GRADUATE COURSES IN ENGLISH

Spring Session 2011

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 2011

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

PATRICIA CHU, Assistant Professor – Ph.D., University of Chicago

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

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

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

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

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

INEKE MURAKAMI, Assistant Professor – Ph.D. Notre Dame

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

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

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

LAURA WILDER, Assistant Professor – Ph.D., University of Texas

CAROLYN YALKUT, Associate Professor – Ph.D., University of Denver
**SPRING 2011 COURSES**

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

**ENG 516 – Workshop in Fiction**

2074 T 4:15-7:05 p.m. HU-0116 L. Tillman

For the graduate fiction workshop, 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 pieces to the group, three or four times (depending upon our number). Each student is expected to be a full participant in the discussion and commentary on colleagues' fictions, stories, and consequent questions about issues in writing. We may do additional readings, stories and theory, to augment our discussions. This is a Permission by Instructor course. Those interested in applying should email 5 - 7 pages of their writing to: Tillwhen@aol.com. In addition, students must also indicate previous writing courses; major or area of specific interest in graduate school, and reasons for wanting to take this workshop.

**ENG 517 – Dramatic Writing Workshop**

9491 M 4:15-7:05 p.m. BA-0211 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. During the semester, students will also read plays independently and attend at least one live stage performance.

**ENG 580 – Scandal of Excess: Aesthetics and Economics in Early Modernity**

9492 TH 4:15-7:05 p.m. LC-0012 I. Murakami

This course will examine the problem of excess during early modern England’s fitful transition from feudalism to capitalism. We tend to think of excess today in terms of discrete realms that correspond to disciplines like economics, medicine, ethics, design and psychology, but no such distinctions existed in the medieval mortal philosophy inherited by early moderns. Yet, England’s sudden wealth put pressure on traditional ways of thinking, and en gendered new habits in commerce and consumption. Associated with this new material excess, even an excess of personal gifts (strength, wit, ambition, etc.) could create friction between exceptional individuals and their communities, confounding all order—the distinctions of familial status, religion, gender, and occupation—that guided social relations. Both clergy and satirists proposed self-restraint as the antidote to all excess until it became apparent that virtuous parsimony—the precondition to our postmodern minimalist aesthetic—was yet another, alienating form of immoderation. Examining textual and visual works from the late fifteenth to the early seventeenth-century, we will discuss why the scandal of excess became a focal point for new, emerging concepts of the private and public, individual and collective selves. A variety of theoretical and historical scholarship will guide our efforts to understand ways in which early modern writers articulated questions prescient of those that continue to gnaw at us today: where do we draw the line between “mine” and “thine” (our labor? our family? the threshold of our house?)? What counts as surplus and to whom does it belong? How much does the concept of ‘privacy’ protect even that apparently ultimate boundary between “inside” and “outside”—the body?

Active participation, frequent position papers, an annotated bibliography, a seminar research paper completed in stages, and an end of term symposium in which you will present your research, are expected.
The terms “Romanticism” and “Enlightenment” are often used to describe conflicting views of the world, the former allegedly privileging subjectivity over objectivity, emotion and imagination over reason etc. Contrary to this view, this course will explore the idea that Romanticism can be understood as the first attempt at a “critique” of Enlightenment, thereby constituting a mutation internal to the Enlightenment rather than an opposition to it. In the fraught political context of the French Revolution, the collapse of the Napoleonic Empire, and the repressive European order that followed, Romanticism emerged as both inheritor and progenitor of the Enlightenment project. In view of this historical context, we will explore the ways that Romantic poets and thinkers sought to redefine and radicalize certain philosophical strains within the Enlightenment in order to rethink and rework the relation between art and politics, subjectivity and language, universalism and its others. The course will focus on close readings of key writers of the Romantic canon such as Blake, Godwin, Wordsworth, Coleridge, Hölderlin, Schlegel, Shelley, and Keats in order to juxtapose their literary production with its philosophical background in Enlightenment thinkers such as Rousseau, Kant and others. Topics will include antinomianism, the role of reason in politics, the relation between affect, myth and the construction of community, and the critique and development of the autonomous subject. The course will conclude by contextualizing Romanticism in terms of the role(s) it plays in contemporary debates about what it means to be “post-Enlightenment.” If Adorno and Horkheimer have identified a “Dialectic of Enlightenment” (whereby the emancipation from myth becomes its own mythology), the course will ask whether we are currently in the midst of a “Dialectic of Romanticism?” More specifically, in what ways does post-Enlightenment Romanticism continue to inform our own sense of modernity/ post-modernity? Assignments will include weekly short responses, a presentation, and a final seminar paper.

This course will focus on works of American fiction that emerged from both the realist/naturalist and the modernist movements of American literature between the 1880s and the 1950s. The first purpose of the course is to give foundational exposure to a broad range of major literary works of the period, with attention to their various aesthetic and political contexts: U.S. empire, Reconstruction and legal segregation, urbanization, the two World Wars, the advent of universal suffrage, major changes in immigration law, the Depression, the establishment of railroads and corporations, the increasing ubiquity of television, radio and film, and the beginning of the Cold War. Alongside each work we will read and discuss significant recent literary critical approaches with the aim of allowing students to familiarize themselves with approaches appropriate to the field and to begin formulating their own methodologies. Assignments and discussion will directly address the issue of acquiring competency in a literary field from the ground up and scholarly expectations for journal publication of literary criticism. This course would be a useful foundation for students who wish to teach American literature or who are considering an oral exam, an MA essay or specialized research in a smaller segment of this field. Reading is heavy: one primary text plus the equivalent of 3 scholarly journal articles per week, and at least one assignment that will involve developing a substantive annotated bibliography OR writing a “state of the field” narrative based on one major academic journal or set of critical arguments. Please plan accordingly. Students will be expected to do a full set of readings prior to the first meeting and the syllabus will be available before winter break. Authors may include: Howells, Veblen, Chesnutt, James, Wharton, Burroughs, Gilman, DuBois, Cather, Wells, Gilman, Faulkner, Ellison, Murayama, Himes.
In a "double-reading" of poetry & theory, this course will revisit the traditionally posited aporia between poetry & thinking - between Dichter & Denker. Starting with a close rereading of Martin Heidegger's major texts on language & poetry, we will address at one level theoretical questions at the core of contemporary poetics by exploring the two major ways in which Heidegger's philosophy of language has been taken: the hermeneutics of Gadamer and Szondi on the one hand, & the meditation on "otherness" by Blanchot & Derrida, on the other. Given that the question arises as that of the aporia between creative and discursive modes of thought, the proposal then becomes (thus the "double-reading") to reverse the traditional direction by reading the theorists through the poets they read — or forget to read, as the case may be — from Parmenides to Celan via Hölderlin, Trakl & Rilke, as well a selected company of contemporary American poets -- Olson, Duncan, Kelly & others.
ENG 641 – Literary Theory of the Americas

8357  M  7:15-10:05 p.m.  BA-0209  B. Arsic

The class will look at recent work – the past forty years – in the space of the Americas as a means to revise and rewrite ideas of identity, colonialism and spaces of exclusion. The poets and writers we will be analyzing brought about a shift in thinking, moving from an emphasis on subjectivities to relations, from territories to the instability of water (ocean, seas), from the written to the dreamed, from the industrial to the natural, from history to geography, from genealogy to geology, from identity to mixing, from homogeneity to assemblage, from identity to impersonality, from beginning to middle, from philosophy to poetics, from the enclosed to the open. The open – formulated differently from its versions in German Romanticism from Rilke to Heidegger – is thus going to be our guiding issue. How does this openness operate? In subverting identities, how can it still be political? In abandoning issues of territory can it still be geo-political? In what way does it change our thinking of the political and in what way does this changed sense of the political affect our understanding of what life is? In addition to selected natural histories of the Caribbean, selections from Melville’s poetry and prose, Quentin Miellassoux’s *After Finitude*, and writing by Deleuze and Guattari, readings will include: Edouard Glissant (*Caribbean Discourse, Poetics of Relation, Faulkner, Mississippi*); Derek Walcott (*What the Twilight Says, Conversations with Derek Walcott, Collected Poems 1898-1984*), Antonio Benítez-Rojo (*The Repeating Island*), Manuel De Landa (*A Thousand years of Nonlinear History*), René Depestre (*An Interview with Aimé Césaire*), Joan Dayan (*Haiti, History, Gods*).

ENG 641 – Reading Bodies: Studies in Performance

9493  TH  7:15-10:05 p.m.  HU-0027  T. Noel

Recently, the body has become a key discursive and imaginative space throughout the humanities and social sciences. Yet even as theories of “the body” have become ubiquitous, the term itself remains frustratingly vague (whose body?). For those of us working in literary studies, the body also presents a methodological problem: we are trained to read texts, but how do we “read” bodies?

This course seeks to map a variety of body-centric cultural studies. Additionally, it will explore the implications of this turn towards the body for the future of literary studies. The course will be divided into three distinct yet overlapping units. The first part will offer an introduction to performance studies, an emerging, interdisciplinary, and sometimes contested field that draws from such sources as theater studies, anthropology, queer theory, and philosophy of language. In the second part, we will examine ongoing debates on embodiment in a variety of fields (from poetics to disability studies). Lastly, we will read the work of some contemporary scholars who engage with performance as both archive and theoretical frame, in an effort to allow for various projects of revisionism.

Our entry point for the course will be Henry Bial, ed., *The Performance Studies Reader* (2nd. ed.). Later readings will include works by Tobin Siebers, Carrie Noland, Fred Moten, and José Esteban Muñoz. We will also examine and respond to works by a variety of performers in various media, and we will host at least one guest performer. Assignments will include in-class presentations and a research paper. Students will be encouraged to familiarize themselves with a variety of non-print archives.
Cultural theory is often articulated in the tensions between the way culture itself is understood as a “whole way of life” (Raymond Williams) or a “whole way of conflict” (E.P. Thompson). The course places these contesting views within the contemporary arguments about “social life” posed by the writings of theorists associated with autonomia and (post)operaismo (Berardi, Virno, Federici…) as well as more traditional views of culture put forth, for example, by Derrida: “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). How does Jacques Ranciere’s theory of culture (The Future of the Image, Politics of Aesthetics), which seems to think of most contemporary cultural theorists as suffering from religious tendencies, intervene in these theories?

To provide a philosophical and historical context for all students with their different backgrounds, we will start with the genealogy of culture as a concept and raise some of the questions that have 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). These views have radically different implications for cultural theory: should, for example “reason” (Kant) be the logic of cultural critique or “language” (Herder), and what exactly are the consequences of Kantian cultural theory for identity, the everyday and cultural politics? Herder’s idea of culture as the honoring of difference is strongly anti-empire (imperialism ruins the singular). How are these questions re-understood in the network society and its digital culture?

In most contemporary theories, culture is regarded to be “material,” which clearly raises the question of matter, materiality and materialism. We will examine vitalist theories of materiality, especially Deleuze’s (and its affiliations with Spinoza, Nietzsche and Bergson), and read them in relation to traditional post-structuralist arguments about materialism as “materiality without materialism and perhaps without matter” (Derrida). What is the epistemological status of such views of materiality as Bakhtin’s: “The names of things are also sobriquets. Not from the thing to the word, but from the word to the thing; the word gives birth to the thing”? Is “the word” therefore “as material as the world” (Stuart Hall)? Should we read “matter as a sign” (Judith Butler)? As singularities in “the common” (Hardt and Negri, Commonwealth)? Is “materialism” (as in historical materialism) the dialectics of labor and nature—a “social metabolism” (Marx)?

Throughout the semester the course will engage the problematic of “cultural critique” and ask whether it has become an impossible task because, as Frederic Jameson and others argue, there is no longer (if there ever was) any space left from which to critique culture? Has the critical distance that enabled critique vanished in a mediatic capitalism in which everything is said to be cultural (Jameson) or is such a view itself a critique of culture? This, of course, leads to questions about the relation between critique and norm that in turn opens up other issues: is cultural critique an “interpretation” of the complexities of representation and their spectrality—“The future belongs to ghosts, modern image technology, cinema, telecommunications…are only increasing the power of ghosts” (Derrida)—or is it an “explanation” of cultural conditions in order to change them? And, of course there is the (inevitable?) question: is “interpretation” already an “explanation”? Are all “explanations” “interpretations”?"
A section of the course is put aside for analysis of the relation of class and (global) culture in the context of the cultural theories of *autonomia* and *(post)operaismo* and their arguments about culture and cognitive capitalism. We will analyze such texts as Franco ‘Bifo’ Berardi’s *The Soul at Work* (and some of his discussions on “Cognitariat and Semiokapital” and “The Factory of Unhappiness”); Maurizio Lazzarato, “Immaterial Labor”; Paolo Virno’s concepts of “Exodus” and “General Intellect” (including sections from his *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life*); *autonomia* feminism such as Silvia Federici’s critique of accumulation (in her *Caliban and the Witch: Women, the Body and Primitive Accumulation* and writings on Africa), as well as examining the place of culture theory in the “autonomous university.” In this section, we will also read the extension of this work into a cultural economy of video games in Dyer-Witheford and de Peuter’s *Games of Empire: Global Capitalism and Video Games*.

There will be no conventional examinations. Students are required to actively participate in seminar discussions every week; write one short paper (8-10 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 642 – Survey of Psychoanalytic Theory**

9494  W  4:15-7:05 p.m.  SS-0117  C. Shepherdson

This course is an introduction to contemporary psychoanalytic theory. The course will focus mainly on Freud and Lacan, but with some additional excursions into other psychoanalytic theorists who have been important to the intersections linking psychoanalysis with areas such as feminist theory, gender studies, political theory, philosophy, and film theory.

Students will be asked to choose a particular area of research, and to produce an annotated bibliography on the chosen topic, as well as a final paper based on this research. The aim of these assignments, and of the course in general, is to give students a basic introduction to contemporary psychoanalytic theory, and to allow each student to develop their own scholarly interests as much as possible, within the framework of the course.

**ENG 685 – Anglophone Caribbean Literature and Criticism**

5272  TTh  4:15-7:05 p.m.  BA-0224  G. Griffiths

Before there was post-colonial 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 literatures of the various colonial outposts that comprised the British colonial world. These colonized British subjects, who were, in Frantz Fanon’s words, the ‘wretched of the earth,’ produced literatures that were simultaneously within and without an established literary tradition, literatures that sustained a simultaneously filial and patricidal relationship to the cultural and ideological idioms of the British colonial center.

This course will explore some of the cultural and ideological tensions and contradictions that characterized this period of literary and critical production in the Anglophone Caribbean by examining selected works of prose fiction and criticism from the 1930s through the 1980s. Inter alia, we will observe that 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 to establish and consolidate the BBC ‘Caribbean Voices’ literary radio program. In paying careful attention to the history of the development of literature and criticism in this region of the Americas, we will discover that the insightful critique that would come to be called ‘post-colonial’ already inhered in the perspectives and the writing that evolved out of the region and that coincided with the philosophical, social, and political agitation for decolonization and nationalism in the Anglophone Caribbean region. Selected texts might include work from among the following list of writers: Claude McKay, C.L.R. James, George Lamming, Jean Rhys, Derek Walcott, Sylvia Wynter, V.S. Naipaul, Henry Swanzy, Una Marson, Kenneth Ramchand, Kamau Brathwaite, et al.
ENG 720 – Literary Studies and the Analytics of War

5937 T 7:15-10:05 p.m. HU-0032 M. Hill

This course will provide a historical approach to the discipline of literary studies and the significance—socially, philosophically, and literally—of war. While not designed for specialists in eighteenth-century studies, we will focus in part on what Jürgen Habermas calls the "blissful" idea of a peaceful communicative sphere known around 1740 as civil society. Between the period of the seventeenth-century Diggers and the bourgeois transformations leading to the French Revolution, war and peace were re-oriented in line with the ideals of representative government. Not incidentally, literature as a formal category of writing and the work of literary judgment acquired rejuvenated social applications. What where those applications? And if civil society is becoming displaced by intra-national forms of planetary violence in the twenty-first century, whither literary studies today?

This course will consider war as an organizational tool in several capacities: in the way war informs social agency, disciplinary division; how war underwrites the experience of time, and by extension, historical writing.

Likely texts will include works by: Agamben, Althusser, Kant, Hobbes, Hume, Smith, Spinoza, as well as an array of eighteenth-century novels and literary criticism from the period. A more detailed reading list is available by writing: <mikehill@albany.edu>.

ENG 770 – Teaching Writing and Literature

2090 M 4:15-7:05 p.m. BA-0210 L. Wilder

This course will provide an introduction to the varied terrain of teaching and learning in contemporary departments of English. Our overview approach will be wide-ranging and, consequently, necessarily incomplete. But in aiming to address the pedagogies of literary and cultural studies, rhetoric and composition, and creative writing (each of which provides enough diversity and debate to make up the substance of several courses) I hope to put us in a position that will allow us to draw connections that might otherwise go unacknowledged—to attempt to see some forest through the trees, if you can pardon the cliché. For instance, we might see that there exists a cultural studies strain within the pedagogies of rhetoric and composition, a literary theory strain within the pedagogical projects of creative writing, and a rhetorical approach to the pedagogies of literary and cultural studies.

Our mapping of the terrain of teaching in English will examine pedagogical theory and research with attention to their translation into classroom practice. We will also explore:

- effects of intuitional setting on teaching and learning such as the structure of a department or curriculum, the type of school (community college, small liberal arts college, research university), and the hierarchies of instructor employment status (adjunct, graduate instructor, tenure-track faculty),
- the afterlives of a semester--potential outcomes of a course in relation to a student’s development, career, and civic life,
- the roles history and disciplinarity play in the power dynamics of a classroom,
- the effects of technology on the teaching of writing, reading, and research,
- relationships between professional scholarship and undergraduate instruction,
- and opportunities for researching and writing about teaching for publication.
This course will encourage you to think reflexively about your own experience as a learner. It will also help you prepare for teaching at the college-level by introducing you to available resources and providing opportunities to work collaboratively on producing course plans and documents. Our syllabus will include works (frequently excerpts and articles) by Gerald Graff, Robert Scholes, Richard Ohmann, Stanley Fish, Paolo Freire, Henry Giroux, bell hooks, David Shumway, Michel Foucault, James Sosnoski, David Downing, William Spanos, David Gershom Myers, Lynette Felber, William Thelin, David Bartholomae, Patricia Bizzell, Patricia Sullivan, Christina Haas, Carol Berkenkotter, Thomas Huckin, Lester Faigley, James Berlin, Robert Brooke, Michael Halloran, Cheryl Geisler, David Kaufer, Donald Daiker, Rosa Eberly, Sharon Crowley, Jennie Nelson, Anne Herrington, Tim Mayers, Steve Westbrook, and Richard Fulkerson.
Course Concentration Distribution

Spring 2011

Literature, Modernity, and the Contemporary
580  Scandal of Excess: Aesthetics and Economics in Early Modernity  Murakami
581.1 “Romanticism/ Critique of Enlightenment”  Kuiken
581.2 Later American Literature  Chu
615  Poetics and Literary Practice - A “double-reading:”
    Reading Heidegger through the Poets he Read  Joris
641.1 Literary Theory of the Americas  Arsic
641.2 Reading Bodies: Studies in Performance  Noel
685  Special Topics - Anglophone Caribbean Literature and Criticism  Griffiths

Writing Practices
516  Workshop in Fiction  Tillman
517  Dramatic Workshop  Yalkut
615  Poetics and Literary Practice - A “double-reading:”
    Reading Heidegger through the Poets he Read  Joris
641.2 Reading Bodies: Studies in Performance  Noel

Cultural, Transcultural, and Global Studies
580  Scandal of Excess: Aesthetics and Economics in Early Modernity  Murakami
641.2 Reading Bodies: Studies in Performance  Noel
642.1 Cultural Theory—A-Z-B (Unfolding, Innovation, Repetition, Reversal, and Transformation)  Ebert
685  Anglophone Caribbean Literature and Criticism  Griffiths

Theoretical Constructs
615  Poetics and Literary Practice - A “double-reading:”
    Reading Heidegger through the Poets he Read  Joris
641.1 Literary Theory of the Americas  Arsic
641.2 Reading Bodies: Studies in Performance  Noel
642.1 Cultural Theory—A-Z-B (Unfolding, Innovation, Repetition, Reversal, and Transformation)  Ebert
642.2 Survey of Psychoanalytic Theory  Shepherdson

NOTES


**Projected Two-Year Graduate Course Schedule, Fall 2010-Spring 2012**

(Note: this two-year schedule of grad offerings is subject to change. We hope, however, that it will be of some help in planning a sequence of courses that accounts for likely offerings in future semesters)

### Fall 2010
- 500 Textual Practices
- 516 Fiction Workshop
- 555 Old English
- 581.1 Late 19th C American (Reading)
- 581.2 Allegory
- 582 Faulkner’s Post-Literature
- 615 Contemporary US Poetry
- 681.1 Popular Fictions
- 681.2 Contemporary Authors
- 642.1 Keyworks of Transnational Cultural Studies (Reading)
- 642.2 Animal and Technological Forms of Life
- 710 Textual Practices I
- 720 Biopolitics and Mediation
- 771 Practicum

### Spring 2011
- 516 Fiction Workshop
- 517 Dramatic Writing Workshop
- 581.1 Romanticism (Reading)
- 581.2 Race and Modernism (Reading)
- 582 Milton
- 615 Heidegger’s Poetics
- 641.1 Literary Theories of the Americas
- 641.2 Performance
- 642.1 Post Humanism
- 642.2 Survey of Psychoanalytic Theory
- 685 Anglophone Caribbean
- 720 War
- 770 Teaching Writing and Literature

### Fall 2011
- 500 Textual Practices
- 516 Fiction Workshop
- 580 The Sublime (18th C)
- 581.1 Victorian Novel
- 581.2 American Modernism (Reading)
- 582.1 Shakespeare (Reading)
- 582.2 Joyce
- 585 Appalachian Writers(?)
- 680 Decolonization
- 681 Trauma and African American Lit
- 685 Love and Loss
- 710 Textual Practices I
- 720 Democracy and Biopolitics
- 771 Teaching Practicum

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<td>Thompson</td>
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<td>685 Love and Loss</td>
<td>Berman</td>
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<td>710 Textual Practices I</td>
<td>Cohen</td>
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<td>771 Teaching Practicum</td>
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Spring 2012
515 Poetry Workshop Joris
516 Fiction Workshop Schwarzschild
522 Survey of Rhetorical Theory (Reading) Wilder
580 American Culture 1945-75 Byrd
581.1 Wigwams of Waverly: TransAtlantic Frontier Lilley
581.2 History of English Novel (Reading) Hill
582.1 Frederick Douglass Arsic
642 Aesthetics and Emotion Shepherdson
651 Poetry and Language Elam
681 Politics of Literary Reputation Bosco
720 Politics of the Novel: Race and Ethnicity Chu
770 Teaching Writing and Literature Scheck
TBA Tillman