DEPARTMENT OF ENGLISH

GRADUATE COURSE

DESCRIPTIONS

~ FALL 2022 ~

**ENG 501 – INTRODUCTION TO SCHOLARLY METHODS**

**PROF. DAMIEN KEANE**

Tuesdays, 9:30-12:10

Registration Numbers: (A) 12771 (B) 15398

**ENG 502 – INTRODUCTION TO CRITICAL THEORY**

**PROF. JASON MAXWELL**

Mondays, 9:00-11:40

Registration Number: 14464

**ENG 509 – MEDIEVAL LITERATURE – CHAUCER**

**PROF. RANDY SCHIFF**

Mondays, 12:30-3:10

Registration Numbers: (A) 23265 (B) 23266

**ENG 529 – 19TH CENTURY BRITISH LITERATURE**

**PROF. RACHEL ABLOW**

Wednesdays, 12:30-3:10

Registration Numbers: (A) 23267 (B) 23268

**ENG 583 – POETICS**

**PROF. MYUNG MI KIM**

Tuesdays, 3:30-6:10

Registration Numbers: (A) 21559 (B) 21520

**ENG 588 - CL1 TEACHING PRACTICUM**

**PROF. JAMIE BARBER**

Thursdays, 12:30-2:10

Registration Number: 23264

**ENG 653 – CRITICAL THEORY**

**PROF. STEVEN MILLER**

Wednesdays, 3:30-6:10

Registration Numbers: (A) 21525 (B) 21526

**ENG 706 – PUBLICATION WORKSHOP**

**PROF. DAVID ALFF**

Mondays, 3:30-6:10

Registration Number: 18414

**ENG 501 – INTRODUCTION TO SCHOLARLY METHODS**

**PROF. DAMIEN KEANE**

Tuesdays, 9:30-12:10

Registration Numbers: (A) 12771 (B) 15398

This course is a requirement for new students to the Master’s program in English. The aim of the course is to assist students in making the transition to the kinds of practical work, methodological reflection, and critical thinking central to graduate study. To this end, the course will introduce students to some of the institutional relationships and social dynamics that have helped determine the present state of literary and cultural studies, with particular emphasis on the development of the discipline of English in the modern era. The syllabus will draw on both foundational works and more recent critical writing, as a way to sketch the history of antagonisms and continuities, over-loud controversies and unspoken alliances, that leads to our present moment.

The course will offer some pointers on methods of researching and ,presenting a piece of academic writing; some instruction in techniques related to using libraries, special collections, archives, and electronic repositories, for the purpose of discovering and accessing information; and some technical knowledge about the production, circulation, and storage of texts that bears strongly on how one might establish evidence, assess claims, and understand motivation in the transmission of information.

This course is divided into A and B sections, which have different formats: the A section is a seminar, whereas the B section is a three-credit-hour placeholder designed to provide full-time status to first-semester Master’s students. New students in the M.A. program must enroll in the A section, and full-time students can also enroll in the B section. It is not mandatory, however, to enroll in the B section, as some students prefer to take an extensive seminar with those three credit-hours. If you have questions about enrollment options, please contact the Director of the Master’s Program.

**Please note that neither the A nor the B section of this course counts toward the four intensive seminars required for the Master’s degree.**

**ENG 502 – INTRODUCTION TO CRITICAL THEORY**

**PROF. JASON MAXWELL**

Mondays, 9:00-11:40

Registration Number: 14464

English 502 is a survey class designed to introduce you to twentieth-century literary (and film) criticism and cultural theory. Proceeding chronologically, we will discuss several of the major schools of thought including Russian formalism, historical materialism, structuralism, psychoanalysis, feminism, gender and race theory, deconstruction, media theory, new historicism, and cultural studies. We will focus on foundational concepts, interpretive methodologies, and poetic analyses. Throughout the course we will utilize an array of primary materials—literary texts, motion pictures, and popular music—to illustrate and illuminate the theoretical approaches in question. By the end of the class, you should be ready to utilize these theoretical approaches selectively as you undertake advanced graduate level study.

**ENG 509 – MEDIEVAL LITERATURE – CHAUCER**

***The Canterbury Tales*—Ordering, Disordering, and Editing**

**PROF. RANDY SCHIFF**

Mondays, 12:30-3:10

Registration Numbers: (A) 23265 (B) 23266

It is not without reason that Geoffrey Chaucer is sometimes called the Father of English Poetry. Our course will focus on the work that is most responsible for Chaucer’s preeminent position within Middle English literature—*The Canterbury Tales*. In exploring the *Canterbury Tales*, our seminar will not only engage with this multi-voiced, sprawling work as a sparkling masterpiece that has attracted the attention of key critics of various theoretical inclinations, but also as a profoundly fragmentary text whose editing is of acute interest to textual and literary critics alike. Our course will include close engagement with the *Canterbury Tales*, with readings paired with essays by medievalist critics and relevant theorists, in a secondary survey meant to give a sense of the depth and range of Chaucerian criticism. Our course will simultaneously explore questions of editing, reading both textual studies of Chaucer and key works on manuscripts, print culture, editing, and reception. Even as we engage with the range of social, cultural, and political issues affecting the *Canterbury Tales*, we will also use textual criticism to ask questions about how, why, and even whether we should edit the *Canterbury Tales* as a single, linearly proceeding work. All students will use David Lawton’s *Canterbury Tales* as a base edition; all other readings will be from electronic databases. All seminar participants will be required to provide one oral presentation; students taking the course intensively will be required to write a seminar paper of 17-25 pages.

**ENG 529 – THE BRITISH EMPIRE and NINETEENTH- CENTURY LITERATURE**

**PROF. RACHEL ABLOW**

Wednesdays, 12:30-3:10

Registration Numbers: (A) 23267 (B) 23268

In his 2020 essay, “Hating Victorian Studies Properly,” Nasser Mufti points to the historically significant yet institutionally marginalized work of West Indian historian, journalist, and activist C.L.R. James to claim that James’s “love” for Victorian culture was both “a product of being formed by it” and precisely what “allows him to articulate [the “hatred” of that culture] in the form of West Indian independence.” Hatred thus emerges from love, in Mufti’s account, for those whose color, location, or political agenda exclude them from the hope of reciprocity. As literary critics, he implies, Mufti concludes we would do well to follow James’s example by “hating properly,” and so registering both our attachment to nineteenth century British literature and the ways in which that literature was always already implicated in, engaged with, and shaped by a global imperial project.

This course takes up these notions of hatred and love in relation to precisely the literature to which James was so (ambivalently) attached: the Victorian novel. Questions we will ask include: Is literary criticism that addresses political issues necessarily political? How do our politics shape our reading, and how does our reading inform or shape our politics? Does it matter if we love—or hate—what we read? Are love and hatred necessarily political emotions? And then more specifically: How can we understand the relationship between literature and empire (Said, Spivak, Jamerson, Burton)? How can we think about canonicity and the ways in which “British literature” was produced as an instrument of empire (Viswanathan, Joshi, Gikandi)? We will read some of the texts that have proven the densest sites for postcolonial critique (*Mansfield Park, Jane Eyre*) as well as the critiques that have been brought to bear on them. The course will conclude with a consideration of James’s great history of the Haitian revolution, *The Black Jacobins* (1938), in dialogue with political theorist, travel writer, and abolitionist Harriet Martineau’s novel on the same topic, *The Hour and the Man* (1841).

Requirements for the course include active participation in the seminar, a short (4-5 p.) in-class presentation and an 18-25-page seminar paper.

**ENG 583 – POETICS**

**PROF. MYUNG MI KIM**

Tuesdays, 3:30-6:10

Registration Numbers: (A) 21559 (B) 21520

**DESCRPTION NOT YET AVAILABLE.**

**ENG 588 – CL1 TEACHING PRACTICUM**

**PROF. JAMIE BARBER**

Thursdays, 12:30-2:10

Registration Number: 23264

English 588 is a teaching practicum designed as a follow up to English 599 and is a requirement for all graduate instructors teaching English 105 Writing and Rhetoric for the first time.  In this course we will discuss teaching strategies such as: running class discussion, designing direct instruction, ​introducing new concepts, pacing course content, and grading.  New instructors will also learn strategies to introduce and to support student writing in genres such as rhetorical analysis, personal narrative, persuasive research writing, and multi-modal documents. We will also discuss the use of supportive course tools such as Learning Management Systems, Eli Review, Panapto, Zoom, discussion boards, and Google docs.  At its heart, this course will work to support new instructors as they embark on their first semester of teaching at the University at Buffalo, utilizing course activities and discussion to help graduate instructors build skills and confidence in the writing classroom.

**ENG 653 – DERRIDA AND THE PHALLUS**

**PROF. STEVEN MILLER**

Wednesdays, 3:30-6:10

Registration Numbers: (A) 21525 (B) 21526

Among the many terms that Jacques Derrida coined in his many writings, perhaps the most widely circulated-to the point that it now has a life of its own-is "phallogocentrism." Much 20th and 21st century feminist and queer theorists, for example, adopt this term for their own purposes, often without explicitly nami11g Derrida or exploring how it emerges and circulates in his own texts. From his earliest texts to several of his final texts, Derrida is concerned with the structural function of "the phallus'' in philosophical knowledge, literary formalization, and political dramaturgy. In this course, we will examine a selection among these texts, privileging those that revolve around readings of literature. We will begin with several chapters from Writing and Difference (on the work of Antonin Artaud and on Freud), move on to a consideration of Glas (written in facing columns, one dedicated to the writings of Jean Genet), and finally (time permitting) to the sessions of the seminar The Beast and the Sovereign in which Derrida offers a detailed reading of texts of Paul Valery (Monsieur Teste) and Paul Celan (The Meridian). We will take the opportunity to explore the various authors whose work Derrida engages in these texts; and, of course, we will revisit many of the pivotal texts from the history of psychoanalysis (Freud, Ferenczi, Jones, Klein, Lacan) on the role of the phallus in human sexuality and gender identification. The guiding hypothesis of the course, however, is that Derrida's writings address a question that is raised but rarely (if ever) developed in psychoanalytic writings (or subsequent critical analyses of them): why the phallus? Whence does the phallus derive its distinct privilege within Western thought, culture, and gender politics? Often, including in psychoanalytic theories, the privilege of the phallus ascribed to its association with patriarchal kinship structures and symbolic economies. The "deconstruction of phallogocentrism," however, presumes that the primacy (or "centrality") of the phallus is older than sexual difference-whether it pertains to the order of language, building, or technicity.

**ENG 706 – PUBLICATION WORKSHOP**

**PROF. DAVID ALFF**

Mondays, 3:30-6:10

Registration Number: 18414

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 seminar.

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