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

James D. Lilley, Director of Graduate Studies
Department of English
Humanities Building, Room 333
518-442-4127

Unless otherwise noted, all Courses are by Permission of Department. Please Contact James Lilley (jlilley@albany.edu) with questions.
FACULTY TEACHING FALL 2019

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

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

ERICA FRETWELL, Assistant Professor – Ph.D., Duke University

AASHISH KAUL, Assistant Professor – D.A., The University of Sidney

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

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

WENDY ROBERTS, Assistant Professor – Ph.D., Northwestern University

HELENE SCHECK, Associate Professor – Ph.D., Binghamton University, SUNY

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

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

LAURA TETREAULT, Assistant Professor – Ph.D., University of Louisville
FALL 2019 COURSES

7661  AENG516  Workshop in Fiction
Wednesday  07:15PM-10:05PM  Kaul, Aashish

Intensive practice in writing fiction. Emphasis on development of fictional technique and individual styles. Students’ work will be discussed and criticized by all participants in the workshop. We will discuss creative and critical contexts involved in the study and writing of fiction by way of classic and modern works, theoretical studies and evaluations, in an attempt to understand the power of stories to entertain and enlighten us. May be repeated for credit. S/U grading. Prerequisite: Consent of instructor.

9292  AENG517  Writing and Art: Sports, Promise and Selfhood
Wednesday  04:15PM-07:05PM  Schwarzschild, Edward & Goodwin, Daniel

In this deeply interdisciplinary class, taught by professors from both the English Department and the Art Department, student writers and photographers will collaborate on creative projects related to the exhibition at the University Art Museum this fall semester, entitled ACE: Art on Sports, Promise, and Selfhood. The University Art Museum has stated that ACE will be particularly focused on “the social and cultural impact of competitive sports on young athletes” and that “ACE will explore how youth, gender, race, promise, and identity are intertwined with athleticism and share roles in defining cultural codes and rituals and engendering community.” Our semester-long collaborations will be informed not only by the exhibition and critical reviews of it, but also by wide-ranging readings and viewings of materials related to writing, photography, and museum practices. Throughout the course, we will interrogate the lines between various disciplines as we rigorously examine the ways we see, describe, and understand the world around us. In addition to producing artistic collaborations, students will also be expected to write essays and deliver presentations connected to the exhibition and our readings.

9293  AENG555  Old English (Satisfies Advanced Language Requirement)
Monday  07:15PM-10:05PM  Scheck, Helene

Old English language, literature, and culture offer much, therefore, to writers and scholars seeking greater historical and linguistic depth. The literature and language of early England (up to about 1100 C.E.) has inspired such revered poets, novelists, and scholars as Milton, Tolkien, and Pound, and continues to excite the modern imagination. A film adaptation of the Old English epic, Beowulf, appears every two or three years, it seems, and Benjamin Bagby performed his artful recitation of the poem to a full house at Lincoln Center and continues to attract audiences in Europe, England, and America. Indeed, poets from Henry Wadsworth Longfellow to Nobel laureate Seamus Heaney seemed to view translation of Beowulf as a measure of poetic achievement. The legacy of Anglo-
Saxon England has political significance as well. Henry VIII hearkened back to Anglo-Saxon letters to prove that the Church of England had always been independent of the Church of Rome. Thomas Jefferson was an avid Anglo-Saxonist who found early English forms of governance to be exemplary and even proposed as a design for the national seal the first Anglo-Saxon (military) leaders, Hengist and Horsa. In our own cultural moment, Anglo-Saxonism is being (mis)appropriated in troubling ways to support white supremacist fantasies. One could say that some knowledge of early English language and culture is crucial in our day if only to disarm such causes. Indeed, exposure to the vestiges of early English culture left to us paint a very different picture. One could say it is incumbent upon those of us in the field to have some acquaintance with the language and literature in order to dispel dangerous myths of supremacy.

In addition to learning to read Old English, therefore, students will consider some of the intellectual and social issues facing the Anglo-Saxons, as well as the uses to which Old English and Anglo-Saxon studies has been put in later centuries, especially in England and the United States. In addition, we will consider the poetics and politics of translation in our own practices and as we participate in the project of recovery—however limited or skewed—that is Old English Studies.

This course will help students to develop the skills necessary to read poetry and prose of early England in their original form. No experience with Old English or language learning is necessary: though it looks very different from the current form of English, Old English is an early form of the English language as we speak it today, and it won’t take long to achieve reading competence. The approach is based in immersion rather than philological analysis, which will enable us to move quickly to literature and other textual documents in their cultural context. Together, primary and secondary texts will enrich our understanding of the language, literature, and culture of the Anglo-Saxons and help us to think critically about their legacy and our (ab)uses of it.

8375    AENG580 Anglo American Modernism (Reading Course)
Thursday 04:15PM-07:05PM  Stasi, Paul

This course is a survey of Anglo-American modernism with attention to some of the major ways this literature has been discussed. Authors likely to include: Eliot, Moore, Stevens, Pound, Faulkner, Conrad, Joyce, Woolf and others.

9294    AENG580 Fictions of the Colony and After (Reading Course)
Tuesday 04:15PM-07:05PM  Barney, Richard

This course will offer a broad survey of fiction about the (post)colonial experience, with a particular focus on the Anglophone traditions. Beginning with one of the first novels about slavery, Aphra Behn’s *Oroonoko* (1688), we will focus initially on texts from the so-called long 18th century, when the engine of the British empire began to surge into global dominance, before turning to more recent accounts of colonialism—and what has come after—during the 19th, 20th, and 21st centuries. As one
framework for our exploration of the links between earlier and later fictions about colonization, this course will highlight the work of J.M. Coetzee, the South African-born novelist and Nobel prizewinner (2003), many of whose texts have been crafted as a response to the Enlightenment, including *Foe*, his reimagining of Defoe’s *Robinson Crusoe*, and *The Lives of Animals*, which responds to Jonathan Swift’s *Gulliver’s Travels*. Part of our goal will also be to examine the notion of *fiction* itself as literary genre, historical phenomenon, and sociopolitical construct—all which become subject to conceptual and discursive reformulation from the 17th century to the present. In addition to *Oroonoko*, *Robinson Crusoe*, and *Gulliver’s Travels*, we will study novels including John Thelwall’s *The Daughter of Adoption* (1801), Coetzee’s *Foe*, *Waiting for the Barbarians*, *The Lives of Animals*, and *Disgrace*, Jamaica Kincaid’s *Annie John*, and Salman Rushdie’s *Midnight’s Children*. We will also draw on readings in postcolonial theory, political philosophy, and literary scholarship by authors including Gayatri Spivak, Charlotte Sussman, Michel Foucault, Suvir Kaul, Homi Bhabha, John Bender, and Carrol Clarkson.

7772  AENG581  Native American Literature  (Reading Course)
Tuesday  04:15PM-07:05PM  Roberts, Wendy

This course will feature Native American writings (broadly conceived) in English primarily from the seventeenth through nineteenth centuries, though we will spend some time on much older oral traditions and perhaps read one or two texts from the twentieth- and twenty-first centuries. We will explore critical reading practices for engaging Native American writings and archival practices that acknowledge rather than erase such writings as well as affirm Native American influence on Anglo writing. Students will do weekly writing assignments, a presentation, an annotated bibliography, and create an original syllabus accompanied by a reflection paper on the syllabus.

8381  AENG621  Current Trends in Rhetorical Theory and Research: Digital Rhetorics (Reading Course)
Thursday  07:15PM-10:05PM  Tetreault, Laura

From the widespread digital circulation of social movement rhetoric such as #BlackLivesMatter and #MeToo, to the exploitation of digital media by both everyday trolls and specialized information agents, much recent work in rhetorical studies has grappled with both the promises and risks of communication online. This course will focus on trends in rhetorical theory and research under the broad topic of Digital Rhetorics. Topics covered may include digital circulation and virality; multimodality, including visual rhetoric in digital spaces; and algorithms and automation, especially through the lens of bias and inequity. Across all these areas, the course will center on questions such as: How do digital contexts shape rhetorical actions? How can nonhuman elements such as algorithms change the way we theorize rhetoric? How do digital spaces and tools work to both reinforce societal oppressions and provide generative possibilities for resistance? How can rhetoricians practice digital research in ways oriented toward social justice? To these ends, we will analyze how people communicate online both as a form of resistance to dominant ideologies and as
a method of upholding these ideologies, and how the complex, multimodal, and quickly changing nature of digital media changes the way we think about rhetoric and social action.

As a reading course, this course will also give participants instruction and practice in conducting their own digital research—including considerations of research methods, ethics, data collection and evaluation, and use of both digital materials and digital tools for research. Readings will foreground not only what comprises digital rhetorics as a field of study, but also how to do innovative and ethical research in digital spaces. Class members will leave with an understanding of major conversations in digital rhetorics and digital research methods in rhetoric and writing.

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 capitalist social relations; 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 forty 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 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. We will supplement our primary reading of Marx with a focused survey of Capital’s legacy on Marxist feminism and gender studies. Possible supplemental texts include works by the following authors: Tithi Bhattacharya, Dalla Costa, Endnotes collective, Silvia Federici, Marha E. Gimenez, Kevin Floyd, Selma James, Lise Vogel, among others.

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.

This course considers the methods, theories, and politics of the archive in the long nineteenth century – as well as the ways that race both reflects and refracts these methods, theories, and politics. It “unpacks” the archive through the prism of Uncle Tom’s Cabin, both the “supertext” of U.S. sentimental fiction (c.f. Lauren Berlant) and a worldwide sensation that inspired a large network of literary, cultural, and political responses, from stage adaptations to consumer products. Uncle Tom’s Cabin and the archive are mutually-sustaining sites of inquiry for us. How does the archive can both support and challenge our investigation into the sentimental repertoires encoded in the novel?
What can the novel illuminate about archival practices? We will spend the first weeks acquainting ourselves with theories of the archive (from Derrida and Foucault to Allan Sekula and Stephen Best); then read *Uncle Tom's Cabin* alongside contemporary reviews, paratexts, illustrations, and film adaptations; we will conclude by thinking about what it means to decolonize the archive (Spivak, Mbembe), paying attention to biopolitics, necropolitics, and the possibilities and perils of the digital. Overall, our goals in this course are to examine the relationship between the archive and racial capitalism, the life of books beyond the “text” itself, and the politics and poetics of digital remediation.

4299 AENG710 Textual Studies I
Monday 04:15PM-7:05PM Kuiken, Kir

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, Kant, Ranciere and others.

5064 AENG771 Practicum in Teaching Writing and Literature
Wednesday 04:15PM-07:05PM Lilley, James
Enrollment Prerequisites: Ph.D. students who have completed ENG 770.

This course provides support for graduate students who are beginning a teaching assignment in the English Department. English 771 offers a workshop environment in which students will observe and reflect on each other’s pedagogical skills, research and discuss solutions to common problems in the college classroom, design effective lesson plans, develop innovative assignments, formulate cogent assessment rubrics, and prepare compelling statements of teaching philosophy. We will also reflect on the role and status of college-level Humanities instruction in the neoliberal university.
Course Concentration Distribution Fall 2019

Literature, Modernity, and the Contemporary
AENG555: Old English
AENG580: Anglo American Modernism
AENG580: Fictions of the Colony and After
AENG581: Native American Literature
AENG 681: Archives in Black and White

Writing Practices
AENG516: Workshop in Fiction
AENG517: Writing and Art: Sports, Promise and Selfhood
AENG771: Practicum in Teaching Writing and Literature
AENG621: Current Trends in Rhetorical Theory and Research: Digital Rhetorics

Cultural, Transcultural, and Global Studies
AENG580: Fictions of the Colony and After
AENG581: Native American Literature

Theoretical Constructs
AENG621: Current Trends in Rhetorical Theory and Research: Digital Rhetorics
AENG641: Reading Capital
AENG 681: Archives in Black and White
AENG710: Textual Studies I