

**DEPARTMENT OF ENGLISH
GRADUATE COURSE DESCRIPTIONS
FALL 2024**

ENG 501 – INTRODUCTON TO SCHOLARLY METHODS

PROF. NICOLE MORRIS JOHNSON
Wednesday, 9:30-12:10
Registration Number: (A) 13159 (B) 14585

English 501 is designed to help you succeed in UB's MA program and beyond. We will work together to learn basic research techniques and argumentative principles. This course will also provide you with an overview of English's development as a discipline over the last century. How have critics conceptualized their work and how have these ideas changed over time? What is the status of "literature" in literary studies today? How do people working in English draw upon material in other disciplines? How can you best situate your own research within contemporary scholarly conventions? The course will also help you grasp the conventions of various academic genres, including abstracts, conference papers, and seminar papers.

ENG 583 - POETICS

PROF. JUDITH GOLDMAN
Thursday, 3:30-6:10
Registration Numbers: (A) 19621 (B) 19622

DESCRIPTION NOT YET AVAILABLE.

ENG 588 – FIRST-YEAR PRACTICUM

PROF. JAMIE BARBER
Monday, 12:30-2:10
Registration Number: 20639

ENG 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 606 – STUDIES IN MIDDLE AGES: Chaucer and Adaptation Theory

PROF. RANDY SCHIFF
Friday, 12:30-3:10
Registration Numbers: (A) 22896 (B) 2289

Our seminar will combine a survey of Geoffrey Chaucer's poetry with a survey of adaptation both through texts (that is, adaptations) and theoretical studies of adaptation. Our course will begin with Chaucer's courtly epic, *Troilus and Criseyde*, which we will read side-by-side with the Boccaccio poem Chaucer here adapted into Middle English. We will also read two adaptations of this work: Robert Henryson's brief, misogynistic *Testament of Cresseid* and Shakespeare's radical reframing in *Troilus and Cressida*. Next, we will turn to the *Canterbury Tales*, which will allow us to explore various theories of adaptation, translation, and performance. We will explore two adaptations of the *Tales*: Zadie Smith's *The Wife of Willesden* and Pier Paolo Pasolini's 1972 film, *The Canterbury Tales*, while also discussing many other adaptations of the *Tales* (e.g., Agbabi, Shakespeare and Fletcher). We will pair these poetic studies with theoretical explorations of adaptation from key specialists (e.g., Hutcheon, Leitch, Slethaug) and studies of adaptation, translation, authorship, and tradition by medievalist critics (e.g., Dinshaw, Minnis, Scala). All students taking the seminar will be expected to participate in seminar discussion and do one formal presentation; students taking the seminar intensively will write a 17-25 page seminar

ENG 613 – STUDIES IN 18TH CENTURY NOVEL: Realism

PROF. RUTH MACK
Wednesday, 12:30-3:10
Registration Numbers: (A) 22898 (B) 22899

The eighteenth-century novel has long been associated with “realism,” with a kind of referential writing that tries to get reality onto the page. Eighteenth-century realism usually puts readers in mind of passages like the one Defoe gives us on the contents of Robison Crusoe’s raft, as Cruso salvages items from the shipwreck, telling us in a list that runs over a full modern page that he has procured everything from “five Pieces of dry’d Goat’s flesh” to “two very good Fowling-pieces” and the full contents of the “Carpenter’s chest.”

Crusoe’s need—Defoe’s inclination—to tell us just how many cheeses (and what kind) were pulled from the ship has been understood as “real” in multiple senses. It is at once a matter of philosophical ideas of perception and of new scientific standards for representing the world’s detail. It is also, critics have long argued, connected to the growth of commercial capitalism and a modern, secular world. Moreover, realism sometimes figures as a troubling “matter of fact,” a strategy of representation that is associated with an exercise of reason that is a motor of imperialism and, at its worst, a convention that participates in dehumanization of settler colonialism and slavery. In this view, texts, like colonists, make their own realities.

We begin the course with major theories of the novel, the genre writ large, as well as its eighteenth-century incarnation. Our goal at this stage is to understand the stakes of these debates and why the novel genre in particular has seemed the literary place to go to figure out how society really works and how representation plays a part in that working. What is novel about the novel? What is newly real about its realism? Answering these questions will require us to dig into the history of genre and the political and social context of eighteenth-century Britain.

Our next project will be to see how these theories of genre sit with other kinds of theoretical approaches, especially feminism, queer theory, and race theory. What does a theory of “realism” look like if we move our critical lens, or if we change the sorts of texts that tend to be considered under this term. Whose “realism” is this, and might there be more than one “real”?

Texts are likely to include:

Literature and other writing by Daniel Defoe, Henry Fielding, Eliza Haywood, Olaudah Equiano, Alexander Pope, Frances Burney, Phillis Wheatley, Ann Radcliffe, Ottobah Cugoano, Sarah Scott

Theories of the novel and theories of realism by Frye, Lukacs, Bakhtin, Watt, Mckee, Jameson, Armstrong, Appiah, Sangari, Azim, Aravamudan

ENG 625 – STUDIES IN 19TH CENTURY AMERICAN LITERATURE

PROF. KENNETH DAUBER

Tuesday, 12:30-3:10

Registration Numbers: (A) 21702 (B) 21703

This course is designed to give you a map of the various ways in which the American literary tradition has been conceived via readings in the major modern theorists of American literature and the basic nineteenth-century texts that are particularly important to them. Each week we will read a major critical “take” on the history of American literature and one underlying primary text that is particularly important for the critic in establishing that take. The critical readings will range from the older to the newer, from “classic” readings to contemporary underminings, and the primary texts will encompass the major books of American literature to the Civil War. So, for example, to name important and now well established readings, we might pair D.H. Lawrence’s *Studies in Classic American Literature* with Benjamin Franklin’s *Autobiography*, Leslie Fiedler’s *Love and Death in the American Novel* with Cooper, Jane Tompkins with *Uncle Tom’s Cabin*, Henry Louis Gates with Frederick Douglass and Harriet Jacobs, Stanley Cavell with Thoreau or Emerson, or others of similar, foundational importance. And we will go on from there to include contemporary trends, including various post-modernisms, social justice readings, and some books that I have not read but that have been recommended to me as must-reads, so that we can explore these together. By the end of the course, you should have a map of the terrain of American literary criticism and of the books on which that map is founded.

ENG 706 – PUBLICATION WORKSHOP

PROF. DAVID ALFF

Tuesday, 3:30-6:10

Registration Number: 17075

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.
