

DEPARTMENT OF ENGLISH
GRADUATE COURSE
DESCRIPTIONS

For more information about our Department of English
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ENG 501 – INTRODUCTION TO SCHOLARLY METHODS**PROF. WILLIAM SOLOMON**

Mondays 9:30-12:10, Clemens 538

Registration Numbers: (A) 16337 (B) 18386

All new students in the English Department's Masters Program are required to take English 501, which is designated *Introduction to Scholarly Methods*. Doctoral students are also welcome to take this course as its main concern is relevant to all of us: How do you write compelling and engaging academic prose? Why is the professionalization of academic writing often accused of being dull? And for whom do we write when we write an academic essay?

The course is methodological—a composition course at the graduate level—but is also polemical. We will discuss challenging issues that do not have easy answers: Should academic writing be clear or difficult? What is the case that each side makes in defending a distinct academic stylistics? We will read Wayne Booth's *The Craft of Research*, in addition to Helen Sword's *Stylish Academic Writing* (Harvard 2012) and Jonathan Culler and Kevin Lamb's collection *Just Being Difficult: Academic Writing in the Public Arena* (Stanford 2003).

The writing will involve various genres: an annotated bibliography, a conference proposal, a conference paper, and finally a seminar paper. The latter will be synergistic, in that the seminar paper will develop from one of your other seminars and we will work on the assignment in our course. The final paper, in other words, will serve a dual purpose. It will satisfy the final requirement for our seminar as well as for your other intensive seminar.

This course is divided into two sections, A and B, which have different formats: the A section is a conventional seminar, whereas the B section does not have a common meeting time, but instead consists credit-hours to give first-year M.A. students full-time status. (Full-time students can enroll in the A section on-line, and they will automatically be enrolled in the B section.)

All new M.A. Program students must enroll in the A section, and full-time students should also enroll in the B section. **But** it is not mandatory to enroll in the B section. Some students prefer to use those three credits toward an extensive graduate seminar.

English 501 A is intended to enhance our familiarity and faculty with the kinds of questions literary scholars ask today and their strategies for answering them. We will study various critical approaches and gain a grounding in research methods.

(Please note that while the A and B sections of this course can count toward your eight-semester requirement for the M.A. and while the A section is required for all new M.A. students, neither the A nor the B section of this course counts toward the four intensive seminars required for the degree.)

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ENG 502 – INTRODUCTION TO CRITICAL THEORY**PROF. DAVID SCHMID**

Tuesdays 9:00- 11:40, Clemens 538

Registration Number: 17191

English 502 is a survey class that is designed to introduce you to 20th- and 21st-century critical and cultural theory. Proceeding chronologically, we'll discuss (in an necessarily cursory and incomplete way) the major schools of literary criticism and theory, including formalism, structuralism, semiotics, psychoanalysis, feminism, post-structuralism, gender and race theory, reception theory, new historicism, cultural studies, queer theory, post-colonial criticism, and deconstruction, among others. We will study some of the foundational concepts, methodologies, and texts of these various schools of thought, and we will also apply various theoretical approaches to the reading of literature, film, television, music, and other forms of cultural expression. By the end of the class, you will be able to use a variety of theoretical approaches accurately, selectively, and effectively as you undertake advanced graduate level study.

Required Texts

Terry Eagleton, *Literary Theory: An Introduction* (3rd Edition, 2008)

All other readings will be provided by the instructor and will include (but will not be limited to) the following:

Louis Althusser, "Ideology and Ideological State Apparatuses."

Gloria Anzaldúa, "Borderlands/La Frontera: The New Mestiza."

Roland Barthes, "The Death of the Author."

Roland Barthes, "The World of Wrestling."

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction."

Homi Bhabha, "The Other Question: Stereotype, discrimination and the discourse of colonialism."

Cleantoth Brooks, "My Credo."

Judith Butler, "Imitation and Gender Insubordination."

Barbara Christian, "The Race For Theory."

Hélène Cixous, "The Laugh of the Medusa."

Cathy Cohen – "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?"

Lennard J. Davis, "Disability, Normality, and Power."

Michael Denning, "Waiting for Lefty."

Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences."

Ferdinand de Saussure, "Course in General Linguistics."

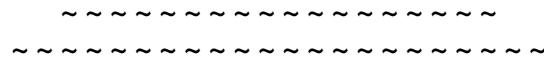
T.S. Eliot, "Tradition and the Individual Talent."

Frantz Fanon, "The Negro and Psychopathology."

Stanley Fish, "Is There a Text in This Class?"
 Michel Foucault, "What Is An Author?"
 Sigmund Freud, "The Dream-Work."
 Sigmund Freud, "The 'Uncanny.'"
 Paul Gilroy, "The Black Atlantic as a Counterculture of Modernity."
 Antonio Gramsci, "Hegemony."
 Judith Halberstam, "Female Masculinity."
 Stuart Hall, "Cultural Studies and Its Theoretical Legacies."
 Stuart Hall, "What is this 'Black' in Black Popular Culture?"
 bell hooks, "Power to the Pussy: We Don't Wannabe Dicks in Drag."
 Max Horkheimer and Theodor Adorno, "The Culture Industry as Mass Deception."
 Wolfgang Iser, "The Rudiments of a Theory of Aesthetic Response."
 Roman Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbance."
 Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism."
 Isaac Julien, "Black Is, Black Ain't: Notes on De-Essentializing Black Identities."
 Jacques Lacan, "The mirror stage as formative of the function of the I as revealed in psychoanalytic experience."
 F.R. Leavis, "Poetry and the Modern World."
 Claude Lévi-Strauss, "The Structural Study of Myth."
 Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House."
 Karl Marx, "The German Ideology."
 Meaghan Morris, "Banality in Cultural Studies."
 Laura Mulvey, "Visual Pleasure and Narrative Cinema."
 Edward Said, "Introduction" to *Orientalism*.
 Eve Kosofsky Sedgwick, "Introduction: Axiomatic."
 Viktor Shklovsky, "Art As Technique."
 Gayatri Spivak, "Can the Subaltern Speak?"
 Raymond Williams, "Culture is Ordinary."
 Raymond Williams, "Base and Superstructure in Marxist Cultural Theory."

Requirements

- Weekly reading responses
- Midterm paper
- Final research paper



ENG 503 – DIGITAL COMMUNICATION

PROF. ALEX REID

On-line

Registration Numbers: (A) 23535 (B) 23949

This course provides a practical and scholarly introduction to the fields of professional, technical, and digital communication. We will discuss research in professional and technical communication, particularly as the scholarship might be implemented in the workplace. The course will also explore theories and practices related to the design and composition of professional-technical genres including concepts of visual communication and rhetoric, user experience design, and multimodal composing. Students will have the opportunity to experiment with a variety of tools, and students in the intensive section will select a particular tool to investigate in greater depth. A provisional syllabus for the course is available at profalexreid.com/teaching.

This course is part of our new graduate certificate in Professional Writing and Digital Communication. The 4-course certificate is designed to be of interest to three groups of students: those interested in pursuing careers in professional or technical writing; those entering STEM professions who recognize the value of improving their communication skills; and those pursuing academic careers with a primary or secondary interest in the study and teaching of rhetoric. This class is a version of the one required course, with the other three selected from a menu of options (which allows the certificate to be of use of a wide range of students). Please email me (areid@buffalo.edu) for more information and about the certificate.

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ENG 511 – MEDIEVAL ARTHURIAN LITERATURE**PROF. RANDY SCHIFF**

Mondays 3:30-6:10, Clemens 436

Registration Numbers: (A) 23537 (B) 23538

Our course will consist of a survey of medieval Arthurian literary works, coupled with a range of theoretical readings that will enrich our engagement with these materials. As Arthurian myth is a trans-European phenomenon that illuminates the cultural values and ethnic and proto-nationalist fantasies of various societies, our literary survey will be comparative. We will focus on works from three primary traditions: the foundational Latin work of Geoffrey of Monmouth (in translation), which launched Arthurian myth as an imperialist, tragic, and ethno-historical origin story that was thoroughly disseminated across Europe; translations of key Old French romances and *lais* (e.g., by Chrétien de Troyes, Marie de France, and the Vulgate Cycle), which provided key models of romance and offered such subjects as the courtly love between Lancelot and Guinevere and the Grail-quest as virally spreading literary themes; and Middle English poems (e.g., *Gawain* romances, the Alliterative *Morte Arthure*, and Malory's *Morte Arthure*), in which English poets negotiate questions of class, ethnicity, and nation by appropriating earlier, mostly French, material (some Middle English works will be read in translation). In order to frame Arthurian literature according to contemporary concerns, our theoretical survey will include, besides medievalist literary criticism, general theoretical arguments pertaining to post colonialism, nationalism, theories of ethnicity and race, gender theory, and reception studies.

All seminar participants will be required to provide one oral presentation and to produce a 250-500 word abstract of a literary critical argument that engages with Arthurian literature; students taking the course intensively will be required to write a seminar paper of 17-25 pages.

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ENG 537 – POETRY AND POLITICS, 1865-1914**PROF. CRISTANNE MILLER**

Mondays 12:30-3:10, Clemens 1032

Registration Numbers: (A) 23540 (B) 23541

This seminar asks what effect the American Civil War had on the genre of poetry, looking briefly at poetry written before and during the war, and then with greater intensity at poems written between 1865 and 1914. Ralph Waldo Emerson, Walt Whitman, and others defined with great power and persuasiveness the potential of a national poetic before the war. Whitman, in particular, not only proclaimed that "the United States themselves are essentially the greatest poem" but that to the extent that you follow his directives ("This is what you shall do"), the reader also becomes a poem in his or her own "very flesh," down to "the lashes of your eyes and in every motion and joint of your body" (1855 Preface). The Civil War disrupts this ebullient concept of a "united" States, and poetry written both during and after the war manifests that disruption. Emily Dickinson and Herman Melville write at length in response to the war—Dickinson writing nearly two-thirds of her total poetic production between 1861 and 1865 and Melville publishing a book of verse on the war started in 1865. Why do no poets emerge following the war that posterity has judged to be great until the rise of modernism in the early twentieth century? We will look at how late nineteenth-century poets grapple with cultural, national, and generic crises in their verse. Do they turn to realism? Nostalgia? Descriptive detail? And what do these patterns mean, for individual poets, for poetry as a genre, and for understanding the beginnings of modernism? We will consider these and other questions through reading primary work by male and female poets and by Caucasian, African American, and Japanese (American) poets, writing from urban and rural areas, and voicing perspectives characterizing both the North and South.

Students in the seminar will be required to work intensely on a single poet, of their choice. In addition to Whitman, Melville; and Dickinson, all students will read work by Frances Harper, Sarah Piatt, Henry Timrod, Sidney Lanier, Emma Lazarus, Paul Laurence Dunbar, Alice Dunbar Nelson, Yone Noguchi, and Stephen Crane. As context for the focus on poetry and this generation's attempt to construct a workable poetics, we will read Theodor Adorno on the relation of lyric poetry to cultural crisis, various authors on the politics of nostalgia, some historical work on the Civil War and Reconstruction periods, and some critical synopses of late nineteenth-century American poetry and culture—including parts of Louis Menand's *The Metaphysical Club*; Mary Loeffelholz's *From School to Salon*, Angela Sorby's *Schoolroom Poets*, Shira Wolosky's *Poetry and Public Discourse: American Poetry 1855-1200*, and Cody Marrs' *Nineteenth-Century American Literature and the Long Civil War*. While the focus of the course is quite specific in its location in the United States, the methodology and questions we will pursue might provide a model for students thinking about the intersection of genre (particularly poetry) with cultural studies in any period of great social unrest or change.

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ENG 547 – FALL CREATIVE WRITING FICTION COLLOQUIUM

PROF. DIMITRI ANASTASOPOULOS

Tuesdays 7:00-9:40, Clemens 1032

Registration Number: 19198

ENG 549 – CREATIVE WRITING POETRY WORKSHOP AND COLLOQUIUM

PROF. MYUNG MI KIM

Tuesdays 7:00-9:40, Clemens 538

Registration Number: 19199

In this unique colloquium course, we will examine a broad array of aesthetic techniques deployed in poetry and fiction in order to explore and reassess questions of genre to which we've become anaesthetized. Specifically, we will think through what function the concept of genre performs, what kinds of writing activity genre allows us to pursue, and how mobilizing the question of genre itself may help writers foster innovative sites of practice.

Predominantly exploratory in nature, the Fall Writing Colloquium is designed to investigate the limits and boundaries of poetry and fiction by negotiating three interrelated spheres of activity: 1) sharing student projects in writing 2) reading a wide range of texts in order to become familiar not only with contemporary writing, but also critical and theoretical concepts that will augment writing practice 3) participating in several Colloquia sessions during which the two sections of the class will meet to prepare for and discuss visits by an exceptional roster of writers: poets, novelists, short story writers, and writers of cross-genre and inter-genre forms.



ENG 583 – DOCUMENTS IN POETICS**PROF. STEPHEN McCAFFERY**

Wednesdays 12:30-3:10, Clemens 538

Registration Numbers: (A) 20100 (B) 20101

This course is designed to offer critical analyses of key texts and moments in the history of western poetics. In its diachronic trajectory it is designed to provide the framework of a discourse that can engage the contemporary through an ancestral series and perhaps help theorize a pragmatic archeology of the present. The seminar will be organized along Hazard Adam's fourfold division into mimetic, pragmatic, expressionist and objectivist approaches. This quadripartite scheme however will not be taken as a simple means of classification and certainly not as marking phases in some kind of critical evolution or "progress" in poetics, but rather as designating distinct, but not mutually exclusive, orientations within the majority of poetics we will discuss. Many will overlap; some will present one specific orientation as dominant. The readings are carefully selected from key moments in occidental poetics and will include the nature of the Hesiodic muse (as a theory of radical alterity), Plato's *Cratylus*, *Ion* and *Republic* Book X, Aristotle's *Poetics*, Horace, *Art of Poetry*, Aquinas and Dante on allegory, Sidney's *Apology for Poetry*, Longinus, Burke, Kant and Lyotard on the sublime, the mutating theories of the imagination (Hobbes through Coleridge), Blake (on Homer's poetry), Romantic theories (Schlegel, Keats, Shelley, Wordsworth) and nineteenth century (Emerson, Poe, Arnold, Mallarmé). Twentieth and twenty-first century thinkers to be explored will include Eliot, Valéry, Marianne Moore, Heidegger, Marinetti, Kruchenykh, Gertrude Stein, Charles Olson, Elaine Showalter, Rachel Blau DuPlessis and Hélène Cixous.

Students will be strongly encouraged to formulate situational judgments; these will be important in the study of poetics prior to the late twentieth century where cultural and historic factors of the time may circumscribe the range of certain statements, or provoke criticism on historically irrelevant grounds.

NB. Depending on a student's choice of topic for a final paper this course will satisfy a distribution requirement.

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ENG 585 – DELEUZE AND CINEMA

PROF. TANYA SHILINA-CONTE

Thursdays 4:00-6:40, CFA 112

Registration Numbers: (A) 22428 (B) 22433

L'ABÉCÉDAIRE

Gilles Deleuze's Alphabet Book: **Becoming-Deleuze, Post-Deleuzian Interventions, or What Can Deleuze Do For You?**

“Perhaps one day this century will be known as Deleuzian,” mused Michel Foucault in 1969, a declaration which Gilles Deleuze himself took as a joke. We can now ascertain without a grain of humor that Deleuze was one of the most important philosophers of the twentieth century and has had a far-reaching influence on the development of contemporary critical thought.



This seminar will provide a panorama of Deleuze Studies situated at the cutting edge of cultural theory and interdisciplinary thinking. We will engage with a multiplicity of Deleuzes, creating our own rhizomatic assemblages of his concepts at the intersection between Deleuze and Cinema, Deleuze and Postcolonial Theory, Deleuze and the Animal, Deleuze and Psychoanalysis, Deleuze and Art History, Deleuze and Feminism, Deleuze and Performance.

The first half of the seminar will be dedicated to Deleuze's seminal writings and will offer a crash course in his terminology. You will each be asked to create one “lightning talk,” following “the three-minute theory” model, as we sort through key concepts of Deleuzian philosophy such as rhizome, nomadology, machine of faciality, body without organs, stuttering, assemblage, actual/virtual, smooth/striated space, societies of control, fold, movement-image/time-image, minor literature/minor cinema, becoming, and deterritorialization. We will

then engage in a “conceptual personae” exercise, devised by Gregory Seigworth, creating new concepts out of existing ones.

Additionally, at the end of each class you will be introduced to “the letter of the day,” as we screen episodes from *Gilles Deleuze from A to Z (L’Abécédaire de Gilles Deleuze, 1988-89)*. Alternatively known as *Gilles Deleuze’s Alphabet Book*, this French television program is a series of conversations between Deleuze and Claire Parnet, in which a letter of the alphabet is associated with a word, from A (as in Animal) to Z (as in Zig-zag). These conversations were recorded when Deleuze was already terminally ill and the film was shown publicly only after his death.

The second part of the course will be dedicated to an exploration of various topics in and around Deleuze Studies, which, in direct or oblique ways, will build upon the ideas explored in the first half of our seminar. This will offer an occasion to engage with recent books by post-Deleuzians or works in dialogue with Deleuze’s legacy. At the beginning of the semester I will ask you to choose one book from the list, which you will then read and annotate. You will be asked to give a presentation on the book and assign one chapter to the other students in class. Examples of the books may include Andrew Culp, *Dark Deleuze*; Réda Bensmaïa, *Gilles Deleuze, Postcolonial Theory, and the Philosophy of Limit*; Laura Cull, ed. *Deleuze and Performance*; Sjoerd van van Tuinen and Stephen Zepke, ed. *Art History after Deleuze and Guattari*; Mark Halsey, *Deleuze and Environmental Damage*; Hannah Stark, *Feminist Theory After Deleuze*; David Savat and Tael Harper, *Media After Deleuze*; Hannah Stark and Jonathan Roffe, ed. *Deleuze and the Non/Human*; David Martin-Jones and William Brown, ed. *Deleuze and Film*, Ridvan Askin, *Narrative and Becoming*, etc.

The final short section of the seminar will focus on videographic criticism, providing a creative approach on how to engage with theory, including Deleuzian theory, in the digital age. As part of our class, there will be a special lecture and workshop offered by Professor Tracy Cox-Stanton (Savannah College of Art and Design), a scholar and practitioner of videographic criticism as a new form of audiovisual writing. In the culmination of our investigation, I will ask you to focus on your field of study in the seminar paper, weaving strands of Deleuzian philosophy into your own explorations. To put it simply, our seminar will pose the question: “What can Deleuze do for you?” and ask you to devise your own ways of becoming-Deleuze.

“To think is to experiment,” Gilles Deleuze and Félix Guattari declared. This seminar will engage innovative formats in accord with Deleuzian precepts of collective assemblage, principles of becoming, multiplicity, and philosopher’s work in the creation of new concepts. Be prepared to engage your creativity and curiosity, resisting and bending accepted models of thought, hierarchical systems, habitual modes of being, and conventional forms and practices, including that of a traditional graduate seminar. This performative way of experimentation is deeply commensurate with the Deleuzian force of invention, which defies the affirmation of existing identities or stable discourses. This course is intended for graduate students in any department at any level interested in Deleuze and his contribution to contemporary theoretical debates, as well as in the application of his system of thought to their own field of study.

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ENG 609 – THEORY OF AMERICAN LITERATURE**PROF. KENNETH DAUBER**

Thursdays 12:30-3:10, Clemens 1032

Registration Numbers: (A) 21922 (B) 21934

This course is designed to give you a roadmap of the variety of ways of talking about classic American literature as they have been laid out since the field came into existence as a field and through to the current moment. We will read major texts of the ante-bellum period in tandem with a variety of secondary books by influential critics. The idea is to take a secondary text that constructs its canon and a primary text central to that construction and read them for attunements and gaps, for what gets established and disestablished, what gets opened up and what closed off.

We will read works of cultural criticism, ordinary language criticism, deconstruction, feminism, historicism—some oldies (like D.H. Lawrence’s *Studies in Classic American Literature* or Leslie Fiedler’s *Love and Death in the American Novel*), some relative newies (Donald Pease on cultural critique), some in between (Russ Castronovo reading against the liberal American subject, Stanley Cavell reading Thoreau and Emerson, Jane Tompkins reading sentimental literature, Skip Gates on African-American Literature), some as yet to be determined. The list will be chosen on the basis of what seems current, what seems enduring, and what I haven’t read yet but meant to because it seems promising.

Primary texts will include Benjamin Franklin’s *Autobiography* (you will be surprised), *Uncle Tom’s Cabin* along with some slave narratives (Douglass and Jacobs), some Hawthorne (*The House of the Seven Gables*, because nobody really likes it, and why nobody does is especially revealing), Melville (especially *Pierre*, which people generally like for the wrong reasons), a few of Emerson’s best, and a couple of earlier American novels (like Charles Brockden Brown’s *Wieland* and Cooper’s *The Prairie*).

By the end of the course, if you are faithful, you will have an extraordinary sense of how the founding period in American literature lays itself out, what the debates about it are, what works and what doesn’t and to what extent. I tend to have opinions about such matters. The course is designed to enable you to form your own (hopefully different) opinions, as well, which you will be able to try out in presentations and class discussion.

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ENG 610 – HISTORIES OF THE FUTURE**PROF. CARLA MAZZIO**

Tuesdays 3:30-6:10, Clemens 436

Registration Numbers: (A) 23542 (B) 23543

What concepts of the future might have been available to Shakespeare and his contemporaries? And how might our examination of ideas about futurity impact our own history and criticism of the period? This graduate seminar will examine the various modes of imagining time and futurity embedded in (and around) Shakespeare’s poetry as well as his histories, tragedies and romances as they moved from forms and practices of prophecy and providence to contemplation of the inevitability of either progress or apocalypse. Focusing on how the future was constructed and projected, who and what it included and excluded, and how theories of futurity produced competing temporalities related but not limited to the sacred, the coeval and the linear, will illuminate the many modes of historical and planetary consciousness available to early modern denizens that continue to influence our own.

Futurity can come in all shapes, sizes and senses of duration. With recent attention to queer temporalities, untimely matters, polychromic cultures and other twists and turns of historical and historiographic time, we need not imagine histories of futurity to have worked in a single or straightforward direction. Nor need we imagine futurity in terms of clock, calendric, generational, or liturgical time, although this course welcomes innovative approaches to each of these things. This course aims to encourage new approaches to Shakespeare that are as speculative, conjectural, and imaginative even or especially as they work toward new ways of historicizing the future in the “age” of Shakespeare—or in relationship to theatrical or critical approaches to Shakespeare.

We will begin by considering literature’s potential purchase on the not-yet-known, with an initial focus on selected Sonnets in light of early modern and recent theories about poetics, possibilities, potentiality, and reproductive futurity. We will then move on to consider various plays in light of questions of affect and futurity, occult and scientific imaginations, catastrophe and eschatology, ecological speculation, grammatical units and philosophical questions, physics and the afterlife, culture of *memento mori* (the memory of one’s own death) and other poetic, dramatic and cultural forms of “looking ahead” or, in more general terms, representing imminence. Our plays are likely to include *Hamlet*, *Othello*, *Macbeth*, *Antony and Cleopatra*, *King Lear*, *Timon of Athens*, *The Winter’s Tale*, *The Tempest* and *Henry VIII*. Our syllabus will likely shift after our first meeting in order to accommodate special interests of seminar members, but requirements include weekly writing, regular class participation, and a final research paper and presentation. We will work with a “teaching” text that has digital/multimedia components that I hope to discuss as we consider the future of Shakespeare in another sense: *The Norton Shakespeare, 3rd Edition* specifically, ed. Stephen Greenblatt. This text will be available at the bookstore on North Campus—if you purchase it used online or elsewhere, do make sure it comes with a code for digital access. All other materials will be provided by me (as class handouts, course packs, emailed documents, or links posted on our course website).

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ENG 653 – NATURE AND WORK**PROF. ELIZABETH MAZZOLINI**Tuesdays 12:30-3:10 Registration Numbers: (A) 23544 (B) 23545
Clemens 1032

The concepts of “nature” and “work” would seem to be anathema to each other, if they were ever even considered together. “work” is often understood as an entirely cultural phenomenon, perhaps even a Western industrial phenomenon, not even applicable to all humans. “Nature” typically points to entities (trees, whales, rocks, bacteria) that do not work per se, but that are exploited in the course of human work. Looked at from a certain perspective, we got into the climactic trouble we are currently in precisely because of work, a term that commonly connotes human ingenuity applied to passive nature. Meanwhile, amidst this climatic trouble, it is the work that is meant to provide security also introduces precarity. To complicate matters even further, those who are in the position to communicate most urgently and movingly about environmental matters must often do so via work that is environmentally costly (such as consumerism). Within English and other humanities departments, our work, broadly, is to students) and comment on the arguments of others (student papers, visiting scholars’ presentations, seminar readings). This class uses the cycles of argumentative production and production and consumption of arguments about climate change in the wider world, noting how each draw on ideologies, take the shape of narratives, and deploy rhetoric (all objects of study in English). In turn, we will gain insight into the ideologies, narratives and rhetoric that circulate within English departments, and consider their implications for environmentalist sentiment and action.

A constellation of readings will help us make sense of how these issues can be understood within work in English as well as about work in English. Feminist theories of materialism help join terms that have historically been mutually exclusive. Ecocriticism articulates the ways that even our most valuable analytic tools are shaped by ideologies predicated on, for example, oil culture. Recent Marxist and post-Marxist criticism reframes the idea of work in general and in English departments in particular, and questions its seeming inherent value and bases in accumulation and virtue. Literature, essays, memoirs and newspaper stories offer narratives that, once assigned the status of an archive, allow for a coherence that looks forward as much as it organizes the past. So, through an exploration of primary and secondary sources, we will look carefully at what it means to do work in English studies and how that work relates materially, ideologically and analytically to the exploitation of finite resources. We will look at the narrative-creating work of the poor and working class in seeking environmental justice, as well as more bourgeois and petit bourgeois forms of work, in an attempt to see how reframed ideas of work and nature might be mutually engaged to arrive at, if not a solution to the above conundrums, at least a détente in which productive narratives and analyses can be produced for the benefit of multiple audiences and publics.

Student projects will include an archive plan, a paper proposal, and, for those taking the course intensively, a seminar paper.

Readings will all be contemporary, but from a broad range of genres, including literature (novels) and memoirs, as well as academic essays and books on topics historical, literary and theoretical. Authors are likely to include Don DeLillo, Indra Sinha, Richard Powers, Stephanie Lemenager, Evan Watkins, Rob Nixon, Stacy Alaima, Amitav Ghosh, Kathi Weeks, and others.

ENG 653 – ANXIETY: AT THE CROSSROADS**PROF. STEVEN MILLER**

Fridays 12:30-3:10, Clemens 1032

Registration Numbers: (A) 23546 (B) 23547

This seminar offers students the opportunity to address the experience of anxiety at crossroads of psychoanalytic theory and practice, philosophy, theology, politics, visual and performing arts. The question of anxiety—or rather, the questions raised by the experience of anxiety—are central to philosophical enterprises that seek to dislodge thinking from consciousness and scientific objectivity. Philosophers such as Kierkegaard, Heidegger, and Derrida turn to anxiety as an affect that is always more than an affect (but something more like mood, attunement, tonality, *Stimmung*) because it does not merely invade the body but constitutes a spatiotemporal relation to the world. For much the same reason, anxiety plays a pivotal role in psychoanalytic theory and practice of Freud, Klein, and Lacan. Even if these authors share the basic assumption that anxiety is a mode of openness, however, they radically diverge when it comes to determining what it opens toward—or even whether it opens toward something that can be characterized as a *what* (as opposed to a *who* or merely an *it* or a *that*). Birth, death, castration, the mother, the object, the other. The primary text for the seminar will be Lacan’s *Seminar X: Anxiety*. Before delving into Lacan, however, we will all-too-briefly acquaint ourselves with the central writings of Kierkegaard, Freud, and Klein on anxiety; and, along the way, we will do a host of readings in the margins of Lacan’s seminar that make it possible to expand the scope of our central concerns into contemporary psychopathology, aesthetics, and politics. Issues that we will consider at some length will include the role of anxiety in the psychoanalytic clinic, anxiety and sexual difference, the relationship between anxiety and other basic affects such as depression and shame, anxiety and sublimation, anxiety and historicity, different techniques of the body as socially viable responses to anxiety.

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ENG 706 – PUBLICATION WORKSHOP

PROF. RUTH MACK

Tuesdays 12:30-3:10, Clemens 538

Registration Number: 24011

or

ENG 706 – PUBLICATION WORKSHOP

PROF. JOSEPH VALENTE

Thursdays 3:30-6:10, Clemens 1032

Registration Number: 24012

In this workshop, students will rework a paper (typically a seminar paper) for Publication. The workshop will help students to identify an appropriate journal for her or his work. It will then assist in the tailoring of the project for the format and focus of that publication. It will also offer guidance in the key characteristics of a successful submission. The workshop will feature several group meetings at the beginning of the semester and then regular consultations with the instructor for the remainder of the semester.

Note: This workshop is open to 3rd year students only.

SPRING 2019

ENG 537 – 19TH CENTURY AMERICAN LITERATURE: The American 1890's
PROF. CARRIE BRAMEN

ENG 545 – IRISH MODERNISM AND THE SOCIOLOGICAL IMAGINATION
PROF. DAMIEN KEANE

ENG 548 – SPRING CREATIVE WRITING FICTION COLLOQUIUM
PROF. CHRISTINA MILLETTI

ENG 550 – SPRING CREATIVE WRITING POETRY COLLOQUIUM
PROF. JUDITH GOLDMAN

ENG 577 – LITERATURE AFTER FEMINISM, FEMINISM AFTER LITERATURE
PROF. CARIEN MARDOROSSIAN

ENG 584 – POETICS
PROF. MYUNG MI KIM

ENG 602 – DIGITAL RHETORIC AND COMMUNICATION
PROF. ALEX REID

ENG 613 – WAS ENLIGHTENMENT A THING?
PROF. DAVID ALFF

ENG 645 – COSMOPOLITANISM AND THE GLOBAL NOVEL
PROF. JOSEPH CONTE

ENG 649 – AFRICAN-AMERICAN LITERATURE BEFORE 1900
PROF. JAMES HOLSTUN

ENG 651 – LITERARY THEORY 1
PROF. RACHEL ABLOW
