

**DEPARTMENT OF ENGLISH  
GRADUATE COURSE  
DESCRIPTIONS  
FALL 2017**

For more information about our Department of English  
visit our Website at  
<http://english.buffalo.edu>

**ENG 501 – INTRODUCTION TO SCHOLARLY METHODS.....**

**PROF. WILLIAM SOLOMON**

Friday 12:30 – 3:10, Clemens 1032

Registration Number: (A) 16829 (B) 19025

**ENG 502 – INTRODUCTION TO CRITICAL THEORY.....**

**PROF. DIMITRI ANASTASOPOULOS**

Tuesday 9:30-12:10, Clemens 436

Registration Number: 17725

**ENG 523 – THE PUBLIQUE EIGHTEENTH CENTURY.....**

**PROF. DAVID ALFF**

Wednesday 3:30-6:10, Clemens 436

Registration Numbers: (A) 21650 (B) 21651

**ENG 545 – MODERN LITERATURE.....**

**PROF. JOSEPH VALENTE**

Tuesday 3:30-6:10, Clemens 538

Registration Numbers: (A) 21654 (B) 21655

**ENG 547 – FICTION WORKSHOP AND COLLOQUIUM.....**

**PROF. CHRISTINA MILLETTI**

Wednesday 12:30-3:10, Clemens 1032

Registration Number: 19920

**ENG 549 – POETRY WORKSHOP AND COLLOQUIUM.....**

**PROF. STEPHEN McCAFFERY**

Wednesday 12:30-3:10, Clemens 436

Registration Number: 19920

**ENG 583 – POST-WAR INNOVATIVE WOMEN POETS.....**

**PROF. MYUNG MI KIM**

Wednesday 3:30-6:10, Clemens 538

Registration Numbers: (A) 20951 (B) 20952

**ENG 585 – ADVANCED WRITING PEDAGOGY.....**

**PROF. ALEX REID**

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Registration Numbers: (A) 24113 (B) 24118

**ENG 586 – FILM THEORY.....**

**PROF. TANYA SHILINA-CONTE**

Thursday 4:00-6:40, CFA 112

Registration Number: 23479

**ENG 599 – PRACTICUM IN TEACHING.....**

**PROF. ELIZABETH MAZZOLINI**

Tuesday 3:30-6:10, Clemens 436

Registration Number: 21297

**ENG 606 – STUDIES IN MEDIEVAL LITERATURE: Dream Visions.....**

**PROF. RANDY SCHIFF**

Monday 12:30-3:10, Clemens 436

Registration Numbers: (A) 23480 (B) 23481

**ENG 609 – STUDIES IN 19<sup>TH</sup> CENTURY AMERICAN LITERATURE.....**

**PROF. KENNETH DAUBER**

Wednesday 12:30-3:10, Clemens 538

Registration Numbers: (A) 23482 (B) 23483

**ENG 648 – PSYCHOANALYSIS AND THE BODY.....**

**PROF. STEVEN MILLER**

Thursday 12:30-3:10, Clemens 1032

Registration Numbers: (A) 21656 (B) 21657

**ENG 690 – BLACK PERFORMANCE & THEORY.....**

**PROF. HERSHINI YOUNG**

Monday 12:30-3:10, Clemens 538

Registration Numbers: (A) 23488 (B) 23489

**ENG 705 – GLOBAL PROLETARIAN NOVEL.....**

**PROF. JAMES HOLSTUN**

Thursday 12:30-3:10, Clemens 538

Registration Numbers: (A) 21660 (B) 21662

**ENG 706 – GRADUATE PUBLICATION SEMINAR.....**

**PROF. CARINE MARDOROSSIAN**

Tuesday 3:30-6:10, Clemens 1032

Registration Number: 21774

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## ENG 501 – INTRODUCTION TO SCHOLARLY METHODS

PROF. WILLIAM SOLOMON

Monday 9:30-12:10, Clemens 1032

Registration Numbers: (A) 16829 (B) 19025

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.)**

## **ENG 502 – INTRODUCTION TO CRITICAL THEORY**

**PROF. DIMITRI ANASTASOPOULOS**

Tuesday 9:30-12:10, Clemens 436

Registration Number: 17725

English 502 is an introduction to critical and cultural theory. We'll address questions posed by reading literature and other cultural artifacts, as we survey the major schools of literary criticism and theory, including formalism, psychoanalysis, gender and race theory, genre theory, new historicism and cultural studies, post-colonial criticism, deconstruction, among others. We'll begin with some basic questions: How do texts and other cultural artifacts produce meaning? What do they mean? How do authors and readers work to produce this meaning? How are social roles and identities important in reading? How do texts intersect with and transform culture? As an introduction to theory, the course is necessarily selective and in no way comprehensive; it is intended to lay a foundation for literary study at the graduate level.

## **ENG 523 – THE PUBLIQUE EIGHTEENTH CENTURY**

**PROF. DAVID ALFF**

Wednesday 3:30-6:10, Clemens 436

Registration Numbers: (A)21650 (B) 21651

What made something “public” -- open to view, in print, or about everyone -- during the eighteenth century? This is the central question of our seminar's investigation of British society between the restoration of Charles II and the American Revolution. Together we will explore different ideas of publicity in the context of period writings and performances by Hobbes, Locke, Behn, Astell, Addison, Steele, Pope, Defoe, Swift, and Savage. Alongside this primary literature we will read works of modern social theory that elaborate and revise the public concept, including classic studies by Jürgen Habermas, Hannah Arendt, Nancy Fraser, Michael Warner, and two critical anthologies produced by McGill University's “Making Publics” digital humanities project. These pairings should spark many questions for seminar discussion: what is the relation between eighteenth-century usages of the words “public/publique/publick” and the bourgeois public sphere that Habermas attributed to that period? To what extent did authors of the 1700s understand themselves to be participating in public discourse? Who do eighteenth-century publics enfranchise and exclude, and upon what criteria? Methodologically, how do the keywords of cultural criticism facilitate and impede our access to history? Writing assignments will stress close engagement with course texts and fluency in genres of the academic profession.

## **ENG 545 – MODERN LITERATURE**

**PROF. JOSEPH VALENTE**

Tuesday 3:30-6:10, Clemens 538

Registration Numbers: (A) 21654 (B) 21655

This course will explore the male gender anxieties, ambivalences and defensiveness haunting the culture of Irish nationalism after the fall of Charles Stuart Parnell and up to the framing of the Irish Constitution. We will be looking at how the dominant ideals of masculinity during the late Victorian and early modernist periods served the colonial purposes of Great Britain in Ireland; how in specific these ideals were designed to discredit and/or preempt Irish resistance, moral and military, to British rule; how the Irish nationalist movement responded to the ideological vice that these manly norms installed; most importantly, how the literature of Irish Revivalism and Irish

modernism reflected upon the late colonial gender wars and took its distinctive contours from its response to this problematic.

The focus on the imperialist function of masculine ideals will enable us to witness the troubling of modernism's definitionally Eurocentric tenor by a European but still colonial literature in its midst. Finally, because normative masculinity was strongly identified during this period with wholeness (the integration of opposing elements of body and spirit), with power (moral as well as physical) and with ability (reason, expertise, athleticism etc.) we will be devoting a portion of the course to the intersection of subaltern and disabled subjectivity in the Irish modernist canon.

Works will include: *The Well of the Saints* and *The Playboy of the Western World* (Synge); *Purgatory*, *Cathleen Ni Houlihan*, *On Baile Strand* and selected poems (Yeats); *The Silver Tassie* and *The Plough and the Stars* (O'Casey); *The Singer*, *The Master* and selected poems (Pearse); *Patriots* and *The Lost Leader* (Robinson); *The Famine* and *The Informer* (O'Flaherty); *The Deliverer* and *The Rising of the Moon* (Gregory); and *A Portrait of the Artist* and *Ulysses* (Joyce).

#### **ENG 547 – FICTION WORKSHOP AND COLLOQUIUM**

**PROF. CHRISTINA MILLETI**

Wednesday 12:30-3:10, Clemens 1032

Registration Number: 19919

#### **ENG 549 – POETRY WORKSHOP AND COLLOQUIUM**

**PROF. STEPHEN McCAFFERY**

Wednesday 12:30-3:10, Clemens 436

Registration Number: 19920

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 questions 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 – POST-WAR INNOVATIVE WOMEN POETS**

**PROF. MYUNG MI KIM**

Wednesday 3:30-6:10, Clemens 538

Registration Numbers: (A) 20951 (B) 20952

This is a seminar on writing by post-war innovative women poets. (Re)frame: this course considers feminist avant-garde poetry and poetics. It seeks to problematize “feminist” and “avant-garde” in relation to practices of gender (positioning of gender), to ideologies of form, to questions of agency. What are the cultural stakes proposed by thinking the innovative/thinking difference in women’s experimental writing? How does it attend the temporo-spatial mark, the interlocution of language and the violence of history?

We will pay close attention to the “tests”—whether linguistic, visual, aural, formal, or generic that undergird the poetry we’ll be reading, e.g., Barbara Guest, Hannah Weiner, Cecilia Vicuna (her visual/performance pieces), Erica Hunt, and Mei-mei Berssenbrugge. A particular site of engagement for the seminar will be devoted to “life-works” or “project-based long

poems,” for example, Bernadette Mayer’s *Midwinter Day*; Rosmarie Waldrop’s *A Key into the Language of America*; Beverly Dahlen’s *A Readin*; and Bhanu Kapil’s *Schizophrene*.

Further, we will track the multiple modes in which the poets under study have activated the interstices of theoretical and poetic discourses, poesis and scholarship, criticism and poetics. Our readings in this context may include Norma Cole, *To Be At Music: Essays and Talks*; Susan Howe, *The Birth-mark: Unsettling the Wilderness in American Literary History*; Lyn Hejinian, *The Language of Inquiry*; Kathleen Fraser, *Translating the Unspeakable: Poetry and the Innovative Necessity*; Joan Retallack, *the Poethical Wager*; Rachel Blau du Plessis, *The Pink Guitar: Writing as Feminist Practice*, and Erin Moure, *My Beloved wager: Essays from a Writing Practice*. These texts would be read in conjunction with poetry by each poet.

Companion thinkers: Judith Butler, Helene Cixous, Elizabeth Grosz, Luce Irigaray, Julia Kristeva, Ewa Plonowska Ziarek. Students will have an opportunity to design an archival project dealing with literary magazines curated by feminist collectives, e.g., HOW(ever). Students will also have a chance to conduct an interview/essay or it may serve as the fulcrum for the final seminar paper for this course.

## **ENG 585 – ADVANCED WRITING PEDAGOGY**

**PROF. ALEX REID**

Friday 12:30-3:10, Clemens 538

Registration Numbers: (A) 24113 (B) 24118

As we are now seeing at UB, over the last twenty years, many English departments have developed a variety of advanced writing courses. These courses respond to a growing cultural awareness of the critical role that the composition, design, and management of information and media play for communities, workplaces, and the public. In our department, in addition to the more traditional domains of writing about literature, creative writing and journalism, we now have courses in science writing, technical writing, professional writing, and writing in the health sciences, with the likelihood of additional specialized courses to follow.

This course examines the scholarship and pedagogical practices of scholars and teachers in the areas of technical and professional writing. Scholarship in technical and professional writing investigates a broad range of subjects including the ethics of technical communication, accessibility and usability, cross-cultural communication, the cultural study of workplace writing, the role of media technologies in a changing workplace, and so on. Most, if not all, of these subjects come with pedagogical concerns as scholars investigate how to teach professional-technical writing courses and best prepare students for the rhetorical and compositional challenges of the workplace. In this course we will examine the intersections among research in technical-professional communication, scholarship focused on pedagogy in the field, and the more pragmatic articulations of best practices with the purpose of preparing students in the course to teach in an advanced writing curriculum. Readings will include *Digital Literacy for Technical Communication* (ed. by Rachel Spilka), *Solving Problems in Technical*

*Communication* (eds. by Johndan Johnson-Eilola and Stuart Selber), and a range of contemporary scholarly articles.

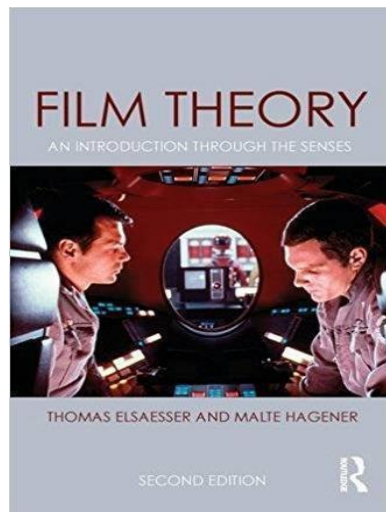
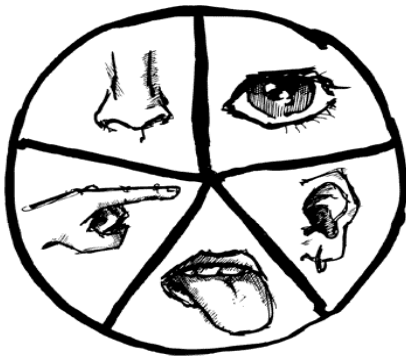
Students in the intensive section of the course will produce a web resource of scholarly materials, teaching documents, and related professional development content for use by both instructors and students in professional-technical CL2 courses. Both intensive and extensive students will produce a syllabus, schedule, and assignments for an advanced writing course of their choosing and give a brief in-class presentation.

## **ENG 586 – FILM THEORY**

**PROF. TANYA SHILINA-CONTE**

Thursday 4:00-6:40, CFA 112

Registration Number: 23479



This course will guide you through the maze of “pre-” and “post-,” “-isms” and “-ships” in film studies. We will examine theories of realism, formalism, semiotics, psychoanalysis, feminism, structuralism, post-structuralism, and cognitive criticism with a particular emphasis on the embodied perception. Assigned readings for the course will include selections from the writings of Bazin, Eisenstein, Baudry, Metz, Balázs, Gunning, Arnheim, Mulvey, Bordwell, Deleuze, Marks, Sobchack, and Shaviro, among others. Following Thomas Elsaesser’s approach to film theory through the senses, and focusing on the role of spectator in cinema, we will study classical and contemporary film paradigms through the interaction between Moving Image and Senses, Body and Mind, emphasizing such metaphors of filmic experience as Window and Frame, Door and Screen, Mirror and Face. Watching such films as *Peeping Tom* by Powell, *Repulsion* by Polanski, *Persona* by Bergman, *Stalker* by Tarkovsky, we will not only interpret the way we “see” and “hear” films but also explore them through our senses of touch, smell, and even taste. As Elsaesser



points out, “film and spectator are like parasite and host, each occupying the other and being in turn occupied.” This unique approach to the confrontation and conflation of mind and body with the screen will open for us new models for knowing and representing the world through film and media.

### **ENG 599 – PRACTICUM IN TEACHING**

**PROF. ELIZABETH MAZZOLINI**

Tuesday 3:30-6:10, Clemens 436

Registration Number: 23479

This course is designed to support and develop Teaching Assistant pedagogy in the composition program at UB. The course will examine foundational and contemporary scholarship and research in rhetoric and composition that addresses first-year composition pedagogy. The course will serve as a form for the discussion of classroom practices and issues as they arise during the semester and situate those discussions within the context of composition theory. We will investigate the historical development of first-year composition, the current debates regarding such courses, and the potential futures of writing instruction.

### **ENG 606 – STUDIES IN MEDIEVAL LITERATURE: Dream Visions**

**PROF. RANDY SCHIFF**

Monday 12:30 – 3:10, Clemens 436

Registration Numbers: (A) 23480 (B) 23481

Our seminar will survey the medieval genre of the dream vision, as well as theoretical works that consider the relationship between dreaming and literary meaning. The primary texts in the course will include translations of Old French and Latin works; we will also read Middle English texts, using accompanying translations for difficult dialects. We will pair all primary dream texts with theoretical readings: we will explore two seminal works, Macrobius’s Commentary on Cicero’s *Dream of Scipio* and Freud’s *Interpretation of Dreams*, and look at philosophers (e.g. Boethius, Alain of Lille, Nietzsche), psychoanalysts (e.g., Fradenburg, Edmondson), historicists (e.g., Kruger, Spearing), and cognitive scientists (e.g., Hobson, Barrett). While our class will focus on the Middle English tradition, we will begin with the Old French courtly tradition that shaped English works (e.g., *The Romance of the Rose*). We will spend significant time poring over Chaucer’s Middle English dream visions (e.g., *The Parliament of the Fowls*, *The Book of the Duchess*, *The House of Fame*, *The Legend of Good Women*), investigating the courtly spiritualization of courtly poetics and the poetics of grief, we will look closely at *Pearl*. To investigate intersections of politics and dream poetics, we will look at the satires *Wynnere and Watoure* and *The Parliament of the Thre Ages*, as well as the opening portion of *Piers Plowman*. 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 Chaucer; students taking the course intensively will be required to write a seminar paper of 17-25 pages.

**ENG 609 – STUDIES IN 19<sup>TH</sup> CENTURY AMERICAN LITERATURE**

**PROF. KENNETH DAUBER**

Wednesday 12:30-3:10, Clemens 538

Registration Numbers: (A) 23482 (B) 23483

**Description not yet available.**

**ENG 648 – PSYCHOANALYSIS AND THE BODY PROF.**

**STEVEN MILLER** Thursday

12:30-3:10, Clemens 1032

Registration Numbers: (A) 21656 (B) 21657

Among the fascinating legacies of 20<sup>th</sup> century thought is the (still ongoing) reevaluation of the human body as something more and other than the fallen antipode of mind. The work of Sigmund Freud and certain other psychoanalysts (especially Melanie Klein) in the first half of the century—which begins in response to the challenge of the hysteric’s symptom and abides within the questions that it opens—provides an early impetus to this reevaluation. During the same years, the school of phenomenology (Husserl, Heidegger, Fink, Sartre, Lévinas, Merleau-Ponty) opened an equally fecund investigation of the relationship between body and world, ethics and metaphysics. This course will provide students with an introduction to both psychoanalytic and phenomenological approaches to the body, with special attention to questions of gender and sexual difference; it will also provide an opportunity to discover the way in which these approaches are taken up, combined, and revised in the latter half of the century (and beyond) in psychoanalysis, deconstruction, queer theory, gender and transgender studies. Readings will likely include texts by Sigmund Freud, Melanie Klein, D.W. Winnicott, Edmund Husserl, Jean-Paul Sartre, Maurice Merleau-Ponty, Jacques Lacan, Jacques Derrida, Sarah Kofman, Hélène Cixous, Luce Irigaray, Guy Hocquenghem, Monique Wittig, Jean-Luc Nancy, Judith Butler, Joan Copjec, Elizabeth Grosz, Catherine Malabou, Samuel Delany, and Paul. B. Preciado. Throughout the semester, we will also include in our discussions attention to relevant works of visual art and film.

**ENG 690 – BLACK PERFORMANCE & THEORY PROF.**

**HERSHINI YOUNG** Monday

12:30-3:10, Clemens 538

Registration Numbers: (A) 23488 (B) 23489

This class will introduce students to black performance theory in order to establish queer black expressive culture as a field of critical inquiry. We will consider how blackness gives us a way to rethink performance theory so that it is grounded in a joyful, dangerous and subversive embodied praxis. Foundational texts will include work by Joseph Roach, Diana Taylor, José Muñoz, E. Patrick Johnson and Omise’ke Tinsley. Once students begin to see the outline of a field, we will read some of the newest work that allows us to trace its possible future trajectories. Possible texts include Christina Sharpe’s *In the Wake*, Alexis Pauline Gumbs’ *Spill*:

*Scenes of Black Feminist Fugitivity, No Tea, No Shade: New Writings in Black Queer Studies*, edited by E. Patrick Johnson, Ariane Cruz's *The Color of Kink*, Nadia Ellis' "The Queer Elsewhere of Black Diaspora" and Uri McMillan's *Embodied Avatars*. Students will be required to interact not just with written texts but also with embodied theory by way of installations, video, dance and film. They will also be required to make performance.

## **ENG 705 – Comp Plit**

**PROF. JAMES HOLSTUN**

Thursday 12:30-3:10, Clemens 538

Registration Numbers: (a) 21660 (B) 21662

That's "Comparative Proletarian Literature," with emphasis on fiction. To start, one definition two corollaries, and one rhetorical-polemical question:

- The proletarian novel is a fictional narrative that, from a particular proletarian perspective, totalizes the capitalist mode of production in movement.
- The capitalist mode of production did not disappear in 1941; neither did proletarians; neither did the proletarian novel.
- Capitalism is global; so are proletarians; so is the proletarian novel.
- Does Comp Plit imply Comp Blit, or is that just "Regular Comp Lit"?

We'll consider works from four areas: the US, sub-Saharan Africa, the Arab world, and East Asia. We'll start in Western New York with Leslie Feinberg's queer communist classic, *Stone Butch Blues* (1993). Then we'll head back to two American fictional proletarian autobiographies. First, Agnes Smedley's *Daughter of Earth* (1929), about her movement from a north Missouri tenant farm to socialist and anti-colonial political work, with some excerpts from her later fictional and non-fictional work on China's anti-fascist Eighth Route Army and its general Chu Teh. Second, Pietro di Donato's *Christ in Concrete* (1939), his astonishing, operatic, and experimental novel about Italian-American bricklayers. We'll also read Arna Bontemps's *Black Thunder* (1936), a "collective novel" about Gabriel's Rebellion (1800), which is also about black communists of the Thirties—we'll read it alongside some bits from Robin D. G. Kelley on the Alabama Communist Party during the Great Depression. Along with these, we'll read from *Radical Representations*, Barbara Foley's genre-focused study of American proletarian fiction.

Turning to Sub-Saharan Africa, we'll read Peter Abraham's *Mine Boy* (1946, South Africa), Frantz Fanon on proletarian culture, and two classic fictional critiques of the national bourgeoisie: Sembène Ousmane's *God's Bits of Wood*, on a Senegalese rail strike (1960), and Ngũgĩ wa Thiong'o's *Petals of Blood* (1977), on resistance to patriarchy and capitalist development in independent Kenya. Turning to the Arab world, we'll read Nawal el Saadawi's *God Dies by the Nile* (Egypt, 1974), on village exploitation and tyrannicide; *Men in the Sun* (1961), Ghassan Kanafani's novella-length epic of the Persian Gulf proletariat, and some of his Umm Suad stories (slum lit), along with his marxist analysis of the 1936-39 War; and Sahar Khalifeh's *Wild Thorns* (1976) on West Bank proletarians living under occupation. Alongside these works, we'll read some excerpts from Sartre on colonialism and the literature of commitment, and from Barbara Harlow on resistance literature.

Turning to East Asia, we'll read some stories by Ding Ling and Lu Xun (China, 1920s and 30s), and Takiji Kobayashi's naturalist-modernist-realist strike novel, *The Crab Cannery Ship* (Japan 1929), along with some other Japanese proletarian fiction and criticism anthologized in *For Dignity, Justice, and Revolution*. Turning to Japan-occupied Korea, we'll read Kang Kyŏng-ae's *From Wonso Pond* (1934) and "The Underground Village" (1936), and some excerpts from *Rat Fire: Korean Stories from the Japanese Empire*. Then, we'll turn to the seventies and eighties, when Park Chung Hee's Yusin Constitution revived the capitalist fascism of the Japanese occupation, and Korean practitioners of "labor literature" revived and transformed the proletarian writings of the thirties. We'll read Cho Se-hui's brilliant modernist *yŏnjak sosŏl* or "linked story" novel, *The Dwarf* (1978), on development, slum wars, and assassination; Ryu Yungju on Cho and the Korean realism-modernism debates; Hwang Sok-Yong's "The Road to Sampo" (1973); Paik Nak-chung on Korean realism, modernism, and class struggle; and maybe also Shin Kyung-sook's *Oettan Bang/The Solitary Room* (1995; translated as *The Girl Who Wrote Loneliness*), on the traumatized lives of Korean factory girls.

We may look back at some critical discussions of *proletkult* from the twenties and thirties (Trotsky, Lukács, Jack Conroy). We will definitely read some recent reflections on global literature, including Sonali Perera on global working-class writing, Franco Moretti on the literary world system, Timothy Brennan on cosmopolitanism, Neal Lazarus on global modernism, the Warwick Research Collective on "irrealism" and the persistence of the realism-modernism debates, the contributors to a special issue of *MLQ* on "peripheral realisms," and attempts to bring Erich Auerbach on *Weltliterature* (world literature) to bear on the contemporary literary and critical world.

Everyone will read, participate, and write weekly semiformal essays (an hour or so) on the assignment. "Intensive" people will also write a 6000-word essay. To prep a little and orient yourself, you might want to read Bill Mullen's superb review essay on global proletarian literature (write me at jamesholstun@hotmail.com). He'll be visiting us in November to talk about American literature and hundredth anniversary of the Bolshevik Revolution. Contact me in August for a somewhat saner condensed reading list, and some links to inexpensive copies. Since Buffalo is the center of the known universe, we'll definitely begin with *Stone Butch Blues*, available in its final edition only as a free PDF—Leslie Feinberg's communist legacy to her readers: <http://www.lesliefeinberg.net/>.

## **ENG 706 – GRADUATE PUBLICATION SEMINAR**

**PROF. CARINE MARDOROSSIAN**

Tuesday 3:30-6:10, Clemens 1032

Registration Number: 21774

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 3<sup>rd</sup> year students only.

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