area of interest or overlap: 1) ideas of linguistic, economic and aesthetic value (Saussure, Marx, Agamben); 2) ideology, registration, and exchange (Althusser, Simmel, Balibar, Derrida, Žižek); 3) reason, technicity, and the human (Weber, Horkheimer, Jünger, Stiegler, Latour); 4) objects, affects, and affective objects (Meillassoux, Deleuze, Bennett, Canguilhem, Whitehead); and, 5) forms of community/states of exception (Arendt, Benjamin, Schmitt, Agamben, Nancy, Esposito).

10111  AENG720 Textual Studies II: Decolonizing Marxisms
Tuesday  07:15PM-10:05PM  Benjamin,Bret Ellio

This course will examine the vexed influence of Marxism on intellectuals involved in the decolonizing movements of the mid-Twentieth Century. We will analyze writings from a group of thinkers who understand themselves to be working within a Marxist tradition, but who nevertheless seek to revise and extend Marxist thought to more explicitly account for the social dynamics of colonialism and decolonization. We will begin by reading some of Marx’s on work on colonialism, as well as a few selected early-twentieth-century Marxist critiques of imperialism (e.g., Lenin, Bukharin, Luxemburg, Hilferding, etc). We may also read secondary sources to provide historical background on the decolonizing era. The majority of the course, however, will be devoted to an in-depth investigation of three towering thinkers from the Caribbean: C.L.R. James, George Padmore, and Frantz Fanon. In different ways James and Fanon have each come to assume a celebrated place among the intellectual forefathers of cultural studies and postcolonial studies. Padmore’s work has been less influential. This oversight would likely come as a shock to James and many other decolonizing intellectuals of the era, who often conceived of themselves as working in Padmore’s shadow. This class will ensure that Padmore’s sophisticated analysis of race, class, and imperialism gets its due. We will read Fanon’s published and translated writings in their entirety. James and Padmore were each more prolific than Fanon, so in their cases we will read representative, but substantial, selections from each. We will likely take up writings from José Carlos Mariátegui, Kwame Nkrumah and Amilcar Cabral to extend our geographic scope. Additional contemporary theoretical materials may be added to help analyze the implications of work from the decolonizing intellectuals. Among other questions we will take up the problems of the state relative to the world market, uneven geographical development, imperialism, the relation between race and class, national cultures and transnational movements. Throughout, we will assess the place of James, Padmore, Fanon, and Mariategui within Marxism; further we will assess their place, and the place of Marxism, within postcolonial and cultural studies.
Throughout this course we will address the practical issues that foster or complicate effective teaching. With some attention to recent scholarship and commentary on such topics as the state of the academy, the influence of race, gender, and sexuality on embodied pedagogy, and retention, we will examine our shared and individual teaching experiences to develop strategies for effective lesson design, classroom management, written feedback, and grading. More specifically, we will focus on course planning and we will work with common genres like the statement or philosophy, the evaluation, the course description that will aid you in your teaching career at UAlbany and beyond.
Course Concentration Distribution Fall 2016

Literature, Modernity, and the Contemporary
Barney  ENG 580: The Medical Imagination in Britain, 1660-1826
Bosco  ENG 681: Emerson and Thoreau
Brown  ENG 681: Contemporary Writers
Craig  ENG 581: The Victorian Era
Fretwell  ENG 685: Literary Sense and Scientific Sensibility
Stasi  ENG 641: Theory of the Novel

Writing Practices
Leong  ENG 515: Poetry Workshop
Yalkut  ENG 518: Workshop in Dramatic Writing

Cultural, Transcultural, and Global Studies
Benjamin  ENG 720: Textual Practices II - Decolonizing Marxisms

Theoretical Constructs
Benjamin  ENG 720: Textual Practices II - Decolonizing Marxisms
Lilley  ENG 710: Textual Practices I
Stasi  ENG 641: Theory of the Novel

Spring 2017 Graduate Schedule (subject to change)
Cable  ENG 600: The Working Sonnet
Ebert  ENG 641: The Frankfurt School
Griffith  ENG 660: Anglophone Caribbean?
Hill  ENG 720: Textual Studies II. (Analytics of War??)
Keenaghan  ENG 615: Epic, Series, Bio-poem; or, Lyric Revisited
TBD  ENG 516: Fiction Workshop
Murakami  ENG 581: Renaissance Bodies Politic
North  ENG 770: Pedagogy
Shepherdson  ENG 500: Textual Practices
Smith  ENG 685: Poetics of the Hyper-Incarceration Era
Wilder  ENG 521: History & Theory of Composition