GRADUATE COURSES IN ENGLISH

Spring Session 2013

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 (bbenjamin@albany.edu) with questions.
FACULTY TEACHING SPRING 2013

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

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

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

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

ERIC KEENAGHAN, Associate Professor – Ph.D., Temple University

STEPHEN NORTH, Distinguished Teaching Professor – D.A., University at Albany, SUNY

MARTHA ROZETT, Professor – PH.D., University of Michigan

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

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

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

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

CAROLYN YALKUT, Associate Professor – Ph.D., University of Denver
SPRING 2013 COURSES

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ENG 500 – Textual Practices 1

8586 M 4:15-7:05 p.m. LC-0011 R. Barney

This course introduces students to a range of theoretical issues, interpretive strategies, and transdisciplinary interchanges that have transformed the study of English.

ENG 516 - Workshop in Fiction

2013 T 4:15-7:05 p.m. HU-0114 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 518 – Dramatic Writing Workshop

9370 TH 7:15-10:05 p.m. HU-0114 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 – Shakespeare: Sources and Offshoots (Reading Course)

7994 W 4:15-7:05 p.m. ES-0114 M. Rozett

Nearly all of Shakespeare’s plays were inspired by previous texts, and within a few decades after they were first performed, they began inspiring offshoots of various kinds: sequels, adaptations, revisions, parodies, and radical, often ideologically-inflected appropriations. This course will examine six plays and their sources and offshoots: A Comedy of Errors, Richard III, Hamlet, Othello, Antony and Cleopatra, and The Tempest. We will consider the ways in which changing conceptions of history, character, gender, and other cultural assumptions have contributed to the shaping and reshaping of a story and the language and genres or forms in which that story is constructed. Readings will range from the Romans (Plautus, Plutarch) to twentieth-century fiction (The Daughter of Time by Josephine Tey, Gertrude and Claudius by John Updike) and plays (All for Love by John Dryden, Desdemona: A Play about a Handkerchief by Paula Vogel, A Tempest by Aime Cesaire). Requirements include short response papers, a presentation, and a seminar paper.
ENG 581 – Later American Literature (Reading Course)

6168        W        4:15-7:05 p.m.        HU-0125        P. Chu

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. Additionally, for each work we will read and discuss significant recent literary critical approaches with the aim of allowing students to familiarize themselves with current work and 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, so please plan accordingly. Students will be expected to do a full set of readings prior to the first meeting. Authors may include: Howells, Veblen, Chesnutt, James, Wharton, Burroughs, Gilman, DuBois, Cather, Wells, Gilman, Faulkner, Ellison, Murayama, Himes.

ENG 582 – Fitzgerald & Hemingway

9371        T        4:15-7:05 p.m.        BA-0211        J. Berman

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.
ENG 583 – The History of English Studies

L. Wilder

This seminar sketches the history of English Studies in the U.S., but with necessary reference to educational and scholarly trends emerging from Europe, particularly Germany and Great Britain, such as belles lettres and philology. We will examine the creation of “literature” as a category of texts separate from others and deemed worthy of specialized, disciplined study, an examination that will extend from ancient Greek understandings of the categories of “rhetoric” and “poetics” to modern copyright laws. And we will trace the status of writing instruction in higher education. We will end the semester with discussion of the current status of English Studies and the broader humanities in higher education. Theories of disciplinarity will inform our examination of the rise of English departments and their organization. Our primary course texts will be a number of the recent histories and genealogies of English Studies and the bedfellows who reside together under this label: literary studies, rhetoric and composition, and creative writing. Students will be required to compose a response paper that imagines the future of English Studies, a book review, and a seminar paper suitable for presentation at an academic conference.

ENG 681 – Mystery and Detective Fiction: Popular Literature (and Why It Lasts)

S. North

This course will consider the relationship between a selected set of authors working in mystery and detective fiction and those critics who, especially over the past 30 years, have tried to make cultural and/or literary sense of this impressively durable and prolific form of popular literature. Authors will likely include Edgar Allan Poe, Arthur Conan Doyle, Anna Katherine Green, Dashiell Hammett, Raymond Chandler, Dorothy Roberts Rinehart, Walter Mosley and Sara Paretsky. Critical texts will include both broader background readings (e.g., Walter Benjamin, Tsvetan Todorov); and more recent, specialized work such as Maureen Reddy’s Traces, Codes and Clues: Reading Race in Crime Fiction; Catherine Ross Nickerson’s The Web of Iniquity: Early Detective Fiction by American Women; John Irwin’s Unless the Threat of Death is Behind Them; and Sean McCann’s Gumshoe America. Assignments will include regular short writings, a class presentation, and an extended final project.

ENG 685 – Selected Anglophone Caribbean Literature and Criticism
Before there was post-colonial literature there was Commonwealth literature, and the literature of the Commonwealth during the British colonial period comprised the literature of the metropolitan center and the literature of the various satellite outposts that made up the colonized world. These colonized folk who were, in Frantz Fanon’s words, the ‘wretched of the earth,’ produced literature that was simultaneously within and without an established British literary tradition, literature that sustained a simultaneous filial and patricidal relationship to the cultural traditions of the colonial center. This graduate course will explore some of the cultural, political, and other tensions and contradictions that characterized this period of literary and critical production by examining selected anglophone Caribbean criticism and literature from the 1930s through the 1960s.

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 in establishing and consolidating the BBC ‘Caribbean Voices’ literary radio program. This literary radio program played an important role in shaping much of the early writing coming out of the Anglophone Caribbean. Paying attention to the history of the development of literature and criticism in this region of the Americas, with particular emphasis on the BBC ‘Caribbean Voices’ program, we will examine, inter alia, literary post-coloniality in anglophone Caribbean letters.

ENG 720 – Textual Studies II: Queer Poetry/Politics

What does it mean for poetry to be “political,” at all, much less part of a “queer” politics? Is it appropriate to read texts authored in the United States by LGBT (lesbian, gay, bisexual, and transgender) writers prior to the 1969 Stonewall riots, Gay Liberation, and subsequent sexual and trans/gender activisms as “political”? How about texts authored prior to the founding in the Mattachine Society, ONE, and the Daughters of Bilitis, the first American homophile organizations from the 1950s? Can a text only engage in “queer politics” if it is authored by an LGBT-identified writer? Such questions have been bandied about by queer studies and queer theory for over two decades…though rarely in relation to poetry. This course will explore the relationship between sexual and gender minority and poetry, a genre often overlooked by queer studies and queer theory (that tend to favor cultural studies and narrative forms). Rather than policing boundaries of “appropriateness,” “qualification,” etc.), we will explore how some modernist “queer” poetry antedating the homophile and liberation moments contributed to a decades-long cultural project of building recognizable communities, while paradoxically also unsettling both minoritarian identities.

Without pretending to be comprehensive, we will study works from a wide historical period: 1914 (the year marking the start of the Great War and the publication of Gertrude Stein’s Tender Buttons) to 1975 (the Fall of Saigon and the post-Stonewall years). Thus, these writers and works set the stage—often unwittingly—for political movements and politicized consciousnesses to come. To establish working definitions of key terms contemporary queer studies and queer theory has inherited from the liberation era (“gay,” “queer,” “politics,” “community”), we will begin with a three-week study of agitprop, manifestoes, and oral histories related to homophile and Stonewall-era activisms. We will examine activist organizations’ investment in establishing minority identities and their simultaneous, counterruitive “queer” deconstruction of fixed identifications. In these initial weeks, the political and historical readings will be complemented with poetry selections by activists (GLF and Lavender Menace co-founder Martha Shelley) and activist poets (Dianne DiPrima, Adrienne Rich, Audre Lorde, Judy Grahn, Pat Parker), as well as anthologies like Gay Sunshine’s Angels of the Lyre that mostly contained “experimental” gay (male) poets, some associated with the movement (such as Allen Ginsberg) and others not (such as Robert Duncan and Ronald Johnson).

With a working vocabulary about “queerness” and “minority politics,” we will then look at key poetic projects from the previous half-century that set the stage for an awareness of sexual minority identification and community while also challenging those identifications’ stability, even viability. Nine weeks of the semester will be devoted to major
poets whose work brought gender and sexuality, desire and eroticism, to the fore. Most—but not all—of these writers were gay- or lesbian- or trans-identified; yet, all were “queer.” These poets are likely to include: Gertrude Stein; Baroness Elsa von Freytag-Loringhoven, read alongside Djuna Barnes; Langston Hughes, read alongside Richard Bruce Nugent; Hart Crane; Parker Tyler, read alongside “poetic” collagist filmmakers Kenneth Anger and Jack Smith; José Garcia Villa, read alongside Marianne Moore; Muriel Rukeyser; Frank O’Hara; Allen Ginsberg, read alongside Paul Goodman.

The final two weeks will be devoted to Robert Duncan, who offers a bridge between modernism and the liberation moment. Duncan was regarded as a model for gay politics and gay poetry since his early essay “The Homosexual in Society” (1944), the first published essay in the U.S. about homosexuality, (anarchist) politics (before the homophile movement)...and, not so incidentally, poetry. We will examine that text alongside early poetry from the 1940s through the mid-1950s. Our semester will culminate with Duncan’s writings on the brink of the liberation moment, his queerly political (and politically queer) Vietnam-era volume Bending the Bow (1968) and selections from The H.D. Book, on war, politics, modernism, gender, and sexuality.

Suggested reading before the semester: Michael Bronski, A Queer History of the United States or Vicki Eaklor’s Queer America: A People’s GLBT History of the United States. Readings for the first week of class: One or two essays on the homophile movement, and a few poems (by Jack Spicer and others), will be available on Blackboard 2 weeks before class. The finalized list of required texts will be emailed to all registered students a few weeks before classes begin.

Note: This seminar is designed to deepen studies of modernist and postwar/cold war American poetries, history, and politics. As such, it will be useful for anyone working in twentieth-century literature (regardless of subfield specialization) or anyone working in gender/sexuality studies (regardless of literary period). With the instructor’s permission, this course is open to MA students and interested graduate students from other programs and departments working in gender and/or sexuality studies and/or political philosophy. Interested MA English students, as well as MA and PhD students from other programs should contact me for information and to arrange for permission to register: ekeenaghan@albany.edu

M.A. and PhD Requirements: Class attendance and participation; brief weekly discussion board posts on Blackboard (350-500 words); abstract and annotated bibliography related to some aspect of gender and sexuality and poetic culture c.1914-1975 (10-15 sources), due late March; researched seminar paper (20-30 pages), based on abstract and bibliography.

ENG 770 – Teaching Writing and Literature

2029  M  7:15-10:05 p.m.  HU-0114  H. Scheck

Required of all doctoral students in their first year of study. This course examines current issues in the teaching of writing and literature, with attention to how teachers think students learn, and the institutional context within which teaching and learning occur. Particular attention will be given to how issues of gender, race and class affect teaching theory and practice.
Course Concentration Distribution

Spring 2013

Literature, Modernity, and the Contemporary
580  Shakespear: sources and Offshoots (Reading)  Rozett
581  Later American Literature (Reading)  Chu
582  Fitzgerald and Hemingway  Berman
681  Contemporary Authors  Schwarzschild
681  Popular Fictions  North
685  Selected Anglophone Caribbean Literature and Criticism  Griffith

Writing Practices
516  Fiction Workshop  Tillman
518  Dramatic Writing Workshop  Yalkut
583  History of English Studies  Wilder
681  Contemporary Authors  Schwarzschild

Cultural, Transcultural, and Global Studies
681  Popular fictions  North
685  Selected Anglophone Caribbean Literature and criticism  Griffith
720  Queer Poetry/Politics  Keenaghan

Theoretical Constructs
720  The History of Rhetoric  Keenaghan

NOTES:
### Projected Graduate Offerings *(subject to change)*

**Fall 2013**

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<td>ENG581</td>
<td>The History of the Novel</td>
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<td>ENG581</td>
<td>African American Literature, 1965-75</td>
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<td>ENG621</td>
<td>Research in Composition: Methods</td>
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<td>ENG680</td>
<td>Eccentric Enlightenment</td>
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