

DEPARTMENT OF ENGLISH
GRADUATE COURSE
DESCRIPTIONS
~ SPRING 2022 ~

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

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**ENG 524 – 18TH CENTURY ENGLISH LITERATURE
THE PUBLIQUE EIGHTEENTH CENTURY**

PROF. DAVID ALFF

Tuesdays, 6:30 pm – 9:10 pm

Registration Numbers: (A) 23494 (B) 23494

What made something “public”—open to view, in print, about everyone—during the seventeenth and eighteenth centuries? This question will drive our seminar’s investigation of British society between the restoration of Charles II and the reign of George III. Together we will explore different ideas of publicity in the context of writings by Hobbes, Locke, Astell, Addison, Steele, Pope, Defoe, Swift, and Wheatley. 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 whose formation Habermas located in that period? To what extent did authors of the 1600 and 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 access to history? Our goal is to understand how British subjects imagined themselves to belong to social collectivities during the 1600 and 1700s. Seminar discussion and writing assignments will stress close engagement with course texts and fluency in genres of the academic profession.

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ENG 538 – 19TH CENTURY AMERICAN LITERATURE: THE B-SIDE

PROF. CARRIE TIRADO BRAMEN

Tuesdays, 3:30-6:10

Registration Numbers: (A) 23495 (B) 23496

In the age of streaming, the term “B-side” may be unfamiliar, but it refers to the song on a record that did not receive as much publicity or attention as the A-side. The seminar takes this metaphor and applies it to nineteenth-century US literature to focus on neglected works of the period--- those that haven’t received the academic equivalent of ‘air play’ in the form of critical or pedagogical attention. The B-side metaphor refers not only to the lesser-known works of canonical figures, but also to the more obscure writings and writers of the period. Typically, the B-side had a reputation of being a filler and representing sub-par work, but I want to revisit this assumption in order to make a case for the literary value of these B-side texts, some of which include genres beyond the novel. What if, for instance, we were to read a collection of Frederick Douglass’s speeches rather than his *Narrative of the Life*, and include the slave narratives of Henry Bibb and Josiah Henson, contemporaries of Douglass?

This course will couple familiar names with less familiar works, such as Herman Melville’s forgotten novel *Mardi* and Kate Chopin’s *At Fault*. Although not an obscure work, Twain’s *Connecticut Yankee in King Arthur’s Court* is receiving renewed critical attention after New Historicism’s focus on *Pudd’nhead Wilson*. Other works include: Harriet Beecher Stowe’s *Dred: A Tale of the Great Swamp* (and George Eliot’s review of Stowe’s novel), Louisa May Alcott’s thrillers, published under a pseudonym, Elizabeth Stuart Phelps’s spiritualist novels and her anti-vivisection work, Whitman’s *Specimen Days*, Julia Ward Howe’s *The Hermaphrodite* (written nearly twenty years before her more famous work, “Battle Hymn of the Republic”), Anna Julia Cooper’s nonfiction work *A Voice from the South*, Maria Amparo Ruiz de Burton’s novel about California, *Squatter and the Don*, and Christopher Looby’s edited collection *"The Man Who Thought Himself a Woman" and Other Queer Nineteenth-Century Short Stories*, which features obscure stories by well-known writers such as Mary Wilkins Freeman, as well as forgotten writers. The goal of the seminar is to open up new vistas of research by shifting the focus to the forgotten and neglected—capaciously defined to include authors, regions, literary works, and topics.

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ENG 585 – THEORIES OF RACE AND ETHNICITY

PROF. JEEHYUN LIM

Mondays, 12:30-3:10

Registration Numbers: (A) 21946 (B) 21947

This course will move through a series of theoretical lenses for understanding race and ethnicity in the twentieth century. We will consider the following major approaches and schools of thought: ethnicity theory and social scientific theories of marginality; the intersection of race and class; theories of racial formation and subjection; critical race theory; race in postcolonial and transnational contexts. Some theories will have global applicability, but the majority of the readings will focus on the United States. The goal of the course is to acquire an overview of the theoretical discourse of race and ethnicity that evolved in twentieth-century US and to develop a basic critical vocabulary for discussing race and ethnicity in literary and cultural criticism.

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ENG 599 – INTRODUCTION TO WRITING & RHETORIC

PROF. COLLIE FULFORD

Thursdays, 12:30-3:10

Registration Number: 23651

I look forward to orienting you to my field of rhetoric and composition before you teach for UB's Academic and Professional Writing Program. In the course, you will gain familiarity with selected research and theory that informs contemporary approaches to teaching writing. You will also be able to apply the theories to your own experiences as a writer and learner. We will examine writing (and the teaching of it) as a complex, imperfectible, and highly variable social practice that shapes and is shaped by culture. Current scholarship on genre theory, linguistic justice, and relationships between reading and writing will be among the topics introduced. I aim for us to develop a shared disciplinary vocabulary while you begin identifying principles from the field of writing studies that you want to enact during your future teaching.

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ENG 653 – CRITICAL THEORY: GENEALOGIES OF CULTURAL STUDIES**PROF. JASON MAXWELL**

Thursdays, 3:30-6:10

Registration Numbers: (A) 23497 (B) 23498

This course will consider the rise of “Cultural Studies” both narrowly and broadly defined. We’ll start with pivotal figures like Raymond Williams and Stuart Hall, paying particular attention to the latter’s work in the Centre for Contemporary Cultural Studies at the University of Birmingham and some of the collaborative publications produced at the site (volumes like 1978’s *Policing the Crisis: Mugging, the State, and Law and Order* and 1982’s *The Empire Strikes Back: Race and Racism in 70s Britain*).

We’ll look at the work of some of the most famous graduates of the “Birmingham School” (Angela McRobbie, Paul Gilroy, Lawrence Grossberg), examining how these thinkers’ ideas about culture, politics, and economics have changed since the 1980s. The course will also attend to the expansion, modification, and dissemination of “cultural studies” across national and historical contexts. What happened when British Cultural Studies migrated into American universities? What is the field’s relationship to traditional literary studies? What does Cultural Studies have to tell us about the risks and rewards of interdisciplinary scholarship? What value do some of its key texts (for instance, Hall’s analysis of Thatcherism) have for our present moment?

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ENG 715 – POSTCOLONIAL LITERATURE & THEORY
Orientalist Discourse and Postcolonial Theory

PROF. WALTER HAKALA
walterha@buffalo.edu
Tuesdays, 12:30-3:10
Registration Numbers: (A) 23499 (B) 23500



Kashiprasad Ghosh (1809 -1873)

This seminar introduces graduate students in literary studies and allied fields (such as anthropology, art history, history, sociology, and gender studies) to past and present debates central to the study of colonialism. Our focus will be on the English East India Company and British Raj in South Asia, though much of what we discuss will have global implications. This seminar will thus serve as a pedagogy proseminar for those intending to teach world literatures and other global topics. I do not expect seminar participants to have prior training or expertise in South Asia studies.

We will begin with foundational texts by Benedict Anderson, Partha Chatterjee, Ranajit Guha, Edward Said, Gauri Viswanathan, and others who helped shape debates around postcolonial and area studies scholarship, especially in the 1980s and after. We will pair these theoretical readings with primary sources drawn from the 19th century, including famous works by Rudyard Kipling and Thomas Babington Macaulay and lesser-known texts by Henry Derozio, Kashiprasad Ghosh, Behramji Malabari, and others. We will also consider as case studies recent first monographs by scholars like Jennifer Dubrow and Padma Rangarajan to understand emerging trends in the field and the process of transforming one's dissertation into a book. Participants in the seminar will gain familiarity with a variety of theories and approaches to colonialism (including those advanced by Orientalists, Anglicists, nationalists, Marxists, and the Subaltern Studies Collective) and apply them to a wide range of literary and cultural materials.

All seminar participants will be responsible for leading a class discussion and preparing four written responses from among six prompts assigned throughout the semester. Those enrolled intensively will also prepare a 5,000- to 8,000-word final paper.
