GRADUATE COURSES IN ENGLISH

Summer Session 2015
Fall Session 2015

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

DEPARTMENT OF ENGLISH
COLLEGE OF ARTS AND SCIENCES
Room HU 336 518
442-4099

Jennifer Greiman, Director of Graduate Studies
Courses are by Permission of Instructor as noted, otherwise by Permission of Department only. Please Contact Jennifer Greiman (jgreiman@albany.edu) with questions.
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

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

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

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

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

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

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

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

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

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

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

Four Week 1 (May 26 – June 19, 2015)

ENG 581—Modernist Women Writers

1646 ARRANGED 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.

Four Week 3 (July 20 – August 14, 2015)

ENG 581—20th Century American Poetry

2250 MTWTF 12:30-2:30 p.m. LC-0019 P. Stasi

Course Description: In this course we will read a range of American poets. Our class will begin in the 19th century with Walt Whitman and Emily Dickinson, generally considered to be the founders of competing strands of American poetry. We will then spend the rest of our course in the 20th century, paying careful attention to how different poets understand their craft, their relationship to the literary past and the nation they are taken to represent. How can writing embody and even shape elements of the national character? What, if anything, is specifically American about these writers?
**ENG 500—Textual Practices I**  
(Open Only to English MA & MAIS Students) - Permission of Department is required.

1893  M  4:15-7:05 p.m.  HU0111  R. Craig

Textual practices fall into two broad categories: production and consumption. The former includes factors such as the material conditions of production, the concept of the author, and the historical and biographical connections between writers and works. The latter includes issues such as the history of reception and the roles of readers. A consideration of textual practices necessarily entails issues of literary and critical theory. A third category of textual practice relevant to graduate students in English is pedagogy, which extends theoretical questions into the sphere of praxis.

The emphasis of this course will be upon hermeneutics, narrative theory, and nineteenth-century British fiction.

**ENG 516—Fiction Workshop**

1894  T  7:15-10:05 p.m.  HU0108  E. Schwarzschild

In this course, each student will be expected to complete and revise two or three pieces of fiction (short stories 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.

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 (<jgreiman@albany.edu>) to inquire about workshop eligibility requirements (please include your student ID# in this e-mail).
ENG 522—History and Theory of Rhetoric (Reading Course)

This course will provide a survey of Western rhetorical theory, a “zoom” overview of excerpts of texts on the teaching and practice of rhetoric from the Ancient Greek Sophists to The New Rhetoricians of the 1960s with studies of Medieval, Renaissance, Enlightenment, Belletrist, and Nineteenth Century rhetorical theories. This dizzying breadth is intended to support the goal of our department’s "reading" courses: “the acquisition of foundational knowledge that would serve as the basis for more specialized study [in this case, of rhetoric] in the future.” Our weekly study will be comparative in nature: together we will compare different systems and theories of rhetoric as they emerged in the West over 2,500 years. The course aims to give students a clear sense of how rhetoric manifested itself differently in different historical periods and how rhetoric has been conceptualized in comparison to philosophy, theology, politics, literature and other bodies of knowledge. We will pay particular attention to rhetoric’s diachronic relationship to writing instruction. Required Text: Patricia Bizzel and Bruce Herzberg’s anthology, The Rhetorical Tradition, 2nd Ed

ENG 581—Romantic Subjectivities

A period that saw the birth of “popular sovereignty” out of its origins in political theology, Romanticism is usually understood as contemporaneous with the process by which political authority passes to the “autonomous Subject.” Wordsworth's epic autobiographical poem, The Prelude, for instance, has often been read as a long meditation on the construction of subjective interiority, of a “mind” slowly weaned from its dependence on the external world. This course will develop a counter-history of Romantic conceptions of the sovereign Subject by focusing on a set of canonical and non-canonical texts that complicate this traditional view. The course will open with Kant and Rousseau, and focus on two key Enlightenment notions: that of the citizen and the Subject. It will then proceed to explore how Romantic poets and thinkers destabilized rather than solidified these notions, and how in doing so they exposed fundamental anxieties about the nature of subjectivity and its relation to power. The course will ultimately investigate the consequences of this destabilization for the projects of liberal democracy, popular sovereignty, and other emancipatory struggles. Questions addressed will include the development of new forms of nationalism, the relation between colony and metropole, the Subject’s relation to the Law, the nature of “sovereignty” and the return of new forms of political theology. The course will conclude with an exploration of how the Romantics’ attempts to articulate a politics without the Subject relate to contemporary debates. Readings will include Blake, Coleridge, Wordsworth, Smith, Kleist, Hölderlin, Lacoue-Labarthe, Nancy, Ranciere and others.
The course will focus on the art and life of F. Scott Fitzgerald and Ernest Hemingway, emphasizing psychoanalytic and feminist approaches. We will read Fitzgerald's This Side of Paradise, The Great Gatsby, Tender is the Night, Zelda Fitzgerald's Save Me the Waltz, Hemingway's Collected Short Stories, The Sun Also Rises, A Farewell to Arms, and For Whom the Bell Tolls. There will be two fifteen-page essays, a class presentation, and several reader-response diaries.

“Why Milton?” That intentionally provocative question was not new to Milton criticism when British feminist Catherine Belsey highlighted it in 1988. John Milton's disconcerting brand of classicism construed as Puritan revolutionism has fomented controversy for over three and a half centuries not least because the provocation is double edged: shibboleths cherished by each new generation of critics make their own thinking a target for Milton's iconoclasm. By reading Milton’s poetry and some of his prose through the lens of 17th century controversies that shaped his artistic mission, we will gain an intimate sense of Milton as a radical thinker who confronted the most powerful religious and political forces of his time, one whose intellectual and artistic legacy influences writers to this day. At the same time, we will familiarize ourselves with the contemporary criticism that followed Christopher Hill's Marxist interventions into seventeenth century English political history and Stanley Fish's affective stylistics, which skewers evasions on which orthodoxies and formalisms rely. Drawing on new-historicist, feminist, and psychoanalytic readings as needed, we will discover why contemporary Miltonists have come to realize that articulate debate, rather than consensus or adulation, constitutes the most illuminating and appropriate response to Milton's extraordinary achievement. Along with selected shorter poems, we will be reading all of Paradise Lost, Paradise Regained, and Samson Agonistes. Selections from Milton's prose, in addition to Areopagitica, will include Doctrine and Discipline of Divorce, Tenure of Kings and Magistrates, A Treatise of Civil Power, and Ready and Easy Way to Establish a Free Commonwealth. Prior experience reading Milton is very helpful but not required. Writing requirements include weekly Short Essays (maximum 1 page); one Oral Report with Annotated Bibliography; and a Term Paper (approximately 20 pages) based on the oral report and bibliography.
Marx’s Capital stands as one of the foundational texts of modern critical theory. Some acknowledge openly the debts owed to Marx’s critique of capitalism and his philosophical contributions to historical materialism; others consider the obligations odious. Between Marxist critics and Marx’s critics, Capital casts a long shadow.

Never more relevant than today, at this moment of sustained 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 the typical broad ranging, book-a-week grad seminars (my own previous seminars 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 follow David Harvey’s excellent lectures on Volume 1. Further we will examine several recent theorizations of Capital’s legacy from distinct, though overlapping disciplinary perspectives. Possible supplemental texts include: Frederic Jameson’s Representing Capital: A Reading of Volume One, Silvia Federici’s Revolution at Point Zero, Kevin Anderson’s Marx at the Margins, John Bellamy Foster’s Marx’s Ecology, Harvey’s Seventeen Contradictions and the End of Capitalism, Michael Heinrich’s Introduction to the Three Volumes of Karl Marx’s Capital, Moshe Postone’s Time, Labor and Social Domination, or Alex Calinicos’ Deciphering Capital.

Interdisciplinary by nature, this seminar is open to graduate students from other departments as well as those from English. Contact Bret Benjamin <bbenjamin@albany.edu> for additional information.

Is "the construction of the modern notion of the aesthetic artefact…inseparable from the construction of the dominant ideological forms of modern class-society, and indeed from a whole new form of human subjectivity appropriate to that social order"? To engage the question, we begin with the dialectic as the "reciprocal determination of oppositions." But "is the dialectic wicked, or just incomprehensible?" This question—by which Fredric Jameson begins his essay on Deleuze, Derrida and other contemporary critics of dialectics—directs us to Marx’s comments on the dialectic:

My dialectical method is, in its foundations, not only different from the Hegelian, but exactly opposite to it. For Hegel, the process of thinking, which he even transforms into an independent subject, under the name of 'the Idea', is the creator of the real world, and the real world is only the external appearance of the idea. With me the reverse is true: the ideal is nothing but the material world reflected in the mind of man, and translated into forms of thought. I criticized the mystificatory side of the Hegelian dialectic nearly thirty years ago, at a time when it was still the fashion. But just when I was working at the first volume of Capital, the ill-humoured, arrogant and mediocre epigones who now talk large in educated…circles began to take pleasure in treating Hegel in the same way as the good Moses Mendelssohn treated Spinoza in Lessing's time, namely as a 'dead dog'. I therefore openly avowed myself the pupil of that mighty thinker, and even, here and there in the chapter on the theory of value, coquetted with
the mode of expression peculiar to him. The mystification which the dialectic suffers in
Hegel's hands by no means prevents him from being the first to present its general
forms of motion in a comprehensive and conscious manner. With him it is standing on
its head. It must be inverted, in order to discover the rational kernel within the mystical
shell… In its rational form it is a scandal and an abomination to the bourgeoisie and its
doctrinaire spokesmen, because it includes in its positive understanding of what exists a
simultaneous recognition of its negation, its inevitable destruction; because it regards
every historically developed form as being in a fluid state, in motion, and therefore
grasps its transient aspect as well; and because it does not let itself be impressed by
anything, being in its very essence critical and revolutionary. (Capital 1: 102-103)

To foreground some of the theoretical issues in the dialectic of ideology and the aesthetic, we
will open our analysis by reading Heidegger's reading of Van Gogh's "Shoes" ("The Origin of
the Work of Art") and Meyer Schapiro's reading of Heidegger's reading (Theory and Philosophy of
Art: Style, Artist, and Society) and Derrida's reading of Shapiro's reading of Heidegger's reading of
Van Gogh's "Shoes" (The Truth in Painting).

At this point we turn our focus to "ideology," which is the un-said of all three
interpretations of "Shoes," through a re-reading of Althusser's argument that
ideology is a system…of representations (images, myths, ideas or concepts, depending
on the case) endowed with a historical existence and role within a given society…. [it] is
distinguished from science in that in it the practico-social function is more important
than the theoretical function (function as knowledge )… ideology is…an organic part of
every social totality….Human societies secrete ideology as the very element and
atmosphere indispensible to their historical respiration and life. Only an ideological
world outlook could have imagined societies without ideology. (For Marx 231-32)

From Althusser's perspective then, Deleuze and Guattari's declaration that "There is no
ideology and never has been" (A Thousand Plateaus 4), and which underlies some of the "New
Materialist" theories of the aesthetic, is "an ideological world outlook," the expressions of the
dominant class interests. Deleuze and Guattari do add that:

ideology is a most execrable concept obscuring all of the effectively operating social
machines…. The only way to define the relation is to revamp the theory of ideology by
saying that expressions and statements intervene directly in productivity, in the form of
a production of meaning or sign-value…. There is desire whenever there is the
constitution of a [Body without Organs] under one relation or another. It is a problem
not of ideology but of pure matter…. (68, 89, 165)

Although the two, on the surface appear to be radically at odds, we will explore an
interpretation that they are in fact "ideological" allies: in different regional vocabularies, they
both suspend ideology as mediation—the dialectics of historical relations of production
(property relations). To say everything is ideological or that nothing is, makes ideology non-
explanatory. We will read these discursive theories of ideology with Marx and Engels'
"Historical Materialist" theory of ideology in which it is related to the material conditions of
human productive activities:

If in all ideology men and their circumstances appear upside-down as in a camera obscura,
this phenomenon arises just as much from their historical life-process as the inversion
of objects on the retina does from their physical life-process. (The German Ideology CW
5:36)

Ideology, in other words, is not a (semi-) autonomous discourse; a network of ideas; a matter
of "interpellation"; a question of a "desiring-machine," or, as Zizek argues, a "fantasy-
construction" (The Sublime Object of Ideology). In a trivial sense, it is, of course, all of these. More
crucially, however, ideology is the social relations by which the relations of workers and owners
in class societies are normalized and private property (the congealed alienated labor) is
legalized. In the "Preface" to A Contribution to the Critique of Political Economy, Marx writes that:
da distinction should always be made between the material
transformation of the economic conditions of production … and the
legal, political, religious, aesthetic or philosophic—in short, ideological
forms in which men become conscious of this conflict and fight it out. (Moscow: Progress Publishers, 1977, 2)

"The silent compulsion of economic relations" that "sets the seal on the domination of the capitalist over the worker" is naturalized by ideology through representing (labor) "wages" as a fair exchange for "labor power" (Marx, Capital 1: 270-280). For Marx cultural pedagogies are part of this ideological process which is necessary for the capitalist mode of production since it keeps the workers going to work every day and selling their labor power for less than the value it produces:

It is not enough that the conditions of labour are concentrated at one pole of society in the shape of capital, while at the other pole are grouped masses of men who have nothing to sell but their labour-power. Nor is it enough that they are compelled to sell themselves voluntarily. The advance of capitalist production develops a working class which by education, tradition and habit looks upon the requirements of that mode of production as self evident natural laws." (Marx, Capital 899)

Marx's theory of ideology raises the question of the ontology of the "superstructure" and its relation to the "basis" which we will discuss as we read "Ideology' and Continental Philosophy: Avoiding the i-word" (Terence Blake); "The Death and Resurrection of the Theory of Ideology" (Ernesto Laclau); Sinisa Malesevic's "Rehabiting Ideology after Poststructuralism" (Ideology after Poststructuralism, ed. S. Malesevic and I. MacKenzie), and Paul de Man's notion of ideology as the "confusion of linguistic with natural reality" (The Resistance to Theory 11) and his idea of "aesthetic ideology."

The analysis of ideology almost always involves an inquiry into "critique" and "Ideology critique." In his "Critical Thought as a Solvent of Doxa," Loïc Wacquant distinguishes between a Kantian mode of critique which is an "evaluative examination of categories and forms of knowledge in order to determine their cognitive validity and value" and a Marxist one. The Marxist critique, he adds, "trains the weapons of reason at socio-historical reality and sets itself the task of bringing to light the hidden forms of domination and exploitation which shape it so as to reveal, by contrast, the alternatives they thwart and exclude." We will also examine critique as:

the practice of exposing the social basis underlying an argument. [It] differs from simply counteracting an argument with a different one or proving it to be wrong, in fact, critique implicitly recognises that the argument it opposes is right, but right in the context of a specific form of social practice which may not be declared. Immanent critique accepts the terms of a theory and pursues it thoroughly and consistently until it arrives at contradiction with itself, as must any consistent theory which pretends to be complete. This disclosure of the immanent self-contradiction implicit in a system of ideas opens the way to disclosure of its social basis and interest.

"Critique" is critiqued by, among others, Bruno Latour (Reassembling the Social: An Introduction to Actor-Network-Theory), whose views are becoming more popular in cultural theory. After reading some of his critiques of critique, we will read a critique of the critique of Critique (Benjamin Noys, "The Discreet Charm of Bruno Latour, or the critique of 'anti-critique'").

Theodor Adorno and Herbert Marcuse have argued that the aesthetic is the most effective critique of ideology. We therefore pause to mark the genealogy of aesthetics by a brief note on Baumgarten's Aesthetica (1750) which makes aesthetics a philosophical question; begins the critique of the view that sensory knowledge is inferior to rational knowledge, and argues that the sensory has its own immanent logic. We then focus on Kant's "An Analytic of the Beautiful" in the Critique of Judgement. Kant's aesthetics is the effect of what he calls his "Copernican revolution" in philosophy which reverses traditional metaphysics by declaring "the objects must conform to our cognition" (Critique of Pure Reason Bxvi) not the other way around as traditionalists hold. This is the core of Kant's "critical" philosophy and the logic of his notion of critique as an inquiry into limits of cognition (Bxxii). Kant analyzes some of the issues that have become significant in cultural theory, e.g. the "antinomy of taste"—how could a judgment of taste ("This is a beautiful painting"), which is subjective, have claim to universal value (Critique of Judgement § 57)? In the "Third Critique," he states what has become a powerful
maxim in cultural theory: the aesthetic is a "purposiveness without purpose" (§ 10). Some have read this as separating the aesthetic from moral, scientific and everyday practicalities, while others have argued that it is, to use Kant's own words, a "feeling of freedom in the play of our cognitive faculties" (§45). Kant's aesthetic theory not only provoked responses from his immediate successors (Fichte, Schelling, and Hegel) but continues to haunt cultural theory in which the aesthetic is a resistance to conceptuality. However (as in Kant's own philosophy), this is an anti-conceptuality that is rooted in concepts—it is a conceptual anti-conceptualism—the aesthetic as "differend" (Jean-Francois Lyotard, Lessons on the Analytic of the Sublime).

The centrality of aesthetics in cultural theory today, according to Terry Eagleton, whose comments opened this course description, is not "because men and women have suddenly awoken to the supreme value of painting or poetry" but because "aesthetic concepts...play...an unusually central, intensive part in the constitution of a dominant ideology" (The Aesthetic Ideology 3-4). We read this next to the idea of the aesthetic as the Poïesis of the "singular"—"a war on totality, let us be witness to the unrepresentable; let us activate the difference and save the honor of the name" (Jean-Francois Lyotard). Within this context, we examine writings by Bourdieu, analyze the relation of Marx's theory of "species being" to aesthetics, and read the Vitalist aesthetics of "New Materialism" and its critique.

The seminar will be a plural place of lectures, discussions, reports and a theory conference. There will be no conventional examinations. Students are required to actively participate in seminar discussions every week; write one short paper (about 10 pages); present a seminar report on specific theoretical problems, and write a long theory paper (about 20 pages). All students will have an opportunity to participate in the end of semester "Theory Conference."

ENG 681—Contemporary Authors

4827 T 4:15-7:05 p.m. HU0027 L. Brown

This course focuses on contemporary writers utilizing the New York State Writers Institute Fall 2015 Visiting Writers Series. The course will employ work by at least eight of the 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. 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 creative project with a critical self-evaluation, and write a substantial critical final paper. Authors who have appeared in recent Institute readings include Alison Lurie, John Lahr, Marie Howe, Bill Bryson, Laurie Moore, and Walter Issacson.
Democracy tends to be the name by which almost all politics in the U.S. go, regardless of whether the outcome is the expansion or contraction of citizenship or state power, the expansion or contraction of freedom, equality, or justice. We say “democracy” when we speak of both the form of rule and the form that resistance to rule takes, as Wendy Brown argues. Or, as Jody Dean puts it, we use the term to mean both the broken or degraded “condition of our politics and the solution to that political condition.” In the context of the term’s capaciousness, critics tend to invoke democracy in American literary studies with preconceived attitudes of optimism or cynicism about the promise it holds for transformative political action. By returning to a 19th-century archive of American thinking on democracy, this course will explore the roots of the term’s conflation with all political actions and institutions in order to recover some of its lost historical specificity – its relationship to state power, sovereignty, and slavery; its figuration of personhood and attenuation of agency in the definition of citizenship; and its dependence on futurity and models of expansion and accumulation.

While studying the work of contemporary democratic theorists – Bonnie Honig, Jason Frank, Jody Dean, Jacques Rancière, Colin Dayan, Dana Nelson, and others – we will also read key figures of 19th-century American literature as theorists of democracy – Alexis de Tocqueville (obviously), Frederick Douglass, Walt Whitman, Herman Melville, Charles Chesnutt, and others. Rather than a broad survey, this seminar will take a focused look at key problems in a particular history of American thinking on democracy. Students will be expected to write a short book review on a recent work in democratic theory and a longer research paper. In the final two weeks of the course, students will present conference-style papers on their ongoing research for the final paper. For our first meeting, everyone should read Rancière’s short essay, “Does Democracy Mean Something?” which I will email to members of the seminar over the summer.

ENG 710— Textual Studies I

This course will provide a survey of the philosophical, intellectual, theoretical, and disciplinary contexts that have converged to shape English Studies during the 20th and 21st centuries. By proceeding roughly in chronological order, this course will consider the development of English Studies via a series of multifarious perspectives that have influenced the concept of “literature” and the practice of literary theory. Those perspectives will come under rubrics that include: “Language and Form,” which will examine the influence of elements such as New Criticism, structuralism, and Russian Formalism; “Materialisms,” which will study Marxism, feminism, and cultural studies; “Post-Formations,” which will examine critiques of Marxist, formalist, and other materialist approaches from poststructuralist or deconstructive perspectives; and “Bio-Aesthetico-Politics,” which will consider recent considerations of the overlap of the biological, aesthetic, and political by analysts such as Foucault, Rancière, Agamben, and Esposito.
This graduate seminar involves studying a critical problem or milieu to introduce students to critical idioms. This course will focus on different ways in which the new horizons of 21st-century ecocide, or catastrophic climate change, challenge or reset the 20th-century narratives and goals that are the organizing legacy of critical studies. These include critical programs that brought us to the same impasse that failed to anticipate the mutation of the biosphere altogether, and that seem to attend a dilution of the humanities today. Bruno Latour, for instance, brackets 20th-century pre-occupations with the archival past as a “modernist parenthesis” that brought about a foreclosed future today. Dipesh Chakrabarty finds that the import of extinction logic closes out any human-on-human priority of post-colonial criticism (and utopianism in general). Does the recent concept of the “anthropocene” – as a way of questioning an ecocidal present as an era of “man” – either reset our epistemologies, violently, or provoke a self-defensive regression, or does it find itself in its own twilight? This seminar will examine a little attended to question: what is the role, if any, of “language” and literary formations in climate change itself? We will select a sequence of critical articles, films, and literary texts to isolate various questions. Along the way we will engage contemporary writers on the subject who are changing the terms of textualized studies today (Morton, Chakrabarty, Latour, Zizek, Colebrook, Baucom, Stiegler, Hamilton, et al.), and we will put these, in turn, in touch with earlier critical thinking (Nietzsche, Benjamin, de Man). We will examine the role that critical reading has in this new environment, its relation to “contemporary” unfolding events (and telecratic mutations), and the role that writing and cinema have in these accelerations.

ENG 771—Practicum in Teaching Writing and Literature

This course serves as a pedagogical venue for learning about the practical dynamics of teaching, in which students work as a group and one-on-one with a faculty member in planning and administering a particular undergraduate course. Prerequisite: English 770.
Course Concentration Distribution

Literature, Modernity, and the Contemporary
Berman ENG 582: Fitzgerald and Hemingway
Cable ENG 582: Milton (Reading Course)
Kuiken ENG 581: Romantic Subjectivities (Reading Course)
Brown ENG 681: Contemporary Writers
Greiman ENG 685: Democracy in 19th-C American Literature

Writing Practices
Schwarzschild ENG 516: Fiction Workshop
Wilder ENG 522: History & Theory of Rhetoric

Cultural, Transcultural, and Global Studies
Benjamin ENG 641: Reading Capital
Ebert ENG 642: Cultural Theory & the Dialectic of Aesthetics & Ideology

Theoretical Constructs
Craig ENG 500: Textual Practices
Benjamin ENG 641: Reading Capital
Cohen ENG 720: Critical Theory and the Anthropocene
Ebert ENG 642: Cultural Theory & the Dialectic of Aesthetics & Ideology
Barney ENG 710: Textual Studies I

Spring 2015 Graduate Schedule (subject to change)
Elam ENG 500: Textual Practices
Tillman ENG 516: Fiction Workshop
Fretwell ENG 581: Studies in the Sentimental Tradition
Griffith ENG 660: Anglophone Caribbean Literature & Criticism (Reading)
Hill ENG 581: Civil War, Riot, Insurrection in 17th/18th C England
Keenaghan ENG 615: The Modern Imagination & Poetics of Possibility (Reading)
North ENG 681: Mystery & Detective Fiction
Rozett ENG 582: Shakespeare: Sources & Offshoots
Shepherdson ENG 642: Disability Studies & Literary Criticism
Scheck ENG 555: Old English Language, Literature & Culture
Smith ENG 770: Teaching in a Neoliberal Context