

**Department of English
University at Albany**



**Summer Session 2018
Fall Session 2018**

**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 2018

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

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

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 WILDER, Associate Professor – Ph.D., University of Texas at Austin

Summer 2018 Courses

**2233 AENG560 Technologies of the Book: Theories of Cultural, Transcultural and
Global Studies**
MTWRF 6W2 (6/25-8/3/18) 09:30AM-10:50AM Scheck, Helene

This class will provide a rare opportunity for students to work directly with medieval and early modern manuscripts produced in different geographical and social environments to explore aspects of book culture and the shaping of knowledge and cognition associated with technologies of the book. While we will discuss shifts in the culture of the book and its technologies from ancient times to our digital age, we will spend most of our time on the rise of book culture through the manuscript codex in the European Middle Ages and its persistence into the age of print. Course readings include excerpts from a variety of medieval and early modern literary texts that illuminate the rise of book culture, expansion of literacies, and shifting notions of authorship and authority accompanying those cultural developments, as well as current critical and theoretical texts that engage current debates and developments in the history and future of the book. Readings will be enriched by a variety of hands-on experiences from making paper to calligraphy to book transformation art to close examination of actual medieval and early modern manuscripts. Assignments include regular practicums and/or short papers; presentations; participation in workshops; and a final seminar paper relating to one of the manuscripts in the collection. For CPN or more information, contact Helene Scheck at hscheck@albany.edu.

FALL 2018 COURSES

8256 AENG500 Textual Practices I: Introduction to Writing in English Studies
Tuesday 07:15PM-10:05PM Roberts, Wendy

This course will explore the archive as both theory and practice. We will think about our role in accessing, mediating, and interpreting literatures and contexts and the ethical stakes of doing so. While doing so, students will be introduced to various foundational concepts in the study of English, such as the reader, author, writer, text, literature, context, and history. The course focuses on early American literature, but the theoretical inquiries and interpretive strategies students engage will form the ground for their future work in any area of literary study.

8652 AENG516 Workshop in Fiction
Tuesday 04:15PM-07:05PM Schwarzschild, Edward

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).

9767 AENG580 Models of History in Literature
Monday 04:15PM-07:05PM Bosco, Ron

The Department of English characterizes this seminar as an exploration of the connections between the literary text and the social and political contexts within which the text is imagined and produced, with particular attention to the assumptions that govern definitions of both text and context. What challenges have contemporary critical theories (for instance, Marxist, feminist, post-structuralist) posed to our understanding of history? What does it mean to propose that a literary text has an historical effect?

This seminar will pursue these questions while posing another: How does each new generation of readers read the past, and, in the context of, especially, archival research, what tools has the past bequeathed to the present generation to read it? We will concentrate on five early-mid nineteenth-century American writers and their contemporary (i.e., current) critics and readers in our quest to answer such questions: Ralph Waldo Emerson (1803-1882), Margaret Fuller (1810-1850), Henry David Thoreau (1817-1862), Walt Whitman (1819-1892), and Emily Dickinson (1830-1886). Collectively, the prose and poetry of these writers constitute versions of what for the past two centuries has been casually, but also critically, characterized as the “American Renaissance.”

The chief “practical” requirements for all seminar participants include the completion of a substantial body of reading and *active* participation in the intellectual life of the seminar. Requirements also include (1) one assigned presentation to the seminar on a topic relevant to the seminar based on research materials, some of which will be placed on reserve in the University Library; and (2) by the end of the semester a substantial “working paper” together with a formal seminar presentation on a topic related to the subject matter of the seminar. 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, *or* a genre, *or* a topic located within early to mid-nineteenth century America, *or* a theory relating to some portion of the period and its historical relevance for later nineteenth, twentieth, or twenty-first century American experience.

Required Texts:

- Ralph Waldo Emerson: *The Major Prose*, Ed. Ronald A. Bosco and Joel Myerson. Cambridge, MA, and London: Belknap Press of Harvard University Press, 2015. ISBN: 9780674417069
- Richardson, Robert D., Jr. *Emerson: The Mind on Fire*. Berkeley: University of California Press, 1995. ISBN: 9780520206892
- [Thoreau, Henry David.] *Walden, Civil Disobedience, and Other Writings: A Norton Critical Edition*. Ed. William Rossi. 3rd edition. New York: W.W. Norton and Co., 2007. ISBN: 9780393930900
- *I to Myself: An Annotated Selection from the Journal of Henry D. Thoreau*. Ed. Jeffrey S. Cramer. New Haven, CT: Yale University Press, 2012. ISBN: 9780300187984
- Walls, Laura Dassow. *Henry David Thoreau: A Life*. Chicago: University of Chicago Press, 2017. ISBN: 9780226344690
- Fuller, Margaret. *Summer on the Lakes, in 1843*. Ed. Susan Belasco Smith. University of Illinois Press, 1991. ISBN: 9780252061646
- Marshall, Megan. *Margaret Fuller: A New American Life*. University of Illinois Press, 2013. ISBN: 139780544245617
- Whitman, Walt. *Poetry and Prose*. Ed. Justine Kaplan. New York: Library of America [College Edition], 1996. ISBN: 1883011353
- Reynolds, David S. *Walt Whitman’s America: A Cultural Biography*. New York: Knopf Doubleday, 2011. ISBN: 978067976709
- Dickinson, Emily. *Emily Dickinson’s Poems: As She Preserved Them*. Cambridge, MA, and London: Harvard University Press, 2016. ISBN: 9780674737969
- Packer, Barbara L. *The Transcendentalists*. Athens, GA: University of Georgia Press, 2007. ISBN: 9780820329581

8847 AENG581 Nature Landscape Writing
Thursday 07:15PM-10:05PM Kaul, Aashish

The course will discuss several seminal works of both prose and poetry from around the world that explore and study the complex philosophical, religious, and phenomenological relationship of humans to the natural world. The course may discuss Classical Chinese and Japanese Landscape Poetry, in particular Du Fu, Li Bai, Basho, and Izumi Shikibu, the Romantic Poetry of Samuel Taylor Coleridge and William Wordsworth, the German Expressionist Poetry of Georg Trakl, American and Canadian nature writings of Henry David Thoreau, Kenneth Rexroth, Gary Snyder, and Jan Zwicky, and nature and travel writings of J. A. Baker, David Hinton, Rebecca Solnit, Bill Porter, and Eliot Weinberger.

8848 AENG581 Romanticism Collectivities
Tuesday 04:15PM-07:05PM Kuiken, Kir

This course explores the way aesthetics and poetics became, in the wake of democratic theorizing about the social contract and the investment in the liberal subject as the putative locus of political authority, a key site for inventing new forms of community that surpassed or challenged the nation-state. The course will start with an examination of central assumptions in social contract theory of the 18th century, focusing on Rousseau's and Hobbes' accounts of the formation of collectivity. We will then move to examine the way that the category of the aesthetic, particularly in Kant and Schiller, became a way of addressing the impasses of the liberal tradition, suggesting alternative forms of collectivity that no longer depended on a social compact or the category of the "citizen." From there, we will focus on the way Romantic poetics—in its difference from aesthetics—became a means by which to broach various forms of counter-community: either in the form of collectivities that include non-human members (Wordsworth), in the radical suspension of identity as the means by which a collective realizes itself (Keats), in aleatory communities whose impermanence is precisely what makes them "revolutionary" (Shelley), or in attempts to undermine the central foundations of social contract theory from within (Coleridge). We will also consider the tradition of German Romanticism, starting with its reaction to Fichte's "Addresses to the German Nation" which, at a moment when the German nation did not yet exist, attempted to define the national community in ways that transcend geographic or linguistic homogeneity. We will look at two key challenges to this emergent German nationalism in Kleist, whose exploration of the "community of lovers" in his plays and novellas develops what Blanchot calls a "war machine" against the state, generating impossible demands that cannot be recognized by the present constitution of its political and legal apparatuses. We will also consider the figure of Holderlin, exploring the way his poetry evinces a collapse of the sacred, which in turn disrupts any form of community conceived as either "national" or homogeneous with itself. Finally, we will turn to the way contemporary re-theorizations of community (Nancy, Agamben, Blanchot and Latour in particular) have re-articulated these thematics and forms of writing in an attempt to think what a "community of those who have nothing in common" would look like.

9769 AENG581 Women Writers of the Middle Ages
Monday 07:15PM-10:05PM Scheck, Helene

Female experience and potential in the period we call the "Middle Ages" (ca. 500-1500 CE) was shaped by various cultural forces that limited women's creative, social, spiritual, and political activity. And yet, women writers did flourish during that period in Europe as well as in China, Japan, Byzantium, and the Middle East--indeed, there are too many women writers to cover in a single semester. To further our understanding of women's participation in literary and intellectual culture during this period, therefore, we will consider some of the more prominent women writers and their motivations (political, social, spiritual, etc.); the reception of their work by contemporaries as well as by modern audiences; and issues of selection and preservation of texts. We will encounter storytellers, scholars, spiritual leaders, historians, playwrights, court poets, and mystics, including Radegund of Poitiers (ca. 520-587); Rabia al-Basri (717-801); Xue Tao (768-831); Hrotsvit of Gandersheim (ca. 930-1000); Murasaki Shikibu (978-1014); Anna Comnena (1083-1153); Hildegard of Bingen (1098-1179); Marie de France (fl. 1160-80); Julian of Norwich (1342-1416); Christine de Pizan (1364-ca. 1430); and the infamous and indefatigable Margery Kempe (ca. 1373-1438). Situating

their work within the various cultural milieus in which they wrote, we will grapple with notions of authority, authorship, canonicity, and writing/literacy itself in relation to class, gender, power, sexuality, and spirituality, identifying the strategies women used to work in, through, and against the limitations imposed by masculinist social structures. We will also trace some of the ways in which women negotiated male-dominated discourses and genres, alternately promoting and challenging perceptions of womanly weakness (intellectual, spiritual, and physical), appropriating and revising historical and literary traditions, and advancing literary devices of their own. In addition to weekly readings, course assignments include active participation, weekly response papers, a short essay, and research assignments in preparation for the final term paper.

9770 AENG582 Poe and Gothic Fiction: Studies in an Author
Wednesday 07:15PM-10:05PM Lilley, James

Though this seminar is anchored in the fiction, poetry, and criticism of Edgar Allan Poe, we will also situate his aesthetic practice within the literary, political, and scientific culture of his time. For example, we will explore how his work interrogates and extends the transatlantic revival of gothic romance forms in the C18th and early C19th, contextualizing Poe within a wider nexus of literary, artistic, and architectural movements. We will also take seriously Poe's expertise in emerging forms of scientific knowledge, reading his gothic fiction—in particular his only novel, *Pym*, and the enigmatic prose poem/cosmology, *Eureka* (a work Einstein would later acknowledge as “a very beautiful achievement”)—in relation to new theories of materialism, heat, and movement that were developing during Poe's life.

Of special concern here will be the birth of thermodynamics, an event that revolutionizes these same three concepts—matter, heat, and movement—by intimately interconnecting them in new equations that transformed the face of the globe. In this sense, we will begin to see how Poe's aesthetic practice is never simply obsessed with the macabre, the dead, and the darkly distant regions of the past; rather, we will come to appreciate Poe—and the gothic—as actively and critically engaged with modernity and ‘progress’ in its many technological, colonial, and scientific-racial forms.

9774 AENG621 Current Trends in Rhetorical theory and Research: Longitude Studies of College Writers
Thursday 04:15PM-07:05PM Wilder, Laura

This course will provide an introduction to and thorough overview of research in rhetoric and composition which has taken a longitudinal approach to studying college writers. Such studies use a variety of research methods, including ethnographic observation, interview, think aloud protocols, and textual analysis, to trace how college writers acquire rhetorical and genre knowledge, writing skill, writing habits and practices, and attitudes and beliefs about writing during college. Many such studies trace these developments over students' entire four years of college and beyond. We will examine some of the early classic studies in this vein, such as Richard Haswell's *Gaining Ground in College Writing: Tales of Development and Interpretation* (1991), Christina's Haas's “Learning to Read Biology: One Student's Rhetorical Development in College” (1994), Marilyn Sternglass's *Time to Know Them: A Longitudinal Study of Writing and Learning at the College level* (1997), Anne Herrington and Marcia Curtis's *Persons in Process: Four Stories of Writing and Personal Development in College* (2000), and

Lee Ann Carroll's *Rehearsing New Roles: How College Students Develop as Writers* (2002). We will also examine the publications coming out of recent, large-scale longitudinal studies of writing and transfer of writing knowledge at institutions like Harvard, Stanford, and Dartmouth. Students will be asked to design and propose their own longitudinal study of college writing and will have the opportunity to work with some of the data coming out of the instructors' own longitudinal study of college writers at U. Albany. Students will leave the course with a firm foundation in longitudinal research in rhetoric and composition, but also with a solid introduction to empirical research methods more broadly used in this field.

9775 AENG641 Black Feminist Rhetoric
Monday 04:15PM-07:05PM Carey, Tamika

This seminar examines Black feminist writings as an intellectual tradition replete with critical and rhetorical frameworks. Using an interdisciplinary lens grounded in scholarship within Rhetoric and Composition, Women, Gender, and Sexuality Studies, and Literary Criticism, we will identify the *techné*, the praxis, and the implications inherent in how Black feminists undertake writing as art, craft, and criticism to shape and reshape themselves and their worlds. Rejecting a monolithic construction of feminism, we will grapple with questions such as: what is "Black feminist criticism?" "Does a Black feminist have to be Black and a woman?" "What do we make of the womanist/Africana womanist/Black feminist debate?" and "What counts as thought/theory/criticism?" "How do we make sense of the rhetorics that attempt to shape Black women's lives?" In taking up these questions, we'll pursue the broad goal of the course, which is to discover what Black feminist rhetoric(s) are and how they can be utilized as an interpretive and interventionist resource. Texts under consideration include: Beverly Guy Sheftall's *Words of Fire: An Anthology of African American Feminist Thought*; Patricia Hill Collins' *Fighting Words: Black Women and the Search for Justice*; Audre Lorde's *Sister Outsider: Essays and Speeches*; Brittney Cooper's *Eloquent Rage: A Black Feminist Discovers Her Superpower*, as well as critical scholarship from Jacqueline Jones Royster, Gwendolyn Pough, Elaine Richardson, Carmen Kynard, T.L. Carey, and others. Assignments may include: a course presentation; weekly writing assignments; and a seminar-length essay.

4501 AENG710 Textual Studies I:
Thursday 04:15PM-07:05PM Stasi, Paul

This course introduces some of the central debates and key concepts that have helped shape the field of English Studies. We will begin our story in the 19th century, reading texts by Marx, Freud and Nietzsche that, in various ways, have set the parameters for 20th and 21st century intellectual inquiry. We will then track a series of intellectual genealogies that emerge from these figures with an eye towards some of the most pressing and relevant areas of contemporary critical debate. Our aim will be to see both the distinctions and overlaps among competing intellectual traditions.

5463 AENG771 Teaching Practicum
Wednesday 04:15PM-07:05PM Fretwell, Erica

This course provides support for doctoral students who are beginning a teaching assignment in the English Department. This class will be run as a workshop. We will address practical issues around teaching (assignments, grading rubrics, lesson plans, classroom management), with attention to recent scholarship that addresses the state of the university, as well as the influence of race, gender, and ability on pedagogy. We will also work on the common genres of pedagogy: course description, essay prompts, and the teaching statement. Our primary texts will balance recent work/critique of the university (potentially, but not prescriptively: Margaret Price's *Mad at School*, Sara Ahmed's *On Being Included*, Roderick Ferguson's *The Reorder of Things*, Stefano Harney and Fred Moten's *The Undercommons*, and perhaps Cathy Davidson's *The New Education*) with your own syllabi, handouts, and anonymized student papers. In this way, the course has a certain kind of praxis in mind, one that enjoins theories and critiques of the neoliberal university to practical strategies for teaching within it.

Stay tuned for Spring 2019 Offerings (tentatively) including:

Professor Cohen on Hitchcock and (Post) Anthropocene Cinema; Professor Barney on Biopolitics; Professor Murakami on Allegory; Professor Smith on Douglass, Du Bois, and Davis; Professor Keenaghan on American Modernist Poetry; Professor Hill on Climate Change and Science Fiction; and Professor Elam on Dickinson, Kafka, and Lydia Davis.

Course Concentration Distribution Spring 2018

Literature, Modernity, and the Contemporary

AENG580: Models of History in Literature
AENG581: Nature Landscape Writing
AENG581: Romanticism Collectivities
AENG 581: Poe and Gothic Fiction

Writing Practices

AENG516: Workshop in Fiction
AENG621: Current Trends in Rhetorical theory and Research
AENG771: Teaching Practicum

Cultural, Transcultural, and Global Studies

AENG581: Nature Landscape Writing
AENG581: Women Writers of the Middle Ages
AENG641: Black Feminist Rhetoric

Theoretical Constructs

AENG500: Textual Practices I
AENG581: Romanticism Collectivities
AENG641: Black Feminist Rhetoric
AENG710: Textual Studies I