GRADUATE COURSES IN ENGLISH

Summer Session 2013
Fall Session 2013

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

DEPARTMENT OF
ENGLISH COLLEGE OF
ARTS AND SCIENCES
Room HU 336
(518) 442-099

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 SUMMER & FALL 2012

RICHARD BARNEY, Associate Professor – Ph.D., University of Virginia

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

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

RONALD BOSCO, Distinguished Professor – Ph.D., Maryland

W. LANGDON BROWN, Associate Professor – Ph.D., Cornell University

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

TAMIKA L. CAREY, Assistant Professor – Ph.D., Syracuse University

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

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

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

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

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

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

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

CHARLES SHEPHERDSON, Professor – Ph.D., Vanderbilt University
SUMMER SESSION COURSES

Four Week 1 (May 28 – June 21, 2013)

ENG 581—Modernist Women Writers

1889 MTWTHF 3:20-5:40 p.m. On-Line P. Chu

This course offered online through the Blackboard Learning System. The primary texts for this course will be shorter works of British and American women modernists; we will read these stories and novellas in their sociopolitical contexts. We will, therefore, read literary criticism and history as well as fiction and essays. Authors may include Katherine Mansfield, Rebecca West, Virginia Woolf, Sara Jeannette Duncan, May Sinclair, Nella Larsen, Kay Boyle. The modernist period, roughly 1900-1945, was a time during which people experienced urbanization, the rise of fascism, world war, the development of open cultural configurations outside the bourgeois family, empire and its decline, progressive social movements such as those for suffrage and worker’s rights and the rise of the modern social sciences (psychoanalysis, eugenics, anthropology). Conflicting reactions to these experiences of modernity manifest, many argue, in the writing of the period as the experimental literature called “modernist.” Women writers had complicated relationships to the new artistic circles even as this period marks a time when women’s writing increased markedly and women had more access than ever before to publishing venues, collaboration with other artists, and lifestyles that allowed for creative work. Reading for this course will be quite heavy and the four-week length of the course does not allow for any incompletes or late work (including postings to the discussion and the completion of quizzes/exams/essays) for any reason. Students will be expected to participate in online discussion frequently. (2240) Chu, Patricia

Six Week 3 (July 9 – August 17, 2013)

ENG 681—Seminar: Topics in Contemporary Literary Theory

1488 MW 6:00-9:30 p.m. HU0112 H. Elam

A study of relations between literature and criticism, this course will focus on five or six major literary texts (from different centuries and in different genres--novel, poetry, drama, nonfiction), accompanied by a critical essay on each. The critical essays are chosen not because they deploy any particular theoretical model but because they were in their time (and are) an important reading of a particular text. Possible pairings: Homer (Odyssey) and Erich Auerbach; Molière (Don Juan), and Shoshana Felman; Mozart’s Don Giovanni; Kafka (Metamorphosis) and Walter Benjamin; Ponge: On the Nature of Things. Requirements: Midterm, final, two papers.
FALL COURSES

ENG 500—Textual Practices I
(Open Only to English MA Students) - Permission of Department is Required

1929 W 4:15-7:05 p.m. ES0108 H. Elam

This course will focus on a few major writers and the critical debates that have hovered around them and that have shaped some of the contexts of literary study. Readings will move across genres and disciplines, structured as a conversation between literary and critical texts, and will comprise writers such as Dickinson, Beckett, Wordsworth, Nietzsche, de Man, Kafka. Requirements: Two short papers leading to term paper, weekly responses to readings, and class presentations.

ENG 516—Fiction Workshop

1930 TH 4:15-7:05 p.m. ES0241 E. Schwarzschild

Permission of Instructor required. Please submit a sample of your fiction writing with a brief cover letter about yourself and your writing to Prof. Schwarzschild (eschwarzschild@albany.edu). Any student who is an undergraduate or who is a graduate student from a department other than English should e-mail the Director of Graduate Studies <bbenjamin@albany.edu> to inquire about workshop eligibility requirements (please include your student ID# in this e-mail).

In this course, each student will be expected to complete and revise two or 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 (for which prepared written comments will be expected). Time will also be spent studying and discussing isolated aspects of effective writing, such as description, dialogue, character depiction, openings, endings, vocabulary and syntax. There will be various texts for reading, as well as occasional in-class writing exercises and supplemental brief assignments.

ENG 580—Staging Empire

7504 M 4:15-7:05 p.m. BA0209 L. Cable

The British Empire stretched across three centuries, and at its height it governed one quarter of the world’s population and land mass. Although the legal relationships between ruler and ruled were written up in various constitutions, the contradiction between cherished British notions of themselves as freedom-loving people and the actual practices whereby they curtailed the liberties of others led to significant ambivalence about the meaning of such power. This ambivalence is reflected in plays performed from the late 16th through 20th centuries. We will explore a selection of these plays through questions such as: How do specific plays reflect the cultural and political conditions that sustain empire? Do playwrights intervene in public debate over empire in order to influence it, or do they merely dramatize what they perceive? How does a given play indicate what its English audience feared, aspired to, gained, or lost from empire? To what extent were public perceptions about empire shaped by race, class, gender or partisan politics? How did ideas about empire affect popular notions of English identity? What evidence did plays provide for audiences to think through the moral, ethical, and social as well as economic consequences of imperial dominion? To what extent did stage plays treat empire as altering the course of human civilization? Although a substantial number of our readings come from the English Augustan era (1660-1714), which consciously drew on classical Roman models of philosophy, politics, art, and literature, we will also sample the broad historical sweep of British empire drama, from the work of Christopher Marlowe and William Shakespeare to twentieth century playwrights Harley Granville Barker and Brian Friel. In addition to reading and discussion, there will be a sequence of short papers and oral reports on historical context, oral presentation of an annotated bibliography, and a final research paper.
ENG 581— Cross-Examination: Law and Literature in Nineteenth-Century England

9288  T  4:15-7:05 p.m.  ES0241  R. Craig

This course will examine the substantial presence of law, lawyers, and legal issues in Victorian fiction. In addition to considering why questions pertaining to law and justice so often find their way into the novel, we will focus on key civil and criminal topics (such as inheritance, marriage, and contracts, in the first case, and evidence, testimony, and legal proceedings, in the second) as they relate to overarching concerns such as the nature of justice, the role and limit of law, and legal ethics in general. Students are encouraged to pursue related topics in Victorian culture and society, such as policing and punishing, the public and private spheres, language and libel, or gender and sexuality, among others. Novelists likely to be included are Dickens, Gaskell, Eliot, Trollope, Meredith, and Collins.

We will also read the work of seminal figures in the contemporary law and literature movement. Among the legal theorists and critics that we will discuss are Peter Brooks, Rosemary Coombe, Ronald Dworkin, Standley Fish, Richard Posner, Brook Thomas, Richard Weisberg, and James Boyd White.

ENG 581—Antebellum American Literature (Reading Course)

9290  T  7:15-10:05 p.m.  HU0027  J. Greiman

Principally an intensive survey of U.S. literary production from the 1820s to the 1860s, this course will also take up the very idea of the “antebellum” as one of its key questions and problems. On the one hand, the notion of the antebellum risks the hermeneutic fallacy of backshadowing (to borrow Michael André Bernstein’s term) by reading the literature of this period, not only in terms of the post-Revolutionary, the Early National, the Jacksonian, etc., but also through the lens of a catastrophe that had not yet occurred. On the other hand, the Civil War years indeed effected fundamental changes to the material conditions and grounding concepts of the nation that make such descriptors as ‘antebellum’ and ‘postbellum’ far from arbitrary. Moving more or less chronologically, we will examine the period through four such grounding concepts – space, time, matter, and war – each of which have also generated a good deal of recent scholarship in 19th-century American literary studies. More precisely, we will consider the instability of “space” in an emergent empire through the frontier novels of James Fennimore Cooper and Lydia Maria Child. We will consider the problem of “time” through Emerson’s charge that his age is “retrospective,” as well as through the temporal experimentation of the American romance, as practiced by Nathaniel Hawthorne and Edgar Allan Poe. In taking up the seemingly general category of “matter,” we will examine the ways in which this period also witnessed very specific transformations in the meaning of persons, property, and life through writing by Harriet Jacobs, Frederick Douglass, Henry David Thoreau, and Herman Melville. Finally, we will end the course with “war,” taking it both as a frame to interpret the nation’s violent constitution in slavery and genocidal expansion and as the historical event that closes the period.

This course is designed for students who intend to teach American literature, and / or those who are preparing for an MA exam or thesis, or developing doctoral exam lists and dissertation topics, in this field. Readings may include work by: Alexis de Tocqueville, J.F. Cooper, L.M. Child, R.W. Emerson, Margaret Fuller, Henry David Thoreau, N. Hawthorne, E.A. Poe, F. Douglass, H. Jacobs, Harriet Beecher Stowe, H. Melville, John Rollins Ridge, Walt Whitman, and Emily Dickinson. We will also read selections of recent criticism, available in an online course reader. Students will write two papers – one principally on a question in the scholarship of this period, and one principally on the primary material of the course. For our first course meeting, everyone will read the final chapter of volume one of Alexis de Tocqueville’s Democracy in America: “A Few Remarks on the Present-Day State and Probable Future of the Three Races which Live in the Territory of the United States” (I will email a pdf to all enrolled students over the summer). Finally, for those who would like to take advantage of the summer to dig into some of the lengthier work on the syllabus, we will certainly read the following: James Fennimore Cooper, The Pioneers (1823); Lydia Maria Child, Hobomok (1824); Ralph Waldo Emerson, “Nature” (1836); Harriet Jacobs, Incidents in the Life of a Slave Girl (1861).
ENG 621—Feminist Rhetoric(s)

This course examines feminist rhetorics as a theoretical and practical enterprise within U.S. and global contexts. Our inquiry is situated within two overlapping contexts: the work of women of color (i.e. African American, Native American, Chicana/Latina, Asian American) to disrupt monolithic notions of feminisms and the field of Feminist Rhetorics’ complex three-decade long interdisciplinary recovery and inclusion project of reclaiming and foregrounding women’s voices within the Western rhetorical tradition. We will read a combination of primary and secondary book-length and shorter texts, guided in our inquiry by such questions as: What are feminist rhetoric(s)? How has/do women of color feminisms influence and complicate this tradition? Does the recovery of women’s voices mean we have recovered feminist rhetoric? What is the relationship of feminist rhetoric(s) to feminist theories and women’s activism within social movements? How does one do a feminist rhetorical analysis and what methods and methodologies inform this work? And, how can feminist rhetoric(s) inform writing and reading pedagogies? Texts under consideration include: Ritchie and Ronald’s Available Means: An Anthology of Women’s Rhetorics; Royster and Kirsch’s Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literary Studies; Buchanan and Ryan’s Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies; Anzaldua’s Borderlands/ La Frontera: The New Mestiza; Royster’s Traces of a Stream: Literacy as Social Change Among African American Women; Jung’s Revisionary Rhetoric; Feminist Pedagogy and Multigenre Texts; and Gwendolyn Pough’s Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and the Public Sphere. Tentative course assignments include weekly reading response papers, class-discussion leading activities, a seminar paper prospectus/bibliography, and a longer seminar paper.

ENG 641—Esthetics and Emotion; or, Literature and the History of Subjectivity

The recent history of literary theory could be seen as a turn away from New Criticism, which was thought to detach literature from its social and political context in the name of an idealized “esthetic” domain of art, and from later post-structuralist thought (particularly deconstruction), insofar as the so-called “linguistic turn” seemed to reduce everything to language and the “free play of the signifier,” thereby detaching art (once again) from its social and political context. Movements in literary theory with very diverse aims—including feminist theory, the New Historicism, Marxism, and the general development of cultural studies—had the great advantage of restoring the political and social dimension of art.

In the process, however, the peculiarity of esthetic experience has been effaced or ignored. “Cultural theory” (as it is called—rather than “literary theory”) has tended to neglect the borders that separate esthetic experience from other forms of experience shaped by the domains of religious, legal, political, medical discourse, and other broadly “social” forms of life. Arguments about the "social construction of subjectivity" too often neglect the distinctive character of esthetic experience, absorbing it into the "social," "cultural," or "political" domain, as if there were no difference between the literary work and the medical, religious, political and other discourses that surround the work of art. And yet, the work of art cannot simply be situated in its place and time like other historical objects, as a "sign" (or symptom) of the times, as if it were one historical artifact among others (a sewer system, a technological invention, etc). The work of art does not belong to time in the same way as other “historical” objects, but has a distinctive historicity which authors as diverse as Jauss, Foucault, and Adorno attempted to elaborate. This point also bears on the role of esthetic experience in the history of subjectivity: the work of art does not testify to the prior existence of a “social” form of subjectivity that exists independently and outside the work of art (as though art could only repeat or “document” the categories of class, gender, and other normative forms of “social” identity that predate the work of art); rather, esthetic experience brings into being new possibilities of subjective life that often contradict or disrupt the historical forms of subjectivity that surround the work of art.
This course will explore the distinct affective and institutional formation of subjectivity that belongs to esthetic experience, focusing in particular on the problem of “emotion.” It will explore the particular ways in which “emotion” is conceptually configured within the horizon of esthetic experience, moving through three case studies, linked to three historical moments and three affective pairs: (1) “pity and fear” in Greek tragedy, in the context of emerging democracy; (2) “fear and “respect” (or “awe”) in Kant’s account of the sublime at the end of the Enlightenment, and in the poetry of Wordsworth; and (3) “fear and anxiety” in the work of Freud and Heidegger, at the threshold of contemporary thought (including the literature of the “uncanny”). This trajectory focuses mainly on the transformation of “fear” within what one might call the unique discursive and institutional horizon of “esthetic feeling,” but we may also consider the rather different trajectory of “pity” that runs from Aristotle to Adam Smith and other Enlightenment thinkers, including arguments about the “sentimental” novel, and esthetic interventions in the theory of “moral sentiment.” The aim of the course is to explore how literature and esthetic experience contribute to (and intervene in) contemporary accounts of the “politics of affect.”

The course will be philosophical and theoretical. Students will be encouraged to develop a particular research topic related to their own interests, but relevant to the course. Students will produce a final research paper, based on an annotated bibliography that will be developed individually in conversation with me.

ENG 660 — Decolonizing Marxisms: James, Padmore, Fanon

This course will examine the profound, if 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 fundamentally 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 and nationalism, as well as a few selected early-twentieth-century Marxist critiques of imperialism. 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 for various reasons (including his Marxism). This oversight would likely be unimaginable to James at least, who is profoundly influenced by the former’s corpus of work. This class, at least, will ensure that Padmore’s sophisticated analysis of race, class, and imperialism gets its due. We should have time to read all of Fanon’s published and translated writings in their entirety. James and Padmore were each more prolific than Fanon, so we will read representative, but substantial, selections from each. If time allows, we may take up writings from other decolonizing Marxist thinkers such as Claudia Jones, José Carlos Mariátegui, Mao Zedong, Che Guevarra, Amilcar Cabral, or Samir Amin. Additionally, we may supplement the primary readings with Marxist interventions into postcolonial literary studies. Among other things, the course will pay careful attention to the problems of uneven geographical development, imperialism, the relation between race and class, national cultures, and transnational movements. Throughout, we will assess the place of James, Padmore, and Fanon within Marxism; further we will assess their place, and the place of Marxism, within postcolonial and cultural studies.

ENG 681 — Faulkner and the Anthropocene

This seminar will be devoted to select close readings of William Faulkner’s work—in particular, focusing on the representation of race, writing, and “American” history. In doing so, we will examine alternative interpretive frameworks which the 21st century discloses.
ENG 681—Thomas Hardy and D.H. Lawrence

9834 TH 4:15-7:05 ES0242 J. Berman

We will focus on two great late nineteenth- and early twentieth-century British novelists: Thomas Hardy and D.H. Lawrence. The reading will include Hardy's The Return of the Native, The Mayor of Casterbridge, Tess of the D'Urbervilles, and Jude the Obscure, and Lawrence's Sons and Lovers, Women in Love, and Lady Chatterley's Lover. We will emphasize psychoanalytic and feminist interpretations. Requirements: There will be two major essays, each 15 pages long, several reader-response diaries, and a class presentation.

ENG 681—The Calvinist Inheritance in American Culture, 1620-1865

9914 T 4:15-7:05 p.m. FA0114 R. Bosco

It is a pleasant exercise of the imagination, to wander back to the days of primitive simplicity. . . . To those who have mingled with the society of the present age, . . . the contemplation of this simplicity . . . will afford no small gratification. The casual observer . . . will find little to relieve the dreary sameness of the prospect before him, in the lives of those who were once regarded as the prodigies of their generations. . . . [T]heir worldly pilgrimage will seem only an unvaried routine of study, fasting and prayer, succeeding each other after measured intervals. . . . Though [one] may find here and there a spot somewhat fresher than the rest,—. . . a green leaf or a delicate blossom, it will only excite a momentary surprise at its appearance in such a place, and the general aspect will be to him, that of an interminable regularity on which the eye loves not to repose.

Samuel Kettell, Specimens of American Poetry (3 vols., 1829, 1:1-2)

The New-Englander of the seventeenth century was indeed a typical Puritan; and it will hardly be said that any typical Puritan . . . was a poetical personage. In proportion to his devotion to the ideas that won him the derisive honor of his name, was he at war with nearly every form of the beautiful. He . . . believed that there was an inappeasable feud between religion and art. . . . the duty of suppressing art was bound up in his soul with the master-purpose of promoting religion. He cultivated the grim and ugly[,] . . . was afraid of the approaches of Satan through the avenues of what is graceful and joyous[,] . . . and [was] inclined to measure the holiness of a man’s life by its disagreeableness. In the logic and fury of his tremendous faith, he turned away utterly from . . . the pleasures and embellishments of society; because these things seemed only “the devil’s flippery and seduction” to his “aesthetic soul, aglow with the gloomy or rapturous mysteries of his theology.”

Moses Coit Tyler, A History of American Literature (2 vols., 1878, 1:264-65)

Puritans took pleasure in the preeminent genre of shoulds—the sermon. . . . All their literature, even meditative poems, is couched in a language of instruction, to oneself and others. They delighted in the endless elaboration of biblical truths, explained with a dogged multiplicity of firstlies and fifthlies. . . . What might make us laugh made them attend. They . . . thrived on simple similes, interchangeable from “reason” to “reason,” . . . year to year, almost century to century.

David Leverenz, The Language of Puritan Feeling (1980, p. 5)

Such distant and more modern assessments of seventeenth-century Puritan Calvinist influences on the shape of American culture have hardly made contemporary readers eager to learn more about either the thought and ways of America’s earliest English settlers or how their thought and ways exerted an influence on American culture into the nineteenth century—and beyond. This seminar explores the influence of American colonial intellectual, religious, and cultural life on the shaping of later American life and letters. The particular emphasis of readings and discussions will be on the positions of selected writers from the late-eighteenth century through the mid-nineteenth century who assimilate the Calvinist and democratic impulses of colonial and revolutionary America in order to either extend or resist those impulses in their own aesthetic, political, social, and/or religious practices, in a framework where, for the purpose of this seminar, “practice” will be broadly construed.

Readings for the seminar will be drawn from a variety of forms (poetry, fiction, and non-fiction prose [including autobiography, history, and homiletics]) as our discussion progresses through two of the several periods into which American literary and intellectual history are traditionally divided: Colonial (roughly 1620 to 1770) and Early National and Romantic (roughly 1770 to 1865) American Life and Letters. Some of the writers featured in the seminar will already be known to participants (Bradstreet, Edwards, Franklin, Emerson, and Hawthorne, for example), while others (Puritan historians William Bradford and John Winthrop and poets Michael Wigglesworth and Edward Taylor, Transcendentalist Margaret Fuller, and the early realist Rebecca Harding Davis, for example) may be less familiar.
Requirements for all participants include completion of a substantial body of reading and active participation in the life of the seminar, the preparation and delivery of one brief in-class presentation based on an assigned topic, and attendance at seminar meetings. An important methodological interest of the seminar in which all participants will engage is the development of an archive devoted to a writer, or a movement, genre, or topic located within this broad period-span, or a theory relating to some portion of the period and its historical relevance for later American experience. Additionally, all participants will prepare and present to the seminar a MLA-styled “working” paper on a topic relevant to the content of the seminar.

Required texts:


Recommended additional primary readings (from any accessible sources, prior to the first seminar meeting):

Henry James, The Portrait of a Lady and “The Jolly Corner”

Henry Adams, “The Dynamo and the Virgin,” from The Education of Henry Adams

Stephen Crane, Maggie: A Girl of the Streets and “The Open Boat”

Theodore Dreiser, Sister Carrie

Frederick Jackson Turner, “The Significance of the Frontier in American History” (1893)

Recommended additional primary readings (for those who may already know the identity of the author [or authors] on whom they intend to devote major research effort during this seminar):


Note: Library of America volumes on many other American authors are both easily accessible and affordable.

ENG 710—The Literary and its Others

5618 M 7:15-10:05 p.m. ES0108 K. Kuiken

This course is an advanced doctoral-level survey of recent developments in literary and critical theory. It focuses specifically on the question of how to think through the relationship between the “literary” and the “theory” that would attempt to account for it. We will ask how “literature” and “textuality” came to be defined in relationship to each other within different theoretical traditions, as well as what role these terms play in the treatment of the philosophical and political problems these traditions address. The course will start in the early 19th century, beginning with the emergence of philosophical aesthetics as a discourse on art more generally. We will then turn to late 19th and 20th century attempts to develop modes of analysis specific to the literary text. At stake will be such questions as whether or not emergent art forms such as photography and film begin to erode the
specificity of the “literary,” or whether certain strains within literary theory still provide a powerful resource for advancing contemporary theoretical debates. We will then turn to recent debates on the relationship between aesthetic form and politics, as well as recent attempt to carry forward the challenge of literary theory into other domains not usually associated with literature. Authors studied will include Agamben, Barthes, Derrida, Deleuze, Hegel, Kant, Lukacs, Ranciere and others.

ENG 720—Biopolitics, Early and Late

5903 TH 7:15-10:05 p.m. BA0214 R. Barney

This course will study the field of biopolitics by focusing particularly on how the work by Michel Foucault, Giorgio Agamben, Roberto Esposito, Hannah Arendt, Jacques Derrida, and others has been crucially based on particular interpretations of early modern political and philosophical authors such as Thomas Hobbes, John Locke, Immanuel Kant, and Adam Smith. Since many recent analysts like Foucault consider the birth of biopolitics during the 17th and 18th centuries to have been a central part of the emergence of western modernity, we will read several early works they rely on with a careful eye toward how those works support or complicate specific constructions of concepts such as the Enlightenment, the modern, subjectivity, and political sovereignty. Along the way, we will consider how during the 18th century, new scientific discoveries about human physiology, as well as innovative formulations of human perception or socialization, produced new understandings of “life” and its potential for political control, revolution, or reform.

Because the convergence of “life” and politics was by no means ready-made during the early modern period, we will explore how medical, literary, and political texts played a role in representing or actively forging the biopolitical liaison from the 18th to the 19th century in Britain. Examples of that process will include the poetry of Anne Finch, George Cheyne’s popular medical publications, Daniel Defoe’s Journal of the Plague Year, Edmund Burke’s Reflections on the Revolution in France, and Mary Shelley’s The Last Man. In tracking a broad historical arc from those “early” examples to “late” ones, we will also consider 20th- and 21st-century literary and cinematic transformations of biopolitical themes, such as in Colson Whitehead’s hit zombie novel, Zone One, Steven Soderbergh’s Contagion, and Edgar Wright’s Shaun of the Dead.

This course is restricted to doctoral students. Exceptions may be made for M.A. students with strong analytic and writing skills. In order to enroll, M.A. or non-degree students will need permission from the instructor <rbarney@albany.edu> and the Graduate Director <bbenjamin@albany.edu>.

ENG 771— Practicum in Teaching Writing and Literature

7099 W 4:15-7:05 p.m. PC0263 L. Brown

Using a workshop approach, this course will address practical issues of teaching. Students will mine their simultaneous experience teaching an undergraduate course to identify pedagogical problems and review options for solving such problems. We will also considering the implications of pragmatic choices in developing a statement of teaching philosophy. Students will be challenged to attempt new and unfamiliar techniques in their classrooms to increase confidence and effectiveness. The course will encourage a spirit of experimentation, open-minded reflectiveness and active engagement of undergraduate students. Professional issues such as evaluation of teaching, classroom observation, and creation of documentation for personnel reviews, student evaluation, grading, and commenting on student work exemplify topics that may be discussed in the course.
## Course Concentration Distribution

### Literature, Modernity, and the Contemporary
- ENG 580 — Staging Empire
- ENG 581 — The Practice & Theory Of The Avant-Garde (Reading Course)
- ENG 581 — Cross-Examination: Law and Literature in Nineteenth-Century England
- ENG 581 — Antebellum American Literature (Reading Course)
- ENG 681 — Seminar: Faulkner and the Anthropocene
- ENG 681 — Seminar: Thomas Hardy and D.H. Lawrence
- ENG 681 — The Calvinist Inheritance in American Culture, 1620-1865

### Writing Practices
- ENG 516 — Fiction Workshop
- ENG 621 — Feminist Rhetoric(s)

### Cultural, Transcultural, and Global Studies
- ENG 580 — Staging Empire
- ENG 621 — Feminist Rhetoric(s)
- ENG 660 — Decolonizing Marxisms: James, Padmore, Fanon

### Theoretical Constructs
- ENG 641 — Esthetics and Emotion; or, Literature and the History of Subjectivity
- ENG 660 — Decolonizing Marxisms: James, Padmore, Fanon
- ENG 681 — Seminar: Faulkner and the Anthropocene

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