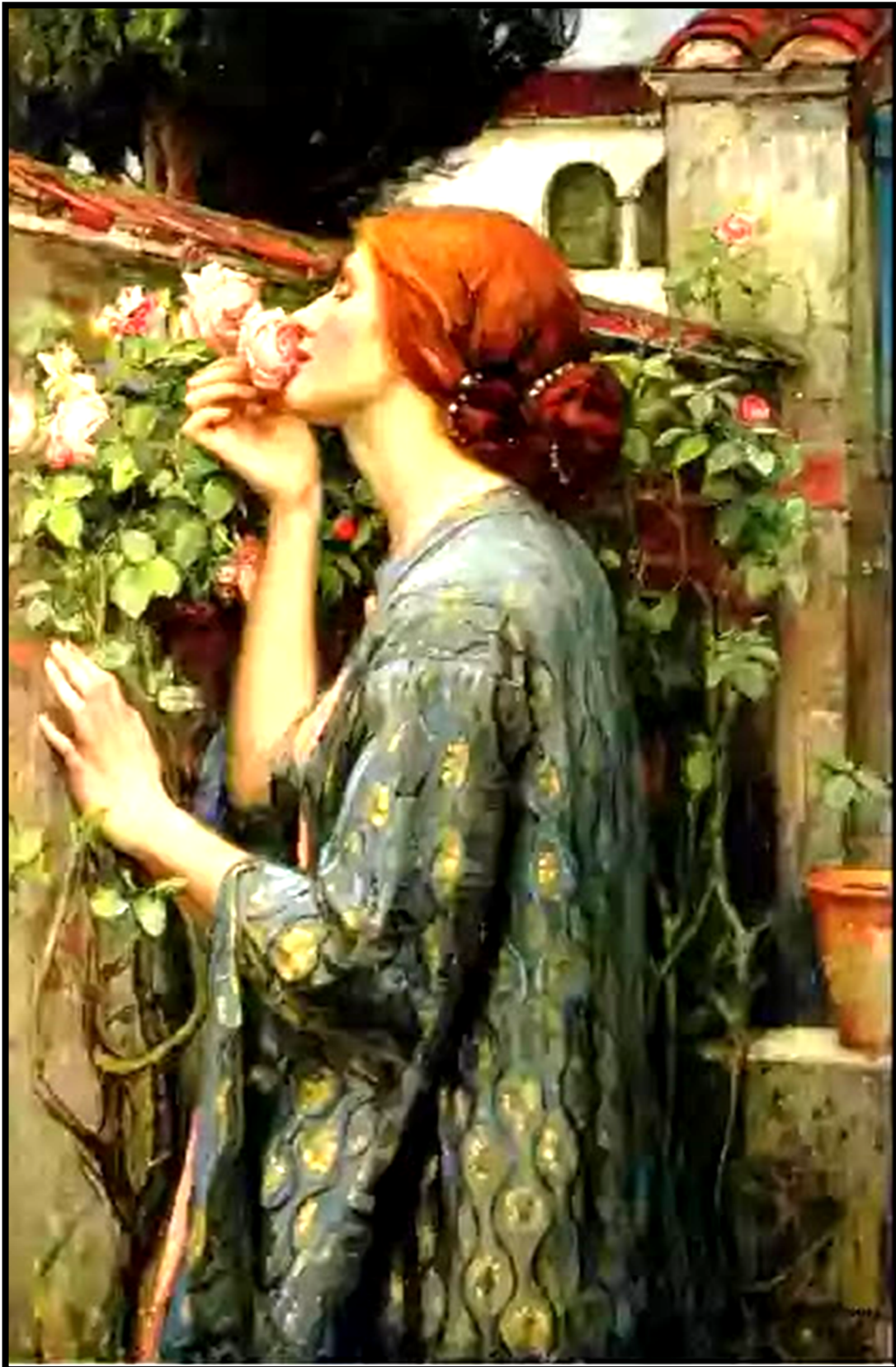


# Whole English Catalog

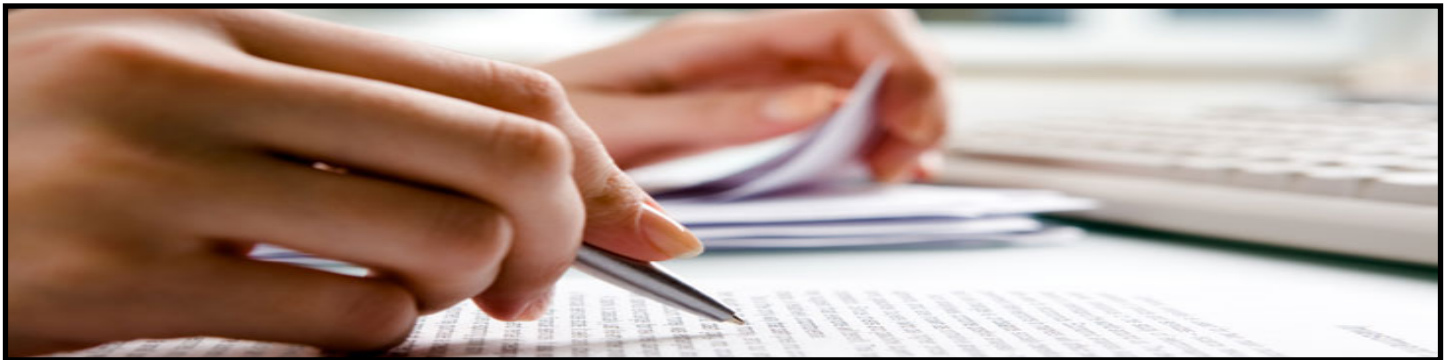


Fall 2023

## English Department News



- ◆ UB English is on Twitter!! Follow us: @UBEnglish
- ◆ Look for us on Facebook at: [University at Buffalo English Department](#)
- ◆ The UB Seminar is the entryway to your UB education. These are “big ideas” courses taught by our most distinguished faculty in small seminar settings. Embracing broad concepts and grand challenges, they encourage critical thinking, ethical reasoning, and reflective discussion from across the disciplines. The seminars are specifically designed to address the needs of incoming freshmen and transfer students and to prepare them for the academic expectations of a world-class research university.
- ◆ For much more information, please visit our website at: [English.buffalo.edu](http://English.buffalo.edu)



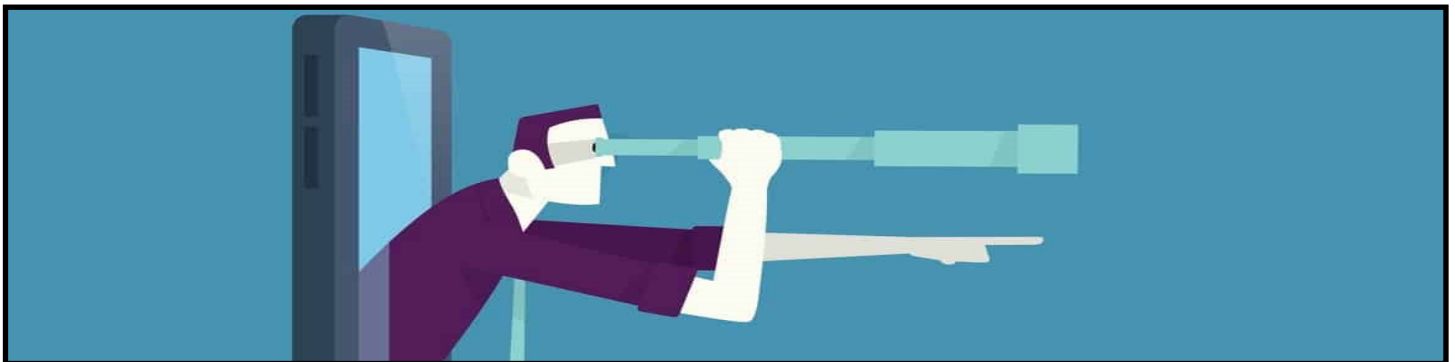
### Did you know...

Employers in many diverse fields - including business, law, government, research, education, publishing, human services, public relations, culture/entertainment, and journalism - LOVE to hire English majors because of their

- ability to read and write effectively and articulately
- excellent verbal communication and listening skills
- capacity to think critically and creatively
- comprehensive knowledge of grammar and vocabulary
- ability to weigh values and present persuasive arguments



PLUS, knowledge about literature allows for intelligent conversation at work, dinner, meetings and functions. Go English Majors!!



### Visit Career Services to look at potential career paths and to help plan your future!

UB Career Services is the place on campus to help you explore how your English major connects to various career paths. Meeting with a career counselor allows you to explore your interests and career options while helping you take the necessary steps to reach your goal. You can also make a same-day appointment for a resume critique, cover letter assistance, or quick question on your job or internship search.

Call 645-2231 or stop by 259 Capen Hall to make an appointment.

# UB Health and Wellness: Mental health counseling

It's normal to be stressed out when you're a college student. Whether you're worried about your grades, your friends or a personal crisis, we're here to help you. Counseling — also known as mental health counseling — is available at no cost to all undergraduate and graduate students currently enrolled at UB.

## ***What to expect...***

When you go to counseling, you can expect to have open and honest discussions with a trained counselor in a safe environment. As you talk about your feelings, behaviors, relationships, life experiences and circumstances, your counselor will work with you to help you identify your strengths, find resources, and begin a process of change and growth. Ultimately, this process is designed to help you make healthy choices and take appropriate actions, so you can have more satisfying relationships and make greater progress toward your life goals.



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*Participation in counseling is private and confidential as permitted by law. In fact, counselors are under ethical and legal obligations **not** to release confidential information.*

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## University at Buffalo Counseling Services

University students typically encounter a great deal of stress (i.e., academic, social, family, work, financial) during the course of their educational experience. While most students cope successfully with the demands of college life, for some the pressures can become overwhelming and unmanageable. Students in difficulty have a number of resources available to them. These include close friends, relatives, clergy, and coaches. In fact, anyone who is seen as caring and trustworthy may be a potential resource in time of trouble. The Counseling Services office is staffed by trained mental-health professionals who can assist students in times of personal crisis.

Counseling Services provides same-day crisis appointments for students in crisis.

**Please visit our website:**

<http://www.student-affairs.buffalo.edu/shs/ccenter/crisis.php>

**Telephone:** *North Campus:* (716) 645-2720 *South Campus:* (716) 829-5800

Hours: Mo, Tu, Fri: 8:30am - 5:00pm  
We, Th: 8:30am - 7:00pm  
Counselors also available on South Campus (2nd floor Michael Hall offices), Monday 8:30am - 7pm, Tuesday-Friday 8:30 am - 5 pm.

After-Hours Care: For after-hours emergencies, an on-call counselor can be reached by calling Campus Police at 645-2222. Additional emergency resources can be found by going to our Crisis Intervention page.



# Department of English - Fall 2023

199	UB Freshman Seminar: Justice		MWF	3:00		Hubbard
199	UB Freshman Seminar: Watching Television		T Th	9:30		Schmid
199	UB Freshman Seminar: Myths of King Arthur (Honors Section)		MWF	1:00		Schiff
199	UB Freshman Seminar: Justice (Honors Section)		MWF	2:00		Weeber
199	UB Freshman Seminar: Border Wars: Film & Literature		MWF	12:00		Williams
213	Fundamentals of Journalism (JCP Pre-requisite) (Formerly ENG 193)		W (eve)	6:30		Galarneau
221	World Literature		MWF	3:00		Sechrist
232	British Writers 2		T Th	12:30		Eilenberg
241	American Writers 1		T Th	11:00		Dauber
251	Short Fiction		MWF	11:00		Sgro
252	Poetry		MWF	4:00		Martin
256	Film		Tuesday	4:00	REMOTE	Shilina-Conte
264	Young Adult Literature		T Th	11:00		Valente
270	Asian American Literature		MWF	11:00		Mehri
271	African American Literature		MWF	10:00		Morris-Johnson
290	Literature & War		MWF	1:00		Hubbard
301	Criticism (Criticism/Theory)		T Th	2:00		Ma
315	Milton (E)		T Th	3:30		Eilenberg
324	Nineteenth-Century British Novel		MWF	9:00		Ablow
333	American Literature to the Civil War		T Th	2:00		Dauber
337	20th Century Literature in the U.S.		MWF	12:00		Weeber
340	Life Writing		MWF	12:00		Morris-Johnson
341	Studies in African American Literature		MWF	1:00		Thaggert
349	Literature of Migration				REMOTE	Conte
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	10:00		McLaughlin
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	11:00		Didier
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	3:00		Messinger
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	9:30		Williams
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	11:00		Siehnel
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	2:00		Naughton
351	Writing About the Environment	CL2 Course	MWF	9:00		Cooney
351	Writing About the Environment	CL2 Course	MWF	11:00		Reber
351	Writing About the Environment	CL2 Course	T Th	11:00		Sharp
351	Writing About the Environment	CL2 Course	T Th	12:30		Sharp
352	Writing for Change	CL2 Course	MWF	12:00		Drury
352	Writing for Change	CL2 Course	T Th	12:30		Burgess
352	Writing for Change	CL2 Course	T Th	2:00		Drury
353	Technical Communication	CL2 Course	MWF	9:00		Life
353	Technical Communication	CL2 Course	MWF	12:00		Life
353	Technical Communication	CL2 Course	T Th	12:30		Chakraborty
354	Writing about Literature	CL2 Course	MWF	12:00		Wenger
355	Writing About Science	CL2 Course	MWF	2:00		Brown
356	Professional Writing	CL2 Course	MWF	9:00		Kolding
356	Professional Writing	CL2 Course	MWF	12:00		Kennison
356	Professional Writing	CL2 Course	MWF	12:00		Ohm
356	Professional Writing	CL2 Course	MWF	1:00		Kennison
356	Professional Writing	CL2 Course	MWF	3:00		Ohm
356	Professional Writing	CL2 Course	T Th	9:30		Hoffman
356	Professional Writing	CL2 Course	T Th	2:00		Hoffman
357	How to Write Like a Journalist	CL2 Course	Th (eve)	6:30		Anzalone
358	Writing in the Health Sciences	CL2 Course	MWF	9:00		Anand
358	Writing in the Health Sciences	CL2 Course	MWF	10:00		Anand



358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	12:00		Yang
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	1:00		Mitts
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	3:00		Mitts
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	8:00		Grujic
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	9:30		Grujic
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	11:00		Capps
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	12:30		Capps
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	3:30		Engel
369	Literary Theory ( <i>Criticism/Theory</i> )		T Th	11:00		Ma
372	Feminist Theory ( <i>Criticism/Theory</i> <b>OR</b> <i>Breadth of Literary Study</i> )		T Th	9:30		Goldbort
373	Popular Culture		T Th	12:30		Schmid
374	Bible as Literature (E)		M (eve)	6:30	<b>REMOTE</b>	Christian
377	Mythology (E)		MWF	9:00		Schiff
378	Contemporary Literature		Wed (eve)	6:30	<b>REMOTE</b>	Conte
379	Film Genres				<b>REMOTE</b>	Shilina-Conte
380	New Media (JCP)		MWF	2:00		Maxwell
381	Film Directors		T (eve)	6:30	<b>REMOTE</b>	Jackson
383	Studies in World Literature (B)		T Th	9:30		Anastasopoulos
<del>383</del>	<del>Studies in World Literature (B)</del>		<del>T Th</del>	<del>12:30</del>		<del>Holstun</del>
<del>386</del>	<del>Postcolonial Literature (B)</del>		<del>T Th</del>	<del>9:30</del>		<del>Holstun</del>
387	Women Writers		MWF	10:00		Ablow
390	Creative Writing Poetry (CW)		T Th	12:30		Marris
391	Creative Writing Fiction (CW)		W (eve)	6:30		Anastasopoulos
394	Writing Workshop: The Spectrum		Th (eve)	6:30		Parrino
397	Digital and Broadcast Journalism (JCP)		M (eve)	6:30		Mc Shea
398	Ethics in Journalism (JCP)		T (eve)	6:30		Andriatch
418	Studies in African American Literature and History (B)		MWF	2:00		Williams
431	Authors: W. B. Yeats		T Th	2:00		Valente
435	Advanced Creative Writing Fiction (CW)		Th (eve)	6:30		Milletti
441	Contemporary Cinema		Th	4:00	<b>REMOTE</b>	Shilina-Conte

### Humanities Courses

HMN 380 Writing Center Theory and Practice	M W	3:00	Reid, R.
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## *Compilation of Required Courses for the English Major*

### EARLY LITERATURE

315	Milton	Eilenberg
374	Bible as Literature	Christian
377	Mythology	Schiff

### CRITICISM/THEORY

301	Criticism	Ma
369	Literary Theory	Ma
372	Feminist Theory*	Goldbort

### BREADTH OF LITERARY STUDY

372	Feminist Theory*	Goldbort
383	Studies in World Lit	Anastasopoulos

*\*372 Feminist Theory satisfies a Criticism/Theory OR Breadth requirement*



## The English Department is excited to share that we offer and participate in the following *combined* programs:

**English BA/MA** - The BA/MA program allows qualified UB undergraduates to begin work on their MA during their senior year, earning both degrees in just 5 years. Undergraduates must have a minimum GPA of 3.0 to be considered for the MA.

*More information:* <http://www.buffalo.edu/cas/english/graduate/master-program.html>

**UB Teach** - The UB Teach English Education Program is an accelerated, combined degree program that allows you to earn an *English BA* and an *English Education EdM* in five years. The program focuses on providing you with content expertise in English while preparing you to teach English at the adolescence level (grades 5 to 12).

*More information:* <http://ed.buffalo.edu/teaching/academics/ub-teach/english.html>

### **3+3 Accelerated BA-J.D (English/Law program)**

The School of Law recognizes that qualified undergraduate students have the capacity and readiness to complete their undergraduate education and their law degree in less time than the seven years of study typically required. We encourage undergraduate students to accelerate their course of study by completing their Bachelor of Arts and Juris Doctor in just six years of full-time study, saving students one year's worth of time and tuition.

*More information:* <http://www.law.buffalo.edu/admissions/3-plus-3.html>

### **English BA/MS School Librarianship**

Earn your Bachelor's + Master's in just 5 years The MS degree in School Librarianship prepares students to secure state certified k-12 teacher librarian credentials for work in a school library setting (i.e., as a "school librarian").

*More information:* [https://catalog.buffalo.edu/academicprograms/englishschlibrnshp\\_comb\\_of\\_ba.html](https://catalog.buffalo.edu/academicprograms/englishschlibrnshp_comb_of_ba.html)

### **English BA/Information and Library Science MS**

Earn your Bachelor's + Master's in just 5 years The English BA/Information and Library Science MS combined degree is a cutting-edge program that offers students the chance to complete both undergraduate and accredited master's degrees in 5 years. The two degrees together will provide the necessary coursework and preparation for new professionals entering the Information and Library Science profession.

*More information:* [https://catalog.buffalo.edu/academicprograms/englishinfo\\_lib\\_sci\\_comb\\_ba\\_unknown\\_applying.html](https://catalog.buffalo.edu/academicprograms/englishinfo_lib_sci_comb_ba_unknown_applying.html)

## The English Department also offers three minors:

**English minor** - UB English minors discover the power and resources of the English language primarily through the study of British, American, and Anglophone literary traditions. Thanks to the range of the department's course offerings, students often broaden the focus of their studies to include film and video, popular culture, mythology and folklore, as well as foreign-language literatures in English translation. **The minor is open to students from all majors.**

**Digital Humanities minor** - The Minor in Digital Humanities seeks to equip students with critical thinking and technological skills, while providing hands on experiences through workshops and internships where students can apply what they are learning in the classroom to projects on campus and in the community. **The minor is open to students from all majors.**

**Global Film Studies minor** - The Global Film Minor in the Department of English offers UB undergraduates the opportunity to discover vibrant cinematic traditions and innovations from around the globe. There is no requirement that Global Film minors be English majors. **The minor is open to students from all majors.**



## **UB Freshmen and Transfer Student Seminars**

The UB Seminar is the entryway to your UB education. These are “big ideas” courses taught by our most distinguished faculty in small seminar settings. Embracing broad concepts and grand challenges, they encourage critical thinking, ethical reasoning, and reflective discussion from across the disciplines. The seminars are specifically designed to address the needs of incoming freshmen and transfer students and to prepare them for the academic expectations of a world-class research university.

All entering freshmen and transfer students (domestic and international) coming to UB with under 45 credits take a three-credit UB Seminar.

Having completed a three-credit UB Seminar, you will be able to:

- Think critically using multiple modes of inquiry.
- Analyze disciplinary content to identify contexts, learn fresh perspectives, and debate and discuss problems in the field.
- Understand and apply methods of close reading, note taking, analysis, and synthesis.
- Recognize and debate ethical issues and academic integrity in a variety of settings.
- Demonstrate proficiency in oral discourse and written communication.
- Develop essential research and study skills, such as time management.
- Use an ePortfolio for at least one assignment.
- Understand the academic expectations pertaining to being a student at the University at Buffalo and to higher learning at a research university.

### **199 UB Freshman Seminar, MWF, 3:00-3:50 , Reg. No. 17839**

#### **Professor Stacy Hubbard: Justice**

In this course, we'll explore the idea of justice as it appears in American literature, philosophy, law, and contemporary culture. What is justice, and how is it related to punishment, reform, mercy, forgiveness, revenge, or reparation? How have stories of crime and punishment helped to shape our sense of what justice and injustice are? What are the urgent issues of social justice that confront us today and how do literature, film, and journalism help to shape conversations around those issues? We'll give some special attention to issues of racial and sexual justice, including mass incarceration and the #MeToo movement.



Readings will include Michelle Alexander's, *The New Jim Crow* (selections); Ta Nehisi Coates, “The Case for Reparations”; Colson Whitehead, *The Nickel Boys*; Miriam Toews, *Women Talking*; Jody Kantor and Megan Twohey, *She Said* (selections); and short fiction by Herman Melville, Susan Glaspell, Ursula LeGuin, Alice Munro, Toni Morrison, George Saunders, and Ha Jin. We may also watch a few films.

*Continued...*





Requirements include frequent short writing assignments and reading quizzes; mini-research projects; diligent reading of all texts; and participation in class discussions. In addition to its topical content, this course will introduce students to college level library research, time management, and study skills and provide information about various campus resources.

This course is open to students from all majors but may be of special interest to students studying literature, law, sociology, or race and gender studies.

**199 UB Freshman Seminar, T Th, 9:30–10:50 , Reg. No. 18434**  
**Professor David Schmid: Watching Television**

“Watching Television” explores the history and aesthetics of television genres from the beginning of commercial television broadcasting in the post-World War II United States to the present day. The class will focus on genres such as drama, soap opera, situation comedies, the western, science fiction, and reality television, focusing on the beginnings of these genres, their maturation and development, and the reasons for their eventual decline or remarkable persistence. Along the way, we will discuss who watches television and why, how television shapes our view of the world and of each other, how television provides a window on a society’s values, and how and why those values change over time. Through watching and discussing examples of television genres, as well as through reading both popular and academic discourses about television, students in this class will become more sensitive to the formal and historical nuances of a medium it is easy to take for granted. Students will also develop both strategies for analyzing what they hear and read and ways of understanding how popular culture both reflects and influences our opinions about a wide range of subjects, including race, gender, class, disability, social mobility, and Americanness.

**COURSE REQUIREMENTS**

Attend class and participate in class discussion.

“Reflections”: brief informal written assignments of around 300 words reflecting on some aspect of what we’ve watched and discussed in class.

A 4-page midterm paper related to some aspect of the course materials during the first half of the semester.

7-page research essay **on a subject chosen by you** on some aspect of course reading and discussion.

**199 UB Freshman Seminar (Honors section), MWF, 1:00-1:50, Reg. No. 19058**  
**Professor Randy Schiff: Myths of King Arthur**

Our course will explore cultural productions associated with King Arthur, considering works of literature, mythology, and the visual arts. Course lectures will present a descriptive and analytical survey of the historical and cultural worlds of King Arthur, moving from the misty beginnings of Arthurian legend in early medieval history, to medieval and modern versions of the myth. We will pair this general introduction to Arthurian literature with close engagement with five Arthurian works: three major medieval masterpieces (in translation), and two modern works (one novel and one film). We will read much of Thomas Malory’s *Le Morte Darthur*, which offers the most complete version of Arthur’s story; we will read Chrétien de Troyes’ *Perceval*, which tells the (fragmentary) story of the Fisher King and the Grail; and we will read *Sir Gawain and the Green Knight*, which follows a knight who must keep his promise in a very dangerous game. We will next experience the dynamism of Arthurian myth by turning to two modern Arthurian works. We will read Marion Zimmer Bradley’s feminist revision of Arthurian myth, *The Mists of Avalon*; then, we will explore questions about adaptation and revision by studying the 2021 A24 film *The Green Knight*. This course will

*Continued...*



show students the continuity and dynamism of Arthurian myth, exploring how its meanings vary across times, places, and media. Students will be expected to participate in class discussion; to keep an electronic reading journal; to make one class presentation; to take two exams; and to write two formal papers.

**199 UB Freshman Seminar (Honors section), MWF, 2:00-2:50, Reg. No. 17182**  
**Professor Susan Weeber: Justice**

What is justice? Is it retribution? Compensation? Is a just society the same as an equal society? How do issues of race, gender, sexuality, class, and nationality figure into how we think about these questions? In this class, we will address these issues through a series of case studies: slavery and reparations; immigration; criminal justice; education; mass shootings and gun laws; #metoo; Black Lives Matter; LGBTQ anti-discrimination legislation; housing; environmental activism. Readings and screenings will be supplemented with occasional field trips and conversations with local activists.

**199 UB Freshman Seminar, MWF, 12:00-12:50, Reg. No. 16380**  
**Professor Tyrone Williams: Border Wars: Film & Literature**

This UB Seminar focuses on the fluid and often amorphous boundaries that facilitate sexual, ethnic, racial, and national identities.



**FALL 2022 HUMANITIES COURSE**

**HMN 380 Writing Center Theory & Practice**  
**Professor Rhonda Reid**  
**M W 3:00 - 4:20**  
**Reg. No. 22307**

Beginning with an inquiry into your own writing processes, this class will introduce you to theories of learning, particularly those related to writing. Students will explore writing center research with a special emphasis upon one-to-one teaching and teaching across cultural and linguistic borders. The class is experiential in that it involves observation and participation in UB's Center for Excellence in Writing as well as in class active learning activities that help students to develop social mediation skills. Through field study, students gain introductory experience in social scientific research designed to create a richer sense of genre and disciplinary differences. This course will benefit any student who has a heightened interest in writing, teaching, one-to-one interpersonal work such as counseling, or working with non-native English speakers. Completing this course is the primary way that students become eligible to work as peer consultants in the Center for Excellence in Writing.

Formerly ENG 193

## 213 Fundamentals of Journalism

Andrew Galarneau  
Wednesdays (eve) 6:30 - 9:10  
Reg. No. 23298

This course is a gateway into the Journalism Certificate program and teaches students to research, report and write news and feature stories for print, broadcast and the web. It also provides an overview of American journalism standards and an introduction to American media and press law.

Students learn to conduct interviews, use quotes, and write in Associated Press style. They also learn the importance of accuracy, integrity and deadlines. Students analyze the merit and structure of good (and bad) news stories and focus on how journalists tell stories differently in print, radio, TV and on the web.

Students will have in-class quizzes and take-home writing exercises, designed to help them master the fundamentals of news writing. Those include two stories that students will take from start to finish: shaping a story idea, identifying sources and interviewing them, crafting the material into final written form. In addition to a textbook, students will read selected stories in class pertinent to class discussions.

**[BN]**

NOWHERE BUT THE BUFFALO NEWS

*This course is a Pre-requisite to the Journalism Certificate Program.*



## 221 World Literature

Joseph Sechrist  
MWF 3:00 - 3:50  
Reg. No. 21833



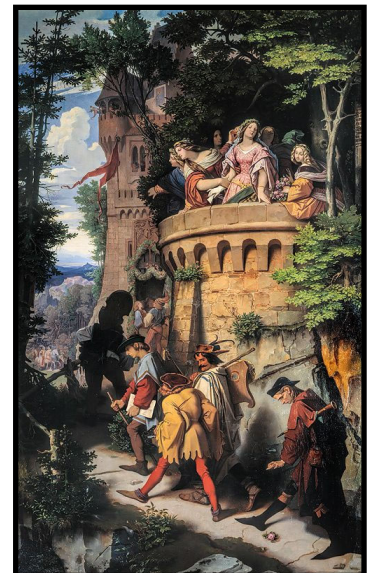
This course spans the Caribbean, Middle and South America, Africa, and Asia through largely contemporary literature written in English. Novels, short stories, and poetry written outside the United States and Great Britain will prompt a reflection on literary history and the traditional canon of English literature. Furthermore, with a focus on non-white and non-male writers, we will engage with issues like globalization, migration, and postcoloniality, addressing how the global movement of political, cultural, and economic power is entangled with local experiences.

## 232 British Writers 2

Professor Susan Eilenberg  
T Th 12:30 - 1:50  
Reg. No. 19205

This course is designed as a survey of prose fiction and poetry written in England or English between the Romantic Period and the present. We shall be reading fiction by Jane Austen, Charlotte Bronte, Virginia Woolf, and (possibly) Penelope Fitzgerald, together with poems by Blake, Keats, Tennyson, Browning, Thomas, Yeats, Auden, and Heaney. We shall discuss representations of consciousness in the world and the work that genre and style do. We shall discuss too what makes a poem a poem, what makes a novel a novel, and how a work lets you know how it wants to be read.

The written work for the course will consist of frequent, digitally shared annotations on the reading, a short essay, an outline of a major scholar's essay on an aspect of our reading, a final analytical paper of medium length, and a final exam.







**241 American Writers 1**  
**Professor Kenneth Dauber**  
**T Th 11:00 - 12:20**  
**Reg. No. 23299**

We will read and discuss the most important American writing from its origins to the Civil War, when the idea of an American literature and, even, the idea of America, was founded. We will consider a literature for children or a pale reflection of a British tradition that a hopelessly provincial nation could not write match, American writing in the so-called American Renaissance blossomed in answer to a challenge to its independence. What is American literature? Is there such a thing as "democratic writing"? Is there a typical American character or characters? Does race or gender complicate these questions? Why do representative American novels feel so different from novels of the same period in Europe?

We will read some wonderful writers including Benjamin Franklin (the inventor of the American dream), James Fenimore Cooper (the inventor of the "Western"), Edgar Allan Poe (the inventor of the mystery story), Ralph Waldo Emerson (the originator of a new kind of philosophy "essay"), Harriet Beecher Stowe (the writer of America's most enduring "popular" novel), Frederick Douglass (ex-slave and abolitionist), Nathaniel Hawthorne (author of the most classic of classic American novels), and Herman Melville (author of perhaps the first "modern" novel).

**CANCELLED**

**251 Short Fiction**  
**Sarah Sgro**  
**MWF 11:00 - 11:50**  
**Reg. No. 23300**

Introduces students to the short story, novella, flash fiction, and other genre-defying experiments in short fiction. Readings include a wide array of authors from across the globe exploring a vast range of human experience, with particular attention to voices historically marginalized by mainstream canons and institutions. We will study formal characteristics of short fiction such as character development, plotting, and point of view while interrogating what these stories reveal about the cultural systems they inhabit. Students will practice techniques of close reading, hone their formal and cultural analysis, and consider the relationship between literary criticism and creative production through generative writing exercises.



**252 Poetry**  
**Heather Martin**  
**MWF 4:00 - 4:50**  
**Reg. No. 18436**



**256 Film**  
**Professor Tanya Shilina-Conte**  
**Tuesdays 4:00 - 6:40** **REMOTE SYNCHRONOUS**  
**Reg. No. 17654**

**Film: Color and the Moving Image**

A feast for the eyes, this class will take you on an over-the-rainbow tour of color theory and history in film studies. "There never was a silent film," Irving Thalberg famously declared, and just as with sound, color has accompanied cinema since its inception. Early filmmakers employed applied processes such as hand painting, stenciling, tinting and toning, long before the advent of such photographic color film systems as Technicolor and Eastmancolor.

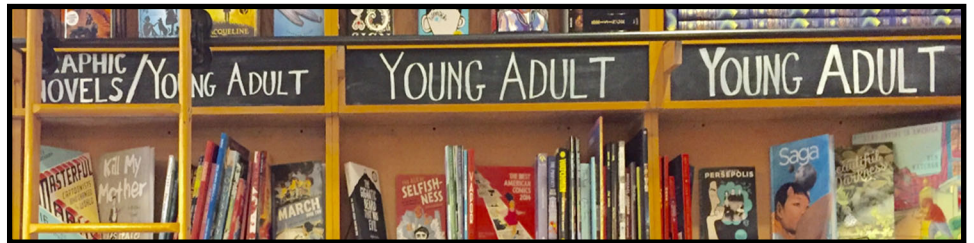


First, we will examine color in the context of media technology development, ranging from the suppression of color in film history to the digital archiving, restoration, and preservation of films in the post-cinematic age. After a brief historical overview of cinematic color, we will concentrate on its role in different cultures and aesthetic traditions of representation. We will analyze the color palettes of individual directors, tackle the concept of synesthesia, and consider color's ability to create cross-communication among the senses, including hearing, smell, and touch. Topics for discussion and writing assignments for this class will also link the role of color in contemporary media to such sociopolitical aspects as gender, race, ethnicity, sexuality, environment, and censorship.

From the point of view of visual literacy studies, color is central to our experience of media and comprises an important aspect of film narrative. As an integral part of the mise-en-scène, it intersects with other elements of cinematic construction such as lighting, camera work, sound, framing, and editing. Focusing on the role of color in cinema, this course will introduce students to film terminology, deepen their understanding of cinema as an art form, help them to learn skills and methods of film analysis, and sharpen their ability to generate and articulate critical responses to films through a series of writing assignments.

**264 Young Adult Literature**  
**Professor Joseph Valente**  
**T Th 11:00 - 12:20**  
**Reg. No. 23301**

In this course, we will be looking at the recently popular genre of fiction known as the young adult novel. We will examine the kinds of narrative and symbolic techniques that such novels use to advance the challenge, refute or reinforce, existing cultural assumptions and ideologies. We will further explore how the representation of youthful growth and development intersect with cultural models of masculinity and femininity, with constructs of race and ethnicity, with issues of disability and sexual preference, and with the various social pressures encumbering young lives, such as body shaming. We will begin with novels from the mid-twentieth century origins of the young adult genre and rapidly move into the contemporary era.



**270 Asian American Literature**  
**Sharmeen Mehri**  
**MWF 11:00 - 11:50**  
**Reg. No. 23302**

This course introduces students to major literary texts in Asian American literature, including works by Bulosan, Okada, Hong Kingston, Nguyn, and Hamid. Beginning with an examination of how the term 'Asian American' was coined in the 1960s, we will survey literary texts that portray Asian identities and experiences in the United States in the twentieth century.

The primary goal of the course is to understand how American writers gave expression to the predicaments and psychology of Asian American lives.

**271 African American Literature**  
**Professor Nicole Morris-Johnson**  
**MWF 10:00 - 10:50**  
**Reg. No. 18612**

**African American Literature: What is African American Literature?**

“If I were to participate in the critical discourse, I would need to clarify the question of what, other than melanin and subject matter, made me an African American writer. I didn’t expect to arrive at some quintessential moment when the search was ended, even if that were possible. But I did want to be counted among those for whom the quest was seriously taken and seriously pursued.” Toni Morrison

Questions such as what constitutes black literature, who counts as a black writer, and whether or not African American literature still exists have long been hotly debated in numerous fora, from newspapers to academic journals and conference halls. In this class, we will examine several debates involving black literature, including discussions on cultural representation, the black aesthetic, gender, class, the proper relationship between art and propaganda, and the very definition of black literature itself. Engaging the work of authors such as Phillis Wheatley, W.E.B. DuBois, George Schuyler, Zora Neale Hurston, Toni Morrison, Tracy K. Smith, and Ta-Nehisi Coates, we will comparatively analyze diverse views on black cultural production as articulated or contested across various literary movements. We will consider prominent questions and issues faced by black writers in the past and present, and the impact that their responses have upon current-day discussions of African American art.



**290 Literature and War**  
**Professor Stacy Hubbard**  
**MWF 1:00 - 1:50**  
**Reg. No. 23303**

**LITERATURE AND WAR: Afterimages of War**

This course will explore how war is remembered (and re-remembered) through novels, poems, memoirs, memorials, photographs, films, and various retellings across time. What can be remembered about war and what seems destined to be forgotten? How does a new war invite reinterpretation of previous wars? What is the relation of documentation to memory and imagination in representations of war? We’ll investigate how communities arrive at a war’s meaning(s) through commemorations, memorials, re-enactments, stories, and silences and what happens when well-established narratives, such as that of the American Civil War’s “Lost Cause,” are challenged by contemporary events. We’ll also consider those stories that have gone largely unrecognized, such as the experiences of women on the home front during World War One, Black Americans in the military, or Vietnamese-Americans during and after the war in Vietnam.

Readings and viewings will include: poems by Walt Whitman; Louisa May Alcott, “My Contraband”; Frederick Douglass, speeches; Stephen Crane, *The Red Badge of Courage*; Civil War photographs by Matthew Brady; Willa Cather, *One of Ours*; Ernest Hemingway, stories from *In Our Time*; WWI soldier poets; Kurt Vonnegut, *Slaughterhouse Five*; Viet Thanh Nguyen, *The Sympathizer*; *Full Metal Jacket* (film); John A. Williams, *Captain Blackman*; and various pieces of photo-journalism from the Vietnam War. We will also do some reading about First World War cemeteries and monuments, the removal of confederate statues, and the controversy surrounding Maya Lin’s design for the Vietnam Veteran’s Memorial.

Requirements include diligent attendance and participation; frequent short writing assignments; two formal essays and a final exam.





**301 Criticism**  
**Professor Ming-Qian Ma**  
**T Th 2:00 - 3:20**  
**Reg. No. 14068**

Designed as a survey class, English 301 is intended to introduce students to literary criticism of the 20<sup>th</sup>-Century, with an emphasis on the post-1960s period. Chronological in approach, it will study the representative texts of various schools of criticism, focusing on the basic terms, concepts, and methodologies. The goals of this course are 1) to learn and understand the principles and paradigms of each kind of criticism; 2) to become critically aware of not only the ramifications but also the limitations of literary theory; 3) to rethink and question such notions as “innocent reading” or “purely spontaneous response”; and 4) to learn a range of interpretative methods.

Class requirements include regular attendance, active participation in class discussions, quizzes, response papers to readings, and a 6-8 page term paper at end of the course.

The primary texts for the course are:

*Literary Theory: An Anthology*, 2<sup>nd</sup>. Edition. Edited by Julie Rivkin and Michael Ryan, Blackwell, 2004.  
(ISBN: 1-4051-0696-4)

*Billy Budd and Other Tales*, by Herman Melville, with a new introduction by Joyce Carlos Oates. Signet Classic, 1998.  
(ISBN: 0-451-52687-2)

(Supplementary reading materials in criticism will be distributed when needed.)

*This course satisfies a Criticism/Theory Requirement.*

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**315 Milton**  
**Professor Susan Eilenberg**  
**T Th 3:30 - 4:50**  
**Reg. No. 22183**



This course will be devoted to the study of John Milton, devoted student of power relations, a poet whose imaginative audacity and intellectual power have inspired three centuries of poets and other readers with wonder and chagrin. Milton is the premier poet of excess, a too-muchness that works, paradoxically, to convert plenitude into poverty and to subvert the possibility of measurement and comparison that reason requires. This subversion--the confusion between too much and too little--will be our theme as it was Milton's. We shall read his major poetry and a little of his prose: **Paradise Lost**, **Paradise Regained**, **Areopagitica**, as well as such slighter works as **Comus** and “On the Morning of Christ's Nativity.” For relief from sublimity--and in order to remember the stories that nourished the poems--we shall also be reading portions of Ovid's **Metamorphoses**.

The written work will include frequent, digitally shared annotations on the reading, a short essay, an outline of a major scholar's essay on an aspect of our reading, a midterm exam, a final analytical paper of medium length, and a final exam.

*This course satisfies an Early Literature requirement.*

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**324 19th-Century British Novel**  
**Professor Rachel Ablow**  
**MWF 9:00 - 9:50**  
**Reg. No. 23306**

***“Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show.” – Charles Dickens, David Copperfield***

How could someone else be the hero of my life? What could it mean to claim such a thing? It might mean that I am an unthinking product of my education--someone programmed to fulfill social expectations and ambitions. Or else, it might mean that my success is the consequence less of anything I have done than of something someone else has. *David Copperfield* was published in 1849-50, a moment when poverty was beginning to be seen as a social phenomenon rather than the product of individual bad choices--and when concerns about colonization, British dependency on enslaved labor, and the globalization of trade underscored the possibility that British prosperity might depend on hardship abroad. For me to win, writers like Dickens asked, do you have to lose? In this class, we will consider novels by Dickens, *Continued...*

George Eliot, Charlotte Bronte, Harriet Martineau, Rudyard Kipling, and others interested in what it means to have one's story bound up with the story of a community, particularly when that community is committing crimes from which one (however reluctantly) benefits.



These are issues that find echoes in contemporary culture, so it is unsurprising the nineteenth-century novel has been making a comeback. There have been lots of adaptations. (Kate Bush's "Running Up That Hill" describes the love affair between two of the most famous lovers of the period.) But there are also many less obvious homages to these earlier writers—in long-form tv, for example. We will be considering the connections between contemporary culture and these earlier writers throughout the course.



**333 American Literature to the Civil War**  
**Professor Kenneth Dauber**  
**T Th 2:00 - 3:20**  
**Reg. No. 19787**

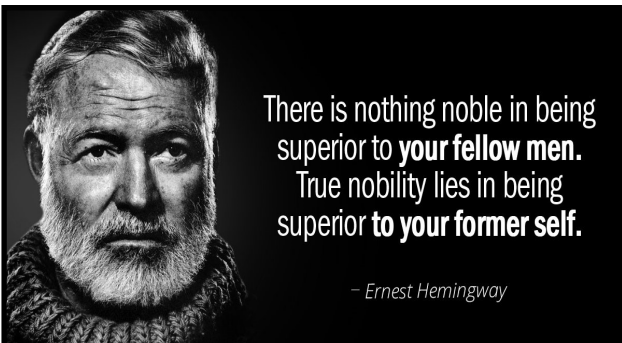
We will read and discuss the most important American writing from its origins to the Civil War. This was the era when the idea of an American literature and, even, the idea of America, was founding itself. Once considered a literature for children or a pale reflection of a British tradition that a hopelessly provincial nation could not quite match, American writing in the so-called American Renaissance blossomed in answer to the challenge of its independence. What is American literature? Is there such a thing as "democratic writing"? Is there a uniquely American character or characters? Does race or gender complicate these questions? Why do representative American novels look and feel so different from novels of the same period in Europe? We will read some wonderful writers, including Benjamin Franklin (the inventor of the American dream), James Fenimore Cooper (the inventor of the "Western"), Edgar Allan Poe (the inventor of the mystery story), Ralph Waldo Emerson (the originator of a new kind of philosophical "essay"), Harriet Beecher Stowe (the writer of America's most enduring "popular" novel), Frederick Douglass (ex-slave and abolitionist), Nathaniel Hawthorne (author of the most classic of classic American novels), and Herman Melville (author of perhaps the first "modern" novel).



*James Fenimore Cooper and the American Experiment*

**337 20th Century Literature in the U.S.**  
**Professor Susan Weeber**  
**MWF 12:00 - 12:50**  
**Reg. No. 23307**

This class will investigate some of the major American literary movements and writers of the 20<sup>th</sup> century, including F. Scott Fitzgerald, Zora Neale Hurston, Nella Larsen, Claude McKay, Ernest Hemingway, William Faulkner, Langston Hughes, T.S. Eliot, Frank O'Hara, Gwendolyn Brooks, Toni Morrison, and James Baldwin. As we study works by these



**There is nothing noble in being superior to your fellow men. True nobility lies in being superior to your former self.**

— Ernest Hemingway

writers, we will ask questions about literary forms, styles, and movements as well as about how these texts are shaped by—and in turn reshape and respond to—broader questions about American history, social formations, and politics. We will also ask questions about American literary history and canon formation. How do definitions of great American literature cohere and shift over time? What writers and texts are included, and which are left out? What is at stake in these conversations about American literary history? How have interpretations of these texts—and broader ideas about literature and interpretation—shifted over time, and why?



**340 Life Writing**  
**Professor Nicole Morris Johnson**  
**MWF 12:00 - 12:50**  
**Reg. No. 23308**

**21<sup>st</sup> Century African American Memoir**

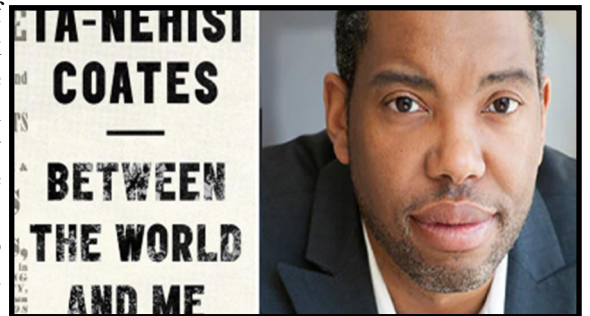
Contemporary African American memoirists inherit a tradition that dates back to the narrative of emancipation and the key motifs featured therein: self-creation and self-emancipation. These points of focus remain central even as the scope of Black life writing expands through the 19<sup>th</sup> and 20<sup>th</sup> centuries to include the use of life writing as a form of protection and as a means for reflecting on one's journey to becoming an artist. How, through its public theorizing of the interior lives of Black folks, does 21<sup>st</sup>-century life-writing continue these legacies?

Taking seriously Imani Perry's warning that "...in the current landscape, when Black life is so varied and complex, no memoir can stand as a singular representation of Black life," students in ENG 340 will examine a range of 21<sup>st</sup>-century Black memoir and life writing. Engaging authors such as Tressie McMillan Cottom, Ta-Nehesi Coates, Kiese Laymon, and Roxane Gay, participants in this course will explore a variety of



*Roxane Gay*

snapshots of contemporary Black life. Students will consider how life writers navigate the formal challenges that, as Hazel Carby suggests, "traditional narratives like memoirs or autobiography" present, such as lacking the capacity to encompass the complicated stories that BIPOC have both inherited and inhabited, in part because these forms "impose conventions of unity, and the stories we need to explore and expose are, by their very nature, fragmented." Students will also consider how contemporary reflections of Black lives found in memoir are influenced by and/or differ from the methods of constructing and presenting the self in today's social media culture.



**341 Studies in African American Literature**  
**Professor Miriam Thaggert**  
**MWF 1:00 - 1:50**  
**Reg. No. 22350**

**Studies in African American Literature: Toni Morrison**

This class studies one of the most important writers of the late-20<sup>th</sup> and 21<sup>st</sup>-century, Toni Morrison (1931-2019), in order to understand how and why she became such an impressive force in American literature. We will discuss issues that appear throughout her writings such as mobility, gender, the experiences of women, especially women of color, Black girlhood,



sex, constructions of femininity and masculinity, the American family, and female friendships. In addition to being a writer, Morrison was also an editor at Random House and we'll discuss how that experience shaped not only her own writing, but also the writing of other women, such as Angela Davis. Likely texts include: *The Bluest Eye*, *Song of Solomon*, *Sula*, *A Mercy*, *Home*, and the essay collections, *Playing in the Dark* and *The Source of Self-Regard*. Likely requirements: active class discussions, short responses, a presentation, mid-term, quizzes, and a final research paper.



*This course satisfies a Breadth of Literary Study requirement.*



**349 Literature of Migration**  
**Professor Joseph Conte**  
***ASYNCHRONOUS REMOTE***  
**Reg. No. 19788**

The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious “better life”; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as “real Americans”—and an ethnic heritage that they wish to honor and sustain but which marks them as always an “other.” Here



we encounter the hyphenated status of the preponderance of “natural born” American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scramble of American life in a mobile, suburban and professionalized surrounding.

We will view films and read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska’s novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. We will watch a silent feature film, *The Italian* (1915), directed by Reginald Barker, in which a Venetian gondolier finds something other than the American Dream in the tenements of New York’s Lower East Side. *Mount Allegro* (1989), Jerre Mangione’s memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its “imported from Italy” values, and yet desperate to find recognition as an authentic version of

“Americanness.” The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, “rich abundance,” but not a single Mafioso. We’ll then view the film *The Immigrant* (2016), directed James Gray, in which two sisters from Poland arrive at Ellis Island in 1921 intent on pursuing the American Dream, only to face indignities and moral dilemmas in order to survive in the United States.

In another “New York story” (there are millions!), Teju Cole’s novel, *Open City* (2011) follows the perambulations of a Nigerian immigrant, Julius, trained as a psychiatrist, as he tries to relieve the stress of his professional obligations and the breakup with his girlfriend, Nadege. Viet Thanh Nguyen’s short stories in *The Refugees* (2017) show the exacting toll that forced migration can take, as families are broken between the homeland that has expelled them and the country that often reluctantly receives them. In Laila Lalami’s *The Other Americans* (2019), the American Dream of a Moroccan immigrant family is shattered when the father, Driss Guerraoui, is killed by a hit-and-run-driver in a small Mojave desert town, and the only witness is an undocumented migrant from Torreón, Mexico who fears deportation if he were to come forward. Finally, we’ll view the documentary film, *Fire at Sea (Fuocoammare)*, (2016), directed by Gianfranco Rosi, which was nominated for an Academy Award for Best Documentary Feature. The film is set on the tiny island of Lampedusa, off the coast of Sicily, during the European migrant crisis, and contrasts the migrants’ dire and often deadly Mediterranean crossings from north Africa to the ordinary life of the islanders.

As this is an exclusively online course, our discussion of these books and films will take place in the UB Learns environment. Writing assignments on ethnicity, identity, and migration will be shared and critiqued among class members in blogs and discussion boards throughout the semester. ENG 349 Literature of Migration fulfills the General Education requirement for Diversity Learning and various thematic pathways.



**350 Intro to Poetry/Fiction**  
**CL2 Course**  
 6 Sections Available

TBA  
 MWF 10:00 - 10:50  
 Reg. No. 18469

TBA  
 MWF 11:00 - 11:50  
 Reg. No. 17844

TBA  
 MWF 1:00 - 1:50  
 Reg. No. 15002

TBA  
 MWF 3:00 - 3:50  
 Reg. No. 20943

TBA  
 T Th 9:30 - 10:50  
 Reg. No. 19273

TBA  
 T Th 2:00 - 3:20  
 Reg. No. 16868

Vladimir Nabokov once reflected that “a writer should have the precision of a poet and the imagination of a scientist.” This introductory course is specifically designed for beginning writers who would like to take the first steps towards exploring the craft of poetry and fiction. Students will be introduced to the fundamental vocabulary and basic techniques of each genre. Throughout the semester, the class will also be presented with a diverse group of readings to study and emulate in order to kindle our own imaginative strategies. No prior writing experience is necessary.

Through a series of linked exercises and related readings, ENG 207 will introduce students to fundamental elements of the craft of writing poetry and fiction. We will study differing modes of narration (the benefits of using a 1st person or a 3rd person narrator when telling a story, or how an unreliable narrator is useful in the creation of plot). We will examine character development (why both “round” and “flat” characters are essential to any story), as well as narrative voice (creating “tone” and “mood” through description and exposition), and think about “minimal” and “maximal” plot developments. We will consider the differences between closed and open forms of poetry. The use of sound and rhythm. We will try our hand at figurative language and consider how imagery is conveyed through our choice of words. We will study prosody and the practice of the line.

Selected readings will expose you to a variety of poetic forms, fictional styles and narrative models. Assigned exercises will give you the space to practice and experiment with unfamiliar forms. Students will also be given the opportunity to meet with visiting poets and fiction writers at Poetics Plus and Exhibit X readings on campus and in downtown Buffalo.

It may come as no surprise that Nabokov also noted that he has “rewritten—often several times—every word I have ever published.” This introductory course is designed to be the first step on the long journey of literary practice.



**351 Writing about the Environment**  
**CL2 Course**  
4 Sections Available

TBA  
MWF 9:00 - 9:50  
Reg. No. 23489

TBA  
MWF 11:00 - 11:50  
Reg. No. 19338

TBA  
T Th 11:00 - 12:20  
Reg. No. 19340

TBA  
T Th 12:30 - 1:50  
Reg. No. 22063

This course will explore kinds of writing related to environmentalist expression and action, both activist and professional. Students will develop a rhetorical understanding of what makes various forms of communication effective, to be able to produce their own environmentalist communication and respond to that of others. We will consider film representations of responses to climate change, and analyze visual culture's capacity to induce social change. Finally, students will produce a paper in a genre and on a topic of their own choosing, and write a reflective essay about what they hope to accomplish with their paper, who it is for, how it is related to their professional or activist plans, and how it addresses concerns raised throughout the semester related to writing about the environment. Engaging, informative and relevant writing is possible for anyone willing and able to devote work and attention to it; it is collaborative; and it is the result of multiple drafts. Good writing about the environment is the result of curiosity, research, passion, and logical, critical thinking based on trustworthy evidence and expertise. These are the principles on which the class is based.

**352 Writing for Change**  
**CL2 Course**  
5 Sections Available

TBA  
MWF 9:00 - 9:50  
Reg. No. 23494

TBA  
MWF 12:00 - 12:50  
Reg. No. 23495

TBA  
MWF 1:00 - 1:50  
Reg. No. 18902

TBA  
T Th 12:30 - 1:50  
Reg. No. 22062

TBA  
T Th 2:00 - 3:20  
Reg. No. 18903

This course introduces students to the written genres and rhetorical practices utilized by change agents and advocates who champion social causes. Change writing can take a wide variety of forms, such as letters, essays, poster art, blog posts, proposals, and speeches, to name just a few. In the process of composing in different genres to address timely local issues, students study the psychology of change, research local communities, and meet with the stakeholders they hope to learn from and influence. Major assignments include letters, reports, grant proposals, and speeches.

**353 Technical Communication**  
**CL2 Course**  
4 Sections Available

TBA  
MWF 9:00 - 9:50  
Reg. No. 23496

TBA  
MWF 12:00-12:50  
Reg. No. 23497

TBA  
T Th 9:30 - 10:50  
Reg. No. 18526

TBA  
T Th 12:30 - 1:50  
Reg. No. 16997

This course introduces students to the rhetorical practices of technical communication as they are employed generally across a range of scientific and technical fields and professions including technical reporting, online documentation, and visual and oral presentations. Course Prerequisites: ENG 101: Writing 1, ENG 105: Writing and Rhetoric, or credit for the Communication Literary 1 requirement.



**354 Writing About Literature**  
**CL2 Course**  
1 Sections Available

TBA  
MWF 12:00 - 12:50  
Reg. No. 18527

This course teaches modes of literary interpretation and strategies for researching and writing compelling and persuasive interpretive essays. Students will learn how to craft essays on poetry, fiction and non-fiction as well as how to locate historical and critical sources, create annotated bibliographies, enter into critical and theoretical conversations in their own essays, and present research orally and visually. Emphasis on argumentative structure, use of textual and extra-textual evidence, and literary critical concepts, terminology and style.

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**355 Writing About Science**  
**CL2 Course**  
3 Sections Available

TBA  
MWF 11:00 - 11:50  
Reg. No. 17237

TBA  
MWF 2:00 - 2:50  
Reg. No. 21853

TBA  
MWF 3:00 - 3:50  
Reg. No. 23498

Reading and analysis of essays on scientific topics written for a general audience, and practice writing such as essays. Writing for non-scientists about specialized scientific work.

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**356 Professional Writing**  
**CL2 Course**  
7 Sections Available

TBA  
MWF 9:00 - 9:50  
Reg. No. 17245

TBA  
MWF 11:00 - 11:50  
Reg. No. 17246

TBA  
MWF 12:00 - 12:50  
Reg. No. 19342

TBA  
MWF 1:00 - 1:50  
Reg. No. 23499

TBA  
MWF 3:00 - 3:50  
Reg. No. 21854

TBA  
T Th 9:30 - 10:50  
Reg. No. 17653

TBA  
T Th 2:00 - 3:20  
Reg. No. 18528

An investigation of genres of professional and workplace communication that are common across the business world including memos, progress reports, and presentations. Contemporary professional communication occurs across media platforms and through a variety of devices, as such this course addresses a range of digital and visual communication strategies.

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**357 How to Write Like a Journalist**  
**CL2 Course**  
Charles Anzalone  
Thursday (eve) 6:30 - 9:10  
Reg. No. 17673

This upper-level journalism course trains students to research, report and write like a professional journalist. Students will produce up to four pieces of original journalism during this class and will learn about current trends in media and media production. They will blog, make a class presentation and read and critique current works of mainstream journalism. Students will conduct interviews for every piece they write. The class will hone students' skills as writers and readers and teach them to write a coherent long-form piece of journalism.

*This course also counts toward the Journalism Certificate.*

## 358 Writing in the Health Sciences

### CL2 Course

10 Sections Available

TBA  
MWF 9:00 - 9:50  
Reg. No. 19343

TBA  
MWF 1:00 - 1:50  
Reg. No. 17398

TBA  
T Th 9:30 - 10:50  
Reg. No. 18530

TBA  
T Th 11:00 - 12:20  
Reg. No. 17657

TBA  
MWF 10:00 - 10:50  
Reg. No. 17185

TBA  
MWF 3:00 - 3:50  
Reg. No. 17655

TBA  
T Th 12:30 - 1:50  
Reg. No. 23500

TBA  
MWF 12:00 - 12:50  
Reg. No. 17188

TBA  
T Th 8:00 - 9:20  
Reg. No. 17656

TBA  
T Th 3:30 - 4:50  
Reg. No. 18529

This course introduces students to the rhetorical practices of technical and professional communication in the health sciences, including technical reporting, communicating with the public, and visual and oral presentations.

## 369 Literary Theory

Professor Ming-Qian Ma

T Th 11:00 - 12:20

Reg. No. 23309

### Literary Theory - Theory of Avant-Garde

As a course on literary theory, “English 369” focuses on the phenomenon of “avant-garde.” A term widely used to refer to artists or artistic works that are nonconventional in conception, novel in aesthetics, experimental in practice, and radical in politics, “avant-garde” is usually understood as standing for creative endeavors that pose challenges to traditions by pushing beyond the boundaries of the establishments. But what, more concretely, is the phenomenon called “avant-garde”?

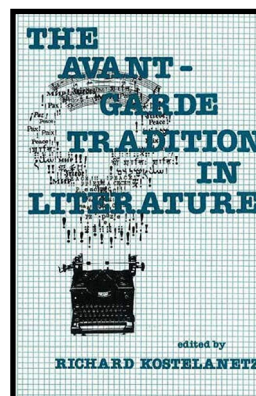
To answer this question, this course will concentrate on one early and foundational study of avant-garde titled *The Theory of the Avant-Garde* by Renato Poggioli, examining closely the basic issues that define the phenomenon of “avant-garde.” The theory of “avant-garde” will then be explored and understood further through selected readings from *The Avant-Garde Tradition in Literature* (edited by Richard Kostelanetz), which provides concrete examples of various avant-garde ideas and practices in literature all over the world.

Class requirements: Regular attendance, active participation in class discussions, student presentations, and periodic response papers.

Primary texts required for the course:

- 1). *The Theory of the Avant-Garde* by Renato Poggiolo. Cambridge, MA: Harvard University Press, 1968.
- 2). *The Avant-Garde Tradition in Literature*, edited by Richard Kostelanetz. Buffalo, NY: Prometheus Books, 1982.
- 3). Supplementary readings in poetry, art, and theory to be distributed in handout form

*This course satisfies a Criticism/Theory Requirement*



**372 Feminist Theory**  
**Sarah Goldbort**  
**T Th 9:30 - 10:50**  
**Reg. No. 23310**

***“We should all be feminists.”***  
***--Chimamanda Ngozi Adichie***

This is a course for feminists and for the feminist-curious, and it is for people of all genders. We will discuss what “feminism” has been and is right now and what it would mean to adopt this identity category for ourselves.

In this course we will focus on key issues in feminist theory such as debates over sex/gender, the role of the body, and the construction of masculinity and femininity. We will examine the history of feminist theory alongside queer and trans theories. What unites these theories and movements and what continues to keep them apart? We will have our eye on the origins of feminist theory in theories of class and race and will explore what difference it makes to start our discussion of feminism by attending to the words of feminists of color.

As a course in the English department, this “Feminist Theory” will move back and forth between “theory” and “practice.” We will look at how “theory” makes itself felt in the world through social movements, and we will look at how it can help us read and better understand literary texts. Literature, after all, is practice that often finds itself on the side of theory.

***This course satisfies a Criticism/Theory Requirement OR a Breadth of Literature Requirement***

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**373 Popular Culture**  
**Professor David Schmid**  
**T Th 12:30 - 1:50**  
**Reg. No. 21838**

Despite the fact that popular culture plays a large part in the vast majority of ordinary people’s lives, its serious study is still a relatively recent phenomenon in the academy, which has tended to dismiss pop culture as nothing more than mindless, frivolous, even pernicious entertainment. This class will explore why pop culture matters by introducing you to the basic theories and approaches to the scholarly study of popular culture, concentrating in particular on how pop culture helps to create and reflect the zeitgeist of the periods in which it emerges and evolves.

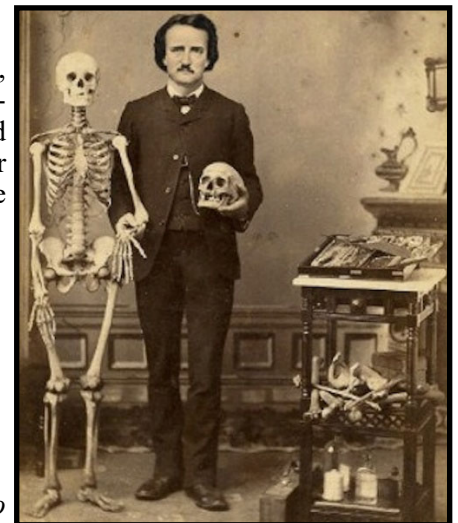
We will accomplish these goals by focusing on the theme of violence in American popular culture. From the Puritan period to the present day, Americans have always documented their intense interest in violence through popular culture and we will investigate the history of and reasons for this interest by studying examples taken from a wide variety of genres and subjects, including Puritan execution sermons, 19th century newspaper coverage of homicides, the Western, crime fiction, true crime, video games, music, television, and film.

Along the way, we will discuss many related issues: the distinctions between folk, mass, and popular culture; changing definitions of criminality and deviance; manifest destiny; urbanization; the influence of evolving media technologies, and the rise of a celebrity culture organized around criminals. Throughout the class, our primary emphasis will be on how popular culture gives us unique insights into the societies of which it is an integral part.

**Selected Course Texts:**

Edgar Allan Poe, *The Dupin Tales*  
Truman Capote. *In Cold Blood*  
Mickey Spillane. *I, The Jury*  
Ann Rule. *The Stranger Beside Me*

We will also discuss the movies *The Searchers* (John Ford, 1956) and *Psycho* (Alfred Hitchcock, 1960).



***Edgar Allan Poe***

Additional materials will either be provided by the instructor or available through UB Libraries Course Reserve System.

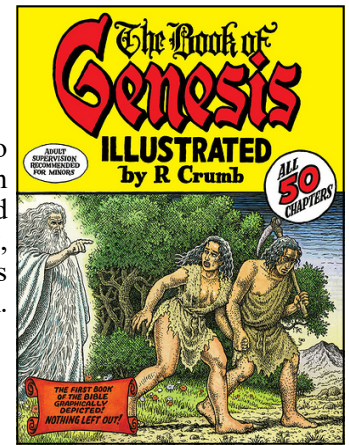


**374 Bible as Literature**  
Professor Diane Christian  
Mondays (eve) 6:30 - 9:10 **REMOTE SYNCHRONOUS**  
Reg. No. 18442

The course will consider major texts of the Hebrew and Christian Bibles from *Genesis* to *Revelation*. The primary emphasis will be on reading the texts accurately, and secondarily on looking at the great interpretive traditions - religious, artistic, historical, anthropological, and psychological. We'll look, for example, at the iconography of the Adam and Eve story, Freud's rewriting of Moses in *Moses and Monotheism*, some moviemakers' revisions of Moses and Christ, and Biblical presentation of violence and sacrifice. We'll also read cartoonist R. Crumb's recent rendering of *Genesis*.

Two hourly exams and one ten-page paper.

*This course satisfies an Early Literature requirement.*



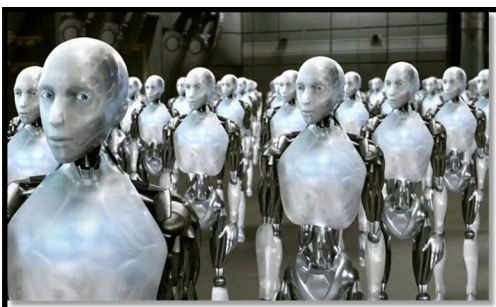
**377 Mythology**  
Professor Randy Schiff  
MWF 9:00 - 9:50  
Reg. No. 23311

Mythology is sometimes defined as a primitive mode of imagination, in which stories explain the origins of peoples, places, and things. Others define myths more broadly, including all sorts of legends and stories. Our class will explore the question of what myths are by exploring four categories of mythological writing circulating in Europe. First, we will consider Greco-Roman myth. We begin with Ovid's *Metamorphoses*, which offers a comprehensive survey of Classical myths in the form of a change-focused poetic journey. We then move to Greek drama, exploring Sophocles's treatment of Oedipus, Antigone, and the cursed House of Thebes. Our second unit examines British myth. We begin with Geoffrey of Monmouth, whose *The History of the Kings of Britain* launched the legend of King Arthur and Merlin, while linking Britain with Trojan ancestry. We next read *The Mabinogion*, which includes both Welsh mythology and idiosyncratic Arthurian tales. Our next unit looks at high-literary folklore, asking whether courtly tales of shape-shifters and talking animals are myths or just popular stories. We will read Marie de France's *Lays*, which tell Breton stories of werewolves, bird-men, and fairy lovers. Finally, we will explore classic fairy tales, considering whether tale-types like Little Riding Hood or Jack and the Beanstalk are myths. Course materials consist of literary texts; theories about myth will be presented in readings and lectures, and through one textbook. Power-point presentations are supplementary; they are not course materials, and will not be distributed. The course consists of two exams, two papers, class participation, and one presentation.

**378 Contemporary Literature**  
Professor Joseph Conte  
Wednesday (eve) 6:30 - 9:10 **REMOTE SYNCHRONOUS**  
Reg. No. 21839

### Literature and Technology

The novel in the twenty-first century has labored to retain its relevance in a culture now fully dominated by iconic and digital media. Long-form analogue narrative has been contested by digital media, in which any content form—audio, video, text—is converted into patterns of binary digits (a language of two characters, 1/0) without discrimination, destroying the “alphabetic monopoly” of print literature. While the literary author was once engaged in shaping the principal medium of communication, now the writer may no longer be regarded as practicing in the most prevalent art form. This displacement demands that the writer consider whether absorption by information technology and social media is inevitable, or whether it is still possible to maintain a resistant or relevant position in contemporary culture.



But all is not lost. One strategy is that of remediation, in which the legacy forms of print fiction and the cinema reuse, repurpose, and represent new media in order to critique their appeal and comment on their cultural value. In order to investigate this technological remediation, we will read six novels and view four films. Kazuo Ishiguro's *Never Let Me Go* (2005) presents the moral dilemma of clones who are unknowingly raised as organ donors. In Dave Eggers's *The Circle* (2013), a powerful technology company endeavors to

*Continued...*

usurp a democratic election through social media. In William Gibson's *The Peripheral* (2014), a VR gamer in a dystopian near-future intersects with her counterpart in an alternate reality seventy years later, changing both her future and his past (now a streaming series on Amazon). Ian McEwan's *Machines Like Me* (2019) posits an alternative history of the 1980s in which the Internet and social media already exist, and an android named Adam becomes involved in a love-triangle with a human couple. In Don DeLillo's *The Silence* (2020) an electromagnetic pulse on the night of the 2022 Super Bowl causes all of the world's technology systems to go dark. In *Noor* (2021), Afrofuturist Nnedi Okorafor plumbs biotechnology and Artificial Organisms in a near-future Nigeria.

Because the feature film has also been disrupted by short-wave bursts of visual media, we will "view" *A.I. Artificial Intelligence* (dir. Steven Spielberg, 2001), *Inception* (dir. Christopher Nolan, 2010), *Blade Runner 2049* (dir. Denis Villeneuve, 2017), and *The Matrix Resurrections* (dir. Lana Wachowski, 2021).

This synchronous Remote course will be conducted through UB Learns and Zoom meetings, with streaming of films on Digital Campus or other online services. Students will be required to participate in ten graded blog discussions and complete two writing assignments on the novels and films.

**379 Film Genres**  
**Professor Tanya Shilina-Conte**  
**REMOTE ASYNCHRONOUS**  
**Reg. No. 23312**

This course will introduce students to the history of cinematic movements and traditions, focusing on the emergence and development of various film genres as stylistic and narrative devices. We will examine early motion pictures, pre-code Hollywood, German Expressionism, French Surrealism, Soviet Montage, Neorealism, the French New Wave, Post-colonial filmmaking, 1970s Hollywood, as well as digital and large-format filmmaking.

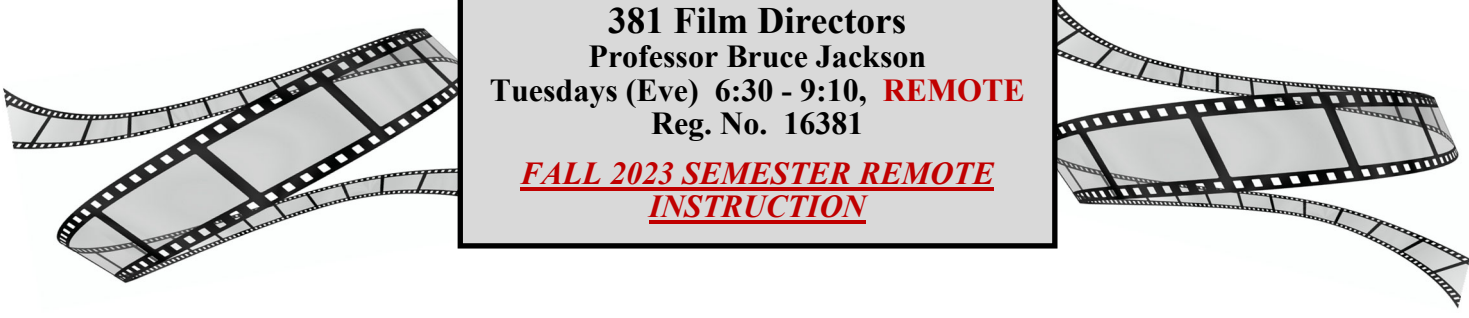
In the second part of the class we will look more closely at different cinematic traditions around the globe. Critical texts and films will help us move beyond national frameworks to account for an increasingly transnational imagination of film production, reception, and distribution. "World cinema" can no longer be reduced to the category of individual national cinemas, eroded by the oppositional formula "the West and the Rest." David Martin-Jones suggests approaching "world cinemas" in the plural mode "as an interconnected multiplicity (forest) rather than a collection of autonomous sovereign nation-states (trees)."

To use the metaphor of the GPS navigation device, this class will engage in remapping and recalculating the alternative routes of world cinema. Creating this new cartography will require different models of reconceptualization. We will explore a range of competing terms at the intersection of transnationalism, information age, global culture, and activist cinema. These will include "Third Cinema" (Solanas & Getino), "Intercultural Cinema" (Marks), "Accented Cinema" (Naficy), "Minor Cinema" (Gilles Deleuze), "Peripheral Cinema" (Iordanova), "Nomadic Cinema" (Andrew), as well as postcolonial, hybrid, marginal, militant, interstitial, and diasporic cinema. Rachel Falconer describes a person who is critically attuned to the new challenges of globalized networked culture as a "DJ of Thought." This class invites you to become a DJ of Thought.



**380 New Media**  
**Professor Jason Maxwell**  
**MWF 2:00 - 2:50**  
**Reg. No. 17183**

In this course, we will approach the topic of "New Media" from two perspectives. The first approach will be rooted firmly in the present, examining the types of technology that we would consider "new media" today, including smartphones, social media, wearable devices, and algorithmic data mining. How are these new forms reshaping the way we work, interact, and think? Is theorist Friedrich Kittler right to claim that "media determine our situation"? The second approach will be more historical in nature. Here, we will pursue the following questions: are our contemporary conversations about new technologies rehashing the same questions and concerns human societies have long dealt with or does our current moment actually constitute a radical break with the past? Are there certain characteristics needed for something to be considered "new media"? When does a new form of media become old? Is "new media" just the term we ascribe to those objects that embody our greatest hopes and fears? Throughout the semester, we'll see how "older" forms of media—essays, films, video games, novels—engage with these emerging technologies.



**381 Film Directors**  
**Professor Bruce Jackson**  
**Tuesdays (Eve) 6:30 - 9:10, REMOTE**  
**Reg. No. 16381**

**FALL 2023 SEMESTER REMOTE**  
**INSTRUCTION**

This class is an experiment in looking at and talking about films. It's a regular UB class, but the general public is welcome to attend.

The two of us introduce each film, we screen it, we take a short break, and then we talk about the film with the students and anyone in the audience who wants to join us. The non-student part of the audience has been running over 200 people for each screening, about half of whom stay for the discussions.

The Buffalo Film Seminars are grounded in two underlying assumptions. The first is that watching a good film on a television set is like reading a good novel in *Cliff's Notes* or *Classic Comics*: you may get the contour of the story but not the experience of the work. Movies were meant to be seen big, in the company of other people. The second is that a conversation among people of various ages and experiences about a good movie they've all just seen can be interesting and useful.

We try to pick films that will let us think and talk about genre, writing, narrative, editing, directing, acting, context, camera work, relation to sources. The only fixed requirement is that they have to be great films--no films of "academic" interest only. You can go to [www.buffalofilmseminars.com](http://www.buffalofilmseminars.com) for the latest information on the schedule, as well as a full list of all the films we've programmed in the first fourteen series, and other information about the screenings and the class.

Since we show films and talk about them in the same class meeting, and since a few of the films each semester are long, we sometimes go well past the class-ending time in the UB schedule.

**\*Usually we're done by 10:30.**

There are no exams. Students have to maintain a notebook/diary reflecting their reactions to all the screenings, discussions and print and listserv readings. The notebooks will be collected and graded three times during the term.

## The Buffalo Film Seminars



Conversations about great films with Dime Christian and Bruce Jackson

**383 Studies in World Literature**  
**Professor Dimitri Anastopoulos**  
**T Th 9:30 - 10:50**  
**Reg. No. 17659**

### **World Literature: Facts and Fictions**

In this course we'll read novellas, short prose works, and post-genre works that trouble the line between fact and fiction. We will explore the many ways that these international works embed or exploit the language of science, economics, and pop culture within their own rhetorical operations. As Patrik Ourednik writes of his book *Europeana* "the primary question wasn't to know what events, what episodes were characteristic of the time, but which syntax, which rhetoric, which expressiveness belonged to it." Ourednik's writing is concerned primarily with information rather than critique or historical analysis. In this spirit, the book addresses many topics—from philosophy to psychology, the moon landing to Barbie dolls, the death of humanism to the ethics of Amish people and a rise in the popularity of pets, etc.—as it subjects its reader to torrents of sheer information, which expose the question behind Ourednik's political and historical narrative: how does information/data produce meaning?



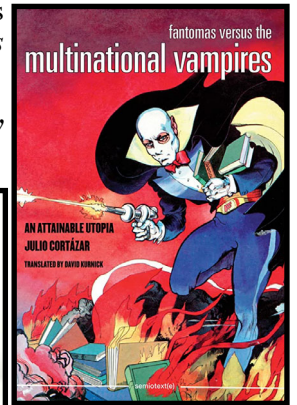
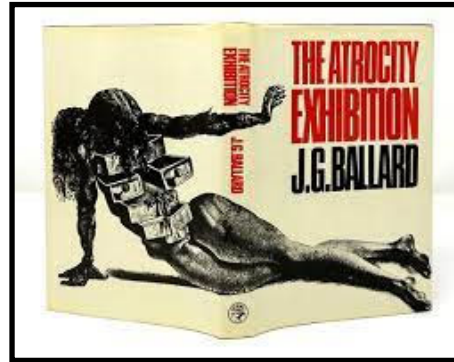
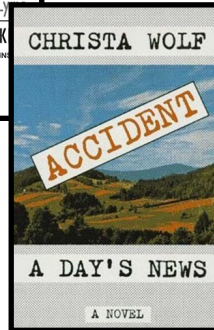
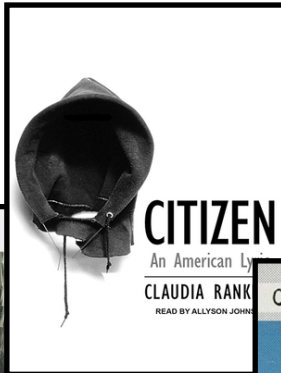
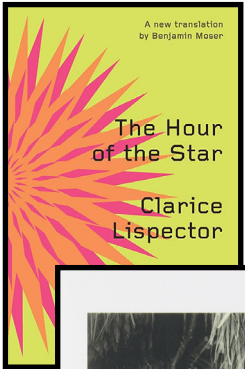
While we take our cue from writers like Ourednik as they examine the growth, intensification, or mutation of fictional techniques in the operations of politics, economics, and culture, we'll

*Continued...*



try to reverse the literary habit that renders texts (especially novels) into “equipment for living.” Instead, we’ll read fictions that already incorporate the rhetoric of information and meaning production into themselves, therefore drawing few distinctions between fiction inside the book and fiction outside. In other words, the status of these novels and fictions as alternative models of (and guides to) reality will be examined along with the ways in which they rhetorically deploy public or political discourse within literary language. Texts may include John D’Agata’s *About a Mountain* (and *The Lifespan of a Fact*), Christa Wolf’s *Accident*, Christine Hume’s *Saturation Effect*, Bhanu Khapil’s *Humanimal*, Clarice Lispector’s *Hour of the Star*, Patrik Ourednik’s *Europeana*, Claudia Rankine’s *Citizen*, JG Ballard’s *Atrocity Exhibition*, and Julio Cortazar’s *Fantomas Versus the Multinational Vampires*.

*This course satisfies a Breadth of Literary Study Requirement.*



**383 Studies in World Literature**  
**Professor James Holstun**  
**T Th 12:30 - 1:50**  
**Reg. No. 23313**

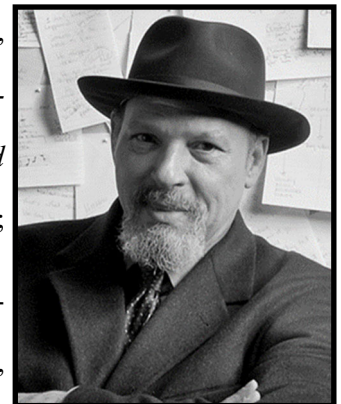
We will read twelve plays by four brilliant 19<sup>th</sup>/20<sup>th</sup>-century playwrights: two Northern Europeans, two Afro-Americans.



Alice Childress

Alice Childress (US, 1916-1994): *Gold through the Trees*, *Trouble in Mind*, *Wedding Band*.  
 Anton Chekhov (Russia, 1860-1904): *Uncle Vanya*, *The Cherry Orchard*, *Three Sisters*.  
 Henrik Ibsen (Norway, 1828-1906): *A Doll's House*, *The Wild Duck*, *Hedda Gabbler*.  
 Lanford Wilson (US, 1945-1994): *Topdog/Underdog*, *Black Bottom*; *Fences*; *The Piano Lesson*.

We will also view some stage performances and film versions, including *Topdog/Underdog*, *Drive My Car* (Japan, 1978-), interwoven with *Uncle Vanya* (Denzel Washington, dir., (US, 1954-), *Fences*. George C. Wolfe, dir., (US, 1954-), *Ma Rainey's Black Bottom*.

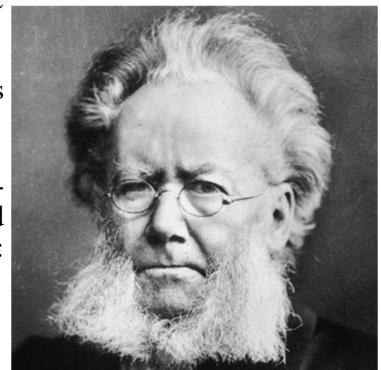


August Wilson

We will talk about play craft, the institution of modern theater in four different times and places, and questions of feminism, family, class, and race.

You'll be writing twice-weekly short essays, 5-10 minutes' writing; an eight-page mid-semester paper, and a sixteen-page expansion and development of that paper at the end of the semester. Please don't hesitate to contact me if you have any questions: [jholstun@buffalo.edu](mailto:jholstun@buffalo.edu).

*This course satisfies a Breadth of Literary Study Requirement.*



Henrik Ibsen

**386 Postcolonial Literature**  
**Professor James Holstun**  
**T Th 9:30 - 10:50**  
**Reg. No. 21840**

We will read five off-the-beaten path novels/novellas, all in English translation, from Israel/Palestine:



**Sahar Khalifeh**

A. B. Yehoshua (Israel, 1936-2022). *Facing the Forests*, a novella about the Israeli ethnic cleansing of Palestine, a crazed graduate student, and a forest fire.

Anton Shammas (Israel and the US, 1950-). *Arabesque*, a magical realist novel in Hebrew by this Palestinian Arab from Galilee: family history, the Arab Revolt of 1936-1939, and a fictionalized version of Shammas's conflict with Yehoshua (see above).

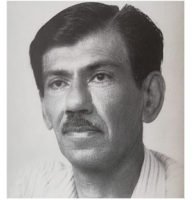
Sahar Khalifeh (Occupied Palestine, 1941-2004). *Only Love*: a realist family saga of West Bank love, women's struggle for feminism, from the Arab Revolt to the Second Intifada.



**Yoram Kaniuk**

Samir Naqqash (Iraq and Palestine, 1944-2004). *Tenants and Cobwebs*: life in a 1940s multiethnic tenement and the *Farhud*, an antisemitic pogrom in Baghdad, written in Arabic by a Jew.

Yoram Kaniuk, *Confessions of a Good Arab* (Israel, 1930-2013). Modernist novel about Yosef Sherara/Rosenzweig, son of an Israeli Jew and a Palestinian Arab: a fantastic meditation on nations, identity, gender, and history.



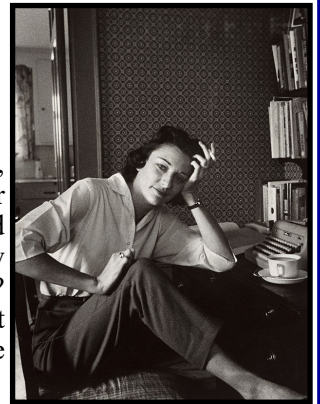
**Samir Naqqash**

You'll be writing twice-weekly short essays, 5-10 minutes' writing; an eight-page mid-semester paper, and a sixteen-page expansion and development of that paper at the end of the semester. Please don't hesitate to contact me if you have any questions: [jholstun@buffalo.edu](mailto:jholstun@buffalo.edu).

*This course satisfies a Breadth of Literary Study Requirement.*

**387 Women Writers**  
**Professor Miriam Thaggert**  
**MWF 10:00 - 10:50**  
**Reg. No. 23314**

This class studies multicultural women writers, writers who use their skills to critique inequities, fight for their rights, and celebrate their unique experience. The course has a multi-thematic, rather than chronological approach. We will read a variety of genres including novels, poetry, plays, and essays. How do these authors negotiate race, sexuality, gender, and class in their writings? How do their writings critique social or racial inequities while also revealing past traumas or joy? Likely authors include: Nella Larsen, Gwendolyn Brooks, Sandra Cisneros, Joy Harjo, Margaret Walker, Jesmyn Ward, Suzann-Lori-Parks, and Buffalo-area writers Lucille Clifton and Connie Porter. Likely requirements: short responses, a presentation, mid-term, quizzes, and a final paper.



**390 Creative Writing Poetry**  
**Professor Laura Marris**  
**T Th 12:30 - 1:50**  
**Reg. No. 23622**

In this poetry writing workshop, students will submit original poems each week, compose critical responses, revise their work, and read a range of pieces from poets across the genre. Over the course of the semester, we will look at both poem-making techniques (like form, sound, line, and image) and broader ideas (like the poetry of witness). Each student will finish the semester with a portfolio of revised poems and a better understanding of how to listen to and develop their own voice as a writer. This course builds on the skills of ENG 350 (formerly 207) and takes a deeper look at the craft of poetry in contemporary practice.

**Pre-requisite:** *ENG 350 : Introduction to Poetry/Fiction* - or by permission of instructor.

*This course counts as an English Elective, as well as toward the Creative Writing Certificate.*



**391 Creative Writing Fiction Workshop**  
Professor Dimitri Anastasopoulos  
Wednesdays (eve) 6:30 - 9:10  
Reg. No. 19791

This workshop is for advanced fiction writers who have completed ENG 350 (formerly ENG 207). The course emphasizes the development of each student's style and invention process, as well as the practical and technical concerns of a fiction writer's craft. Students will not only be asked to locate a context for their fictions by situating their work among a community of other fiction writers, but also to envision how their stories might intersect with different schools of fiction.

Each writer will be expected to conceive each story within the scope of a larger fiction project as well as to revise extensively in order to explore the full range of the story's narrative themes.

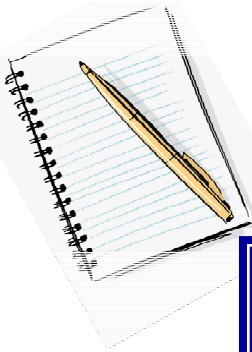
The workshop will blend a craft-centered approach with discussions on the form and theory of fiction. We will spend the first third of the semester reading published fictions and completing exercises designed to develop your skills at writing complex forms of narrative. In the second half of the semester, we will then engage one another's work in a traditional workshop format (i.e. each week we'll read two or three student manuscripts and critique them as a class; hopefully, the original student manuscripts will embrace the spirit, if not always the model, of assigned literature selections).

***Pre-requisite: ENG 207 or ENG 350 : Introduction Poetry Fiction or equivalent.***

***This course counts as an English Elective, as well as toward the Creative Writing Certificate.***



**394 Writing Workshop:**  
**Writing for *The Spectrum* and *Spectrum Photographers***  
Matthew Parrino  
Thursdays (eve) 6:30 - 7:50  
Reg. No. 22270



***SPECTRUM WRITERS AND PHOTOGRAPHERS  
SECTIONS HAVE BEEN COMBINED FOR THE  
FALL 2023 SEMESTER***

Love print and online journalism? Want to write and get your work published? Looking for a way to make your resume look fabulous? How about getting a chance to see the way UB really works--and getting to talk to the important people on campus? (Not to mention working with cool students and making good friends.)

*The Spectrum*, UB's student newspaper, needs students who are aggressive, self-motivated, and willing to meet deadlines on a weekly basis. As a writer for one of *The Spectrum's* desks (such as campus news, features, or sports), you'll be required to report and write at least twelve stories over the course of the semester that will be published in the paper. You'll also be required to attend weekly classes every Monday at 5:00 p.m. to discuss the week's papers, news on campus and how you can better your researching, reporting and writing skills. At the end of the semester, you will be required to submit a portfolio of the work you have done for the paper over the course of the semester.



Prior experience in journalism is a plus, but not absolutely necessary. At the very least, you need to be a capable writer with solid basic writing skills. Completion of English 105 or its equivalent is a minimum qualification before registering, and English 193 is also a good idea, either before you sign up for this workshop or in conjunction with it. You will be expected to attend a mandatory organizational meeting that will be held at the beginning of the semester. Please check *The Spectrum* for details. If you have any questions, please stop in to *The Spectrum* offices and ask.

***This course counts as an English Elective, as well as toward the Journalism Certificate Program.***



## 397 Digital and Broadcast Journalism

Keith McShea

Monday (eve) 6:30 - 9:10

Reg. No. 17875

This course prepares students to work in a media market where photos and video almost always accompany reported pieces. The Internet has smashed the barriers between television, radio and print journalism and students in this class will study and discuss these changes and work to produce their own projects. Students will increase their analytical skills and learn to combine original reporting and writing with photos, graphics, text and tweets. This class will help students develop the versatility necessary to succeed in a quickly evolving and growing media market. Students will develop as media producers and consumers and learn to better exercise their civic responsibilities as journalists and as citizens.

**The class requires a smartphone.**

The instructor, Keith McShea, is an award-winning reporter and blogger for The Buffalo News.

*This course counts as an English Elective, as well as toward the Journalism Certificate Program.*



## 398 Ethics in Journalism

Bruce Andriatch

Tuesdays (eve) 6:30 - 9:10

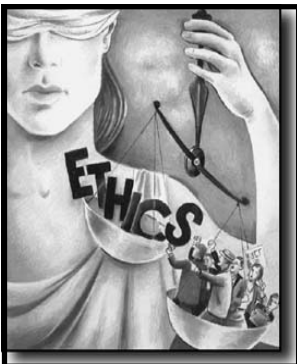
Reg. No. 15188

Is it ever OK to break the law to get a story? When is it the right decision to publish a rumor? How do you know whether a picture that likely will offend readers and viewers should be used anyway? Ethics in Journalism pushes students to examine how every action a journalist makes in gathering, organizing and presenting the news requires a value judgment.

The course covers media credibility, steps in ethical decision-making, handling anonymous and unreliable sources, accuracy letters, conflict of interest and the difference between reporting and exploiting grief. The course uses the Society of Professional Journalists code of ethics as a model and guideline.

Students study a range of historical scenarios, including Watergate, as well as hypothetical cases. They debate the instructor and each other and participate in a panel that takes a position on an ethical conflict and defends it. Students read and discuss the decisions and mistakes of journalists who have come before them and analyze the dilemmas unfolding in newsrooms today.

*This course counts as an English Elective, as well as toward the Journalism Certificate Program.*



## 418 Studies in African American Literature and History

Professor Tyrone Williams

MWF 2:00 - 2:50

Reg. No. 23315

**From Uncle Tom to Gingerbread They: Staying Put, Running Away**

This course will explore the problem of choice in the culture of African Americans as depicted in the apocryphal figure of "Uncle Tom," focusing on historical analyses, fiction, film and poetry.

**431 Authors: W. B. Yeats**  
**Professor Joseph Valente**  
**T Th 2:00 - 3:20**  
**Reg. No. 23316**

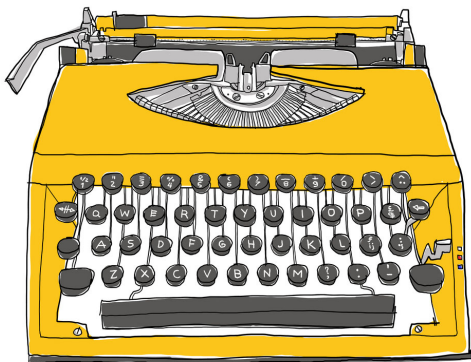
Unlike every other colonial space in the late Victorian era, Ireland was a European country that had been folded into the metropolitan powerhouse that had colonized it and Ireland featured a settler class who identified themselves as members not of their country of origin, but of the supposedly barbarous land they had come to vanquish, subjugate, and “civilize.” As a consequence of these historical pressures, the identity category, Irish, came to be anything but self-identical in its significations or its range of pertinence. It named an ethnicity and a nationality divided in themselves and from one another along various lines: ancestry, sectarian affiliation, regional provenance/residence, political sympathies, cultural allegiances, ideological postures etc.



Under these conditions of fracture and conflict, it is appropriate that the single undisputed national poet of Ireland during this era, W.B. Yeats, was also the artistic voice most audibly haunted by the simultaneous necessity and undecidability of ethnic belonging in his native land, most wavering in his commitment to an ethnic, as opposed to national, identity, and, in the end, most concerned to articulate a multi-ethnic model of national being. Yeats was of the Protestant petit-bourgeois settler class, the group whose ethnic and national claims were among the least securely delimited of all the main Irish constituencies. We will be examining how Yeats sought to compensate for his status incertitude and anxiety by situating himself in the Irish bardic tradition, wherein the poet traditionally acted as the spokesman, for an entire, organically cohesive tribe. We will proceed to trace the development of Yeats’ work as a deliberately nation-building project that repeatedly stumbled on and over questions of ethnic definition, difference and antagonism. We will try to understand why Yeats came to alter his understanding of the fundamental coordinates of ethnicity with each of several changes in his own ethnic allegiances or identifications. And we will see in the manifold shifts, qualifications and exaggerations constituting Yeats’ vision of ethnicity, including his late flirtation with the fascist pseudo-science of eugenics, the outlines of the tortuous historical evolution of concept of ethnicity itself.

**435 Advanced Creative Writing Fiction**  
**Professor Christina Milletti**  
**Thursdays (eve) 6:30 - 9:10**  
**Reg. No. 17181**

This advanced workshop is specifically designed to give students the opportunity to engage other students’ work and to receive substantial feedback on their fictions-in-progress: to help students wrestle with, and refine, their craft. While the goal of this course is to help students produce two polished fictions, our workshop conversations will most frequently focus on how young writers can more carefully craft their prose by developing their ear for language. If, as Blanchot poses, fiction is “impoverished” by nature, writers must carefully sediment with words the worlds they create in order to make their narratives seem “real” to the reader. This course will encourage students to consider the nature of that “authenticity”: how the writers’ use of language helps produce, challenge, or resist the representations of the phenomena she creates. Novelist Paul West puts it another way: “Don’t grapple with language. Let language grapple with phenomena.”



Students in this class will be expected to regularly submit their fiction to the workshop for review, to read published short stories, and to try their hand at selected exercises.

*Pre-requisite: ENG 350: Introduction Poetry Fiction or equivalent, and ENG 391 Creative Writing Fiction - or by permission of instructor.*

*This course counts as an English Elective, as well as toward the Creative Writing Certificate.*

**441 Contemporary Cinema**  
**Professor Tanya Shilina-Conte**  
**Thursdays 4:00 - 6:40 REMOTE SYNCHRONOUS**  
**Reg. No. 23317**

### *Cinema in the Post-media Age*

“Cinema Is Dead, Long Live Cinema,” Peter Greenaway recently declared. This class will examine a “moving” target and engage with the new narratives of cinema as it attempts to redefine its status as an art form in a “multi-sensory milieu” (Rancière) of digital technologies and emerging media.



As cinema has been uprooted from its former habitat and is being transplanted into the new media ecosystem, will it wither away as an alien species or become acclimatized and blossom in an unprecedented way? The post-cinematic phenomenon already resembles the explosion of a supernova, ranging from definitions of cinema as the “incredible shrinking medium” (Rodowick) to the “chameleon-like inter-medium” (Petho) and embracing such distribution platforms as the mini-displays of personal mobile devices and gigantic public IMAX screens.

In this class we will become witnesses to cinema’s death(s) and reincarnation(s), as we watch its shape-shifting process from the analog to the digital body. We will probe a host of symptoms, including decomposition, fading, flammability of the film stock, and CGI, digital remastering, and 3-D modeling that affect the digital cinematic tissue. We will touch upon such topics as post-media aesthetics, database cinema, multiplex cinema, cinema of attraction(s) and cinema of effects

(spectacular cinema), verticality and multiplicity, new film history and media archaeology, genealogy of 3-D cinema and compositing effects, ‘hyperlink cinema,’ film installations, fandom, and cinematic remixes.

As is the case with all transitional periods, a set of questions arises: Does cinema equal technology and should be understood in the strict sense of medium specificity, or should we adopt a broader approach to cinema as a form of “world viewing” (Cavell), focusing on its phenomenological aspect? Has film in fact been purely organic and asymptomatic in its indexical status as some theoreticians seem to claim? Is the cinematic metamorphosis voluntary or forced? Will it diminish or increase the media biodiversity? What kind of cinematic genres will evolve as the result of this transplantation?

To sum up, the major agenda of this class will be to arrive at a dynamic definition of cinema as an art form in the thriving environment of digital diversity by analyzing the glo(c)al energy flows and processes that govern the current media ecosystem. Perhaps, together with Niels Niessen, we will come to the realization that “the declaration of cinema’s death arrives prematurely.”

“EDUCATION IS THE  
PASSPORT TO THE FUTURE,  
FOR TOMORROW BELONGS  
TO THOSE WHO PREPARE  
FOR IT TODAY.”

MALCOLM X



# MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2023-2024

Director of Undergraduate Studies:  
Office of Undergraduate Studies:  
Secretary:

Professor Walter Hakala  
303 Clemens Hall (645-2579)  
Nicole Lazaro

## 1. FULL MAJOR IN ENGLISH

### Minimum Requirements for Department Acceptance:

Students should be in good standing (i.e., have a GPA of 2.0), have satisfied the University Writing Skills requirement. Application includes a conference with the Director of Undergraduate Studies about the program's requirements and how the student may meet them.

### Department Requirements for Graduation:

1. Three 200-level English courses (202-299)
2. Ten courses (30 credits) on the 300-400 level, as follows:
  - A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)
  - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
  - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
  - D. Five additional (elective) courses in the ENG 300-ENG 400 level, and at least one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

**13 courses (39 credits) in all.**

\* \* \* \* \*

## 2. JOINT MAJOR IN ENGLISH

**Minimum Requirements for Department Acceptance:** Same as for the full major.

### Department Requirements for Graduation

Approval by both departments, minimum GPA of 2.0 overall, and completion of the university writing skills requirement.

1. Three 200-level English courses (202-299)
2. Seven courses on the 300-400 level, as follows:
  - A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)
  - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
  - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
  - D. Two additional (elective) courses in the ENG 300-ENG 400 level, and at least one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

**10 courses (30 credits) in all.**

\* \* \* \* \*

### 3. MINOR IN ENGLISH

**Minimum Requirements for Department Acceptance:** Same as for the full major.

#### **Department Requirements for Graduation**

1. Two courses (6 credits) of English in the 202-299 range
2. One course (3 credits) in Criticism/Theory
3. One course (3 credits) in Earlier Literature
4. Two electives (6 credits) in the 300-400 range

**Six courses (18 credits) in all.**

\* \* \* \* \*

### 4. GLOBAL FILM MINOR

**Minimum Requirements for Department Acceptance:** Same as for the full major.

#### **Department Requirements for Graduation**

1. Two courses (6 credits) 200-level
2. Four courses (12 credits) in the 300-400 range

(Students may also take one course in film production to fulfill the upper division credits for the minor)

**Six courses (18 credits) in all.**

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### 5. ENGLISH HONORS PROGRAM

**Minimum Requirements for Department Acceptance:**

For entry to the English Honors Program, students must bring a 5-7 page critical English writing sample to the Undergraduate Office, and have a 3.5 GPA within English or faculty recommendation for Honors; if the latter, students must have achieved a 3.5 GPA before graduation in order to graduate with honors.

\*Students with an English GPA of 3.8 or above do not need to submit a writing sample to be admitted, simply stop by Clemens 303 and ask to be added to our Honors Program.

#### **Department Requirements for Graduation with Honors**

1. At least one English Department honors seminar (3 credits)
2. One Senior Thesis - independent work culminating in a thesis of 30-35 pages. This might be a research essay or a form of creative work. A creative thesis must include two introductory pages placing the work in a conceptual context. The honors student may choose to take either one or two semesters to complete the honors thesis (3-6 credits).

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### 6. GENERAL RECOMMENDATIONS

- A. **Program Planning.** Individual programs should be chosen in a coherent way and should take advantage of groupings and concentrations within the Major.
- B. **Department Advisement and Degree Evaluation.** Feel free to consult with the Undergraduate Director in Clemens 303 about your progress towards the degree or your course selections. English majors should check with the Director if they have questions about their records, department requirements, or their program in general.
- C. **Transfer Credit Evaluation.** Transfer credit is evaluated on an individual basis by the Undergraduate Director. Students must make an appointment with the Undergraduate Director to have an evaluation of transfer work. Students transferring from MFC or who are re-entering after several years' absence should also consult with the Undergraduate Director for an evaluation of their English work. The Department may accept two lower-level and four upper-level transfer courses at the Director's discretion.

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# CREATIVE WRITING CERTIFICATE

The Department of English is pleased to announce the launch of a new Creative Writing Certificate for undergraduates. The new 6-course curriculum will give young writers the skills they need to significantly develop their practice of poetry and fiction. By taking writing workshops from the introductory to advanced levels, along with courses in contemporary literature, student writers will begin to experience writing as an active way of looking at, and inserting themselves into, the world around them. Our aim is to help our students share their unique imaginative universe.

Creative Writing students have a wealth of writing related opportunities to draw on in the English Department: *NAME*, the recently revived student-run poetry and fiction magazine, as well as the vibrant Poetics Plus reading series and the Exhibit X Fiction Series, which bring nationally regarded poets and fiction writers to Buffalo to meet with students.

## CREATIVE WRITING CERTIFICATE CURRICULUM (5 courses):

- \*Prerequisite for all creative writing courses: ENG 207 (3 credits): Intro to Writing Poetry and Fiction
- \*4 workshops in poetry or fiction (390, 391, 434, 435) (9 Credits). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.
- \*One of the following literature courses with a writing or author focus (3 credits):  
*326 Modern British and Irish Fiction, 328 Multicultural British Literature, 337 20th Century Lit in the U.S., 338 The Novel in the U.S., 339 American Poetry, 353 Experimental Fiction, 357 Contemporary Literature, 361 Modern & Contemporary Poetry, 362 Poetry Movements, 363 Modernist Poetry, or 387 Women Writers (or another course approved by the Creative Writing Advisor).*

For more information about the new Creative Writing Certificate, please contact Professor Dimitri Anastasopoulos, at [danastas@buffalo.edu](mailto:danastas@buffalo.edu) and join our Facebook page at: [www.facebook.com/UBCWF](http://www.facebook.com/UBCWF).

Creative Writing courses count toward the English major or minor requirements, as well as for the Creative Writing Certificate.

**\*Note:** You do not need to be an English major to earn this certificate, however the Creative Writing Certificate is only awarded concurrently upon completion of a bachelor's degree at the University at Buffalo.





## ***Journalism Certificate Program***

The Journalism Certificate Program trains students to be 21st-century thinkers, writers and media professionals. Journalism today is engulfed in change. Online technology and citizen journalism are altering how journalists gather, report and convey information, and students need to be ready.

Our instructors, many of whom are working journalists, combine lessons on reporting, interviewing and writing skills with discussions on how to use new media to convey information. The program, approved through the SUNY system, begins by teaching the fundamentals of reporting, writing, editing and producing stories for print, online and broadcast journalism. Introductory courses teach students where to go for information, how to conduct interviews and produce accurate and clear pieces on deadline. Advanced courses focus on feature, opinion and online writing, and the possibilities the web and video offer. The program is interdisciplinary and offers courses from the English, Media Study and Communication departments.

Our award-winning instructors serve as mentors and take time beyond class hours to assist students. UB has produced numerous successful journalists including CNN's Wolf Blitzer (1999, 1970), CNN Senior Producer Pam Benson (1976), NPR's Terry Gross (1972), and Pulitzer Prize winning cartoonist Tom Toles (2002, 1973) and has an active alumni network to help students get jobs. The program is housed in the English department.

The Journalism Certificate Program continues to add courses and to grow every semester.

### **Contact us:**

**Journalism Certificate Program** - 311 Clemens Hall, North Campus, Buffalo, NY 14260-4610

**Phone:** 716.645.0669

**Fax:** 716.645.5980

**Email:** [jkbarber@buffalo.edu](mailto:jkbarber@buffalo.edu)

**Program Interim Director:** Jamie Barber

**Website:** [journalism.buffalo.edu](http://journalism.buffalo.edu)

## ***ABOUT THE PROGRAM***

Today's media recruiters want candidates with more than solid reporting and story-writing skills. They want applicants with specialized knowledge in complicated subject areas – plus the ability to delve into those areas and provide meaningful contexts for news events, for readers and viewers.

The journalism certificate program at UB provides students with an educational foundation in writing and reporting for publication, emphasizing hands-on workshops and internships designed to transition students into the professional world. Classes concentrate on journalistic skills including feature writing, news reporting, and opinion writing.

In addition, the program fosters an understanding of U.S. and global media, journalism ethics and integrity standards associated with the journalism profession. It's an interdisciplinary course of study comprised of coursework offered by the Departments of English, Communication, and Media Study.

The certificate should be viewed as an accompaniment to a student's major course of studies. Concentrating on subjects such as business, law, history or political science for the core of undergraduate studies will give students a foundation to draw on in pursuing a journalism career.

**The journalism certificate is NOT a baccalaureate degree program.** It is designed to help students master the tools of journalism while offering the freedom to concentrate on core knowledge areas – putting students on the right track to succeed in the professional media world.

The Journalism Certificate provides students with a formal educational foundation in writing and reporting for publication as well as an understanding of the U.S. and global media. In addition, the program fosters an understanding of journalism ethics and integrity standards associated with the journalism profession. The courses are taught by UB faculty and professional reporters and editors working for local media. Having professional reporters and editors in the classroom provides students with practical educational experiences including writing, editing, research, interviewing skills development, and understanding the expectations of editors.

## DEPARTMENT OF ENGLISH

# Looking forward to Fall...

### SPECIAL POINTS OF INTEREST:

- UB's Student System 'The Hub'
- Library Skills requirement
- Application for Degree
- Application deadlines

## HUB Student Center, more info is just a click away...

### HUB System Features:

- **Academics:**  
*Enrollment & academic record transactions, Current and next semester schedules, Student planner, Search for classes (by requirement), Enrollment Shopping Cart, and Advising reports*
- **Grades & Finances:**  
*Accept, decline, and reduce financial aid awards*
- **Student Account Info/ Personal Information:**  
*Self-service personal data: names, phones, and demographic data, Holds/ Service Indicators (checkstops)*

### • ***Institutional Checklist/ To-Do Items/***

**Admissions:**  
*View application status  
...and much more!*



### **NEED HELP??**

**Technical Questions:**  
*Contact the CIT Help Desk: [cit-helpdesk@buffalo.edu](mailto:cit-helpdesk@buffalo.edu).*

**HUB Student Center Questions:** *Contact the Student Response Center at [src@buffalo.edu](mailto:src@buffalo.edu).*

*Check out the HUB How-To's and Tutorials at: <http://www.buffalo.edu/hub/>*

*The tutorials and guides will help you learn how to use the HUB. For best results it is recommended using Internet Explorer (IE) to view the TryIt Web Based tutorials.*

*HAVE A GREAT SEMESTER!!!  
~The English Department*

## Getting ready to graduate???

### **Seniors ready to Graduate:**

*The Library Skills Test must be completed or you will not be conferred!*

*You MUST file your Application for Degree on time or it will automatically be entered for the next available conferral date!*

### **Deadlines are as follows:**

- September 1, 2023  
*File by July 15, 2023*
- Feb. 1, 2024  
*File by Oct. 15, 2023*
- June 1, 2024  
*File by Feb. 15, 2024*

*Check with the advisor in your major to be sure all department requirements have been satisfied **AND** also check with your general Academic Advisor to be sure all of your University requirements have been satisfied!*



# IN ALL YOUR WORK, STRIVE FOR:

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## CLARITY ACCURACY GENEROSITY RIGOR

**CLARITY:** WRITE LUCIDLY, ARTICULATELY, WELL. YOUR ESSAYS SHOULD HAVE CLEAR AIMS AND ASK SUBSTANTIVE QUESTIONS. CONSTANTLY TRY TO IMPROVE YOUR STYLE AND ENLARGE YOUR POWERS OF EXPRESSION. REMEMBER — YOU AIM TO COMMUNICATE, SO GIVE YOUR READER ROOM TO FOLLOW. ASPIRE TO NUANCE, BUT AVOID COMPLEXITY FOR COMPLEXITY’S SAKE.

**ACCURACY:** IN YOUR LANGUAGE, IN YOUR RESEARCH, IN YOUR CITATIONAL PRACTICES, IN YOUR TRANSCRIPTIONS AND NOTE-KEEPING. INACCURACY PROLIFERATES FROM THE POINT OF YOUR FIRST MISTAKE. CONSTANTLY CHECK AND REVISE YOUR WORK TO ELIMINATE ERRORS.

**GENEROSITY:** YOU PARTICIPATE IN A COMMUNITY OF SCHOLARS. NURTURE THAT COMMUNITY BY SHARING YOUR THOUGHTS, SHARING YOUR PASSIONS, AND SHARING YOUR SOURCES. SPEAK TO EACH OTHER. INTELLECTUAL WORK IS FOR THE COMMON GOOD. WE ARE HUMANISTS, AFTER ALL.

**RIGOR:** LEARN YOUR FIELD, READ DEEPLY AND WIDELY, NEVER CUT CORNERS. AIM TO SERVE THE PRINCIPLES THAT FIRST BROUGHT YOU TO ACADEMIA, AND NEVER TRY TO MIMIC SOMEBODY ELSE.



# A READER'S BLESSING

