

# Whole English Catalog



A Light Exists In  
Spring  
by Emily Dickinson

A LIGHT exists in  
spring  
Not present on the year  
At any other period.  
When March is scarcely  
here  
A colour stands abroad  
On solitary hills  
That silence cannot  
overtake,  
But human nature feels.  
It waits upon the lawn;  
It shows the furthest  
tree  
Upon the furthest slope  
we know;  
It almost speaks to me.  
Then, as horizons step,  
Or noons report away,  
Without the formula of  
sound,  
It passes, and we stay:  
A quality of loss  
Affecting our content,  
As trade had suddenly  
encroached  
Upon a sacrament.

Art by Elaine Bayley

## Spring 2024

## English Department News



- ◆ UB English is on X (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](#)

### 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.

### 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](#).



## **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\\_ol\\_ba.html](https://catalog.buffalo.edu/academicprograms/englishschlibrnshp_comb_ol_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.**

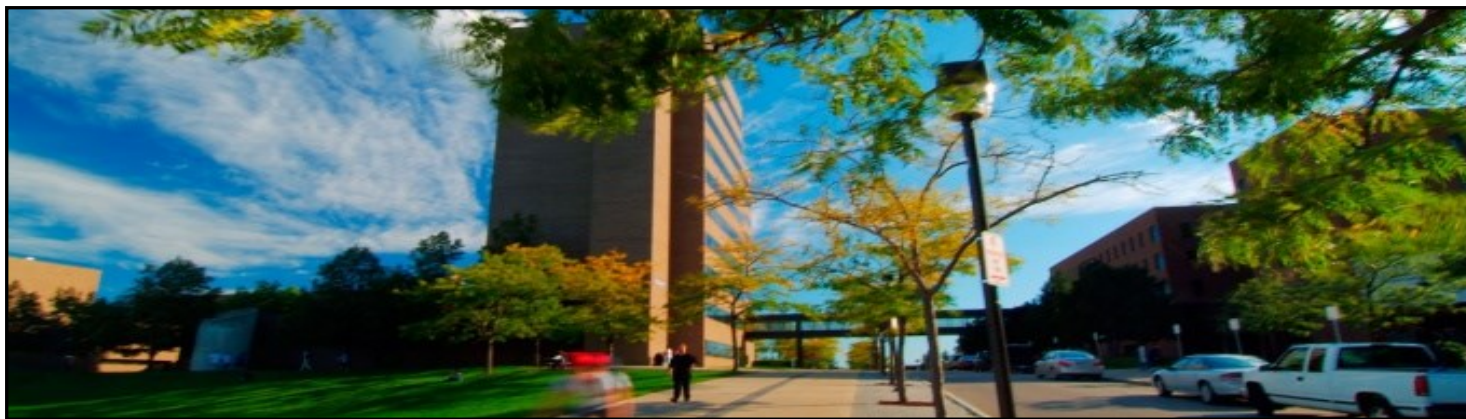
**Digital Humanities minor** - The Minor in Digital Humanities seeks to equip students with critical thinking and technological skills, while providing hands on experiences through workshops and internships where students can apply what they are learning in the classroom to projects on campus and in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

# Department of English - Spring 2024

199	<i>UB Freshman Seminar: Watching Television</i>		MWF	9:00	Schmid
110	Great Books		MWF	10:00	Dauber
125	Living Well in the Digital World		T Th	11:00	Maxwell
211	American Pluralism in Literature/Culture		MWF	10:00	Holstun
213	Fundamentals of Journalism ( <i>JCP Pre-requisite</i> )		W (eve)	6:30	Galarneau
221	World Literature		MWF	1:00	Holstun
241	American Writers 1		MWF	11:00	Mullen
252	Poetry		MWF	10:00	Ma
253	Novel		MWF	3:00	Pope
254	Science Fiction		T Th	12:30	Weeber
258	Mysteries		MWF	2:00	Eilenberg
268	Irish Literature		MWF	2:00	Goyal
271	African American Literature		T Th	11:00	Thaggert
273	Women Writers		T Th	9:30	Neely
301	Criticism		T Th	12:30	Hubbard
303	Chaucer (E)		T Th	9:30	Schiff
320	Romantic Movement (E)		T Th	2:00	Goldman
339	American Poetry		T Th	9:30	Williams
341	Studies in African American Literature (B)		T Th	9:30	Morris-Johnson
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	1:00	TBA
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	2:00	TBA
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	4:00	TBA
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	T Th	11:00	TBA
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	T Th	12:30	TBA
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	T Th	3:30	TBA
351	Writing About the Environment	<b>CL2 Course</b>	MWF	12:00	Eilenberg
351	Writing About the Environment	<b>CL2 Course</b>	T Th	2:00	TBA
351	Writing About the Environment	<b>CL2 Course</b>	T Th	3:30	Mazzolini
352	Writing for Change	<b>CL2 Course</b>	MWF	9:00	Mack
352	Writing for Change	<b>CL2 Course</b>	MWF	12:00	TBA
352	Writing for Change	<b>CL2 Course</b>	MWF	1:00	TBA
352	Writing for Change	<b>CL2 Course</b>	T Th	2:00	Feigenbaum
353	Technical Communication	<b>CL2 Course</b>	MWF	1:00	TBA
353	Technical Communication	<b>CL2 Course</b>	MWF	3:00	TBA
353	Technical Communication	<b>CL2 Course</b>	T Th	11:00	TBA
353	Technical Communication	<b>CL2 Course</b>	T Th	12:30	TBA
353	Technical Communication	<b>CL2 Course</b>	T Th	2:00	TBA
354	Writing about Literature	<b>CL2 Course</b>	T Th	9:30	Weeber
355	Writing About Science	<b>CL2 Course</b>	MWF	10:00	TBA
355	Writing About Science	<b>CL2 Course</b>	T Th	9:30	TBA
356	Professional Writing	<b>CL2 Course</b>	MWF	9:00	TBA
356	Professional Writing	<b>CL2 Course</b>	MWF	11:00	TBA
356	Professional Writing	<b>CL2 Course</b>	MWF	12:00	TBA
356	Professional Writing	<b>CL2 Course</b>	T Th	2:00	TBA
356	Professional Writing	<b>CL2 Course</b>	T Th	5:00	TBA
357	How to Write Like a Journalist	<b>CL2 Course</b>	M (eve)	6:30	Anzalone

358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	9:00	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	10:00	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	11:00	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	1:00	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	3:00	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	8:00	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	9:30	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	11:00	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	12:30	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	3:30	TBA
368	Modern & Contemporary Poetry		MWF	12:00	Ma
371	Queer Theory ( <i>Criticism/Theory</i> )		T Th	9:30	Ablow
374	Bible as Literature (E)		MWF	1:00	Dauber
375	Heaven, Hell, and Judgement (E)		M (eve) <b>REMOTE</b>	6:30	Christian
377	Mythology (E)		W <b>REMOTE</b>	3:00	Christian
379	Film Genres		Online <b>REMOTE</b>		Conte
380	New Media		MWF	10:00	Hyun
381	Film Directors		T (eve) <b>REMOTE</b>	6:30	Jackson
383	Studies in World Literature (B)		W (eve) <b>REMOTE</b>	6:30	Conte
383	Studies in World Literature (B)		MWF	9:00	Holstun
384	Shakespeare & Film: Late Plays (E)		T Th	3:30	Varnado
387	Women Writers		T Th	2:00	Morris Johnson
390	Creative Writing Poetry Workshop (CW)		M W	1:00	Marris
391	Creative Writing Fiction Workshop (CW)		Th (eve)	6:30	McLaughlin
394	Writing Workshop-Spectrum <i>Writers AND Photographers</i> (JCP)		Th (eve)	6:30	Parrino
397	Digital and Broadcast Journalism (JCP)		M (eve)	6:30	McShea
398	Ethics in Journalism (JCP)		T (eve)	6:30	Andriatch
405	Studies in Early Women Writers (E)		MWF	12:00	Mack
434	Advanced Creative Writing: Poetry (CW)		M W	4:00	Marris
435	Advanced Creative Writing Fiction (CW)		W (eve)	6:30	Anastasopoulos
440	Film Theory ( <i>Criticism/Theory</i> )		T <b>REMOTE</b>	4:00	Shilina-Conte
441	Contemporary Cinema		Th <b>REMOTE</b>	4:00	Shilina-Conte



### Compilation of Required Courses for the English Major

#### EARLY LITERATURE

303 Chaucer  
 320 Romantic Movement  
 374 Bible as Literature  
 375 Heaven, Hell, and Judgement  
 377 Mythology  
 384 Shakespeare & Film  
 405 Studies in Early Women Writers

#### CRITICISM/THEORY

301 Criticism  
 369 Literary Theory  
 371 Queer Theory  
 440 Film Theory

#### BREADTH OF LITERARY STUDY

341 Studies in African American Literature  
 383 Studies in World Literature  
 383 Studies in World Literature



## **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, 9:00 – 9:50 , Reg. No. 21300**

#### **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**

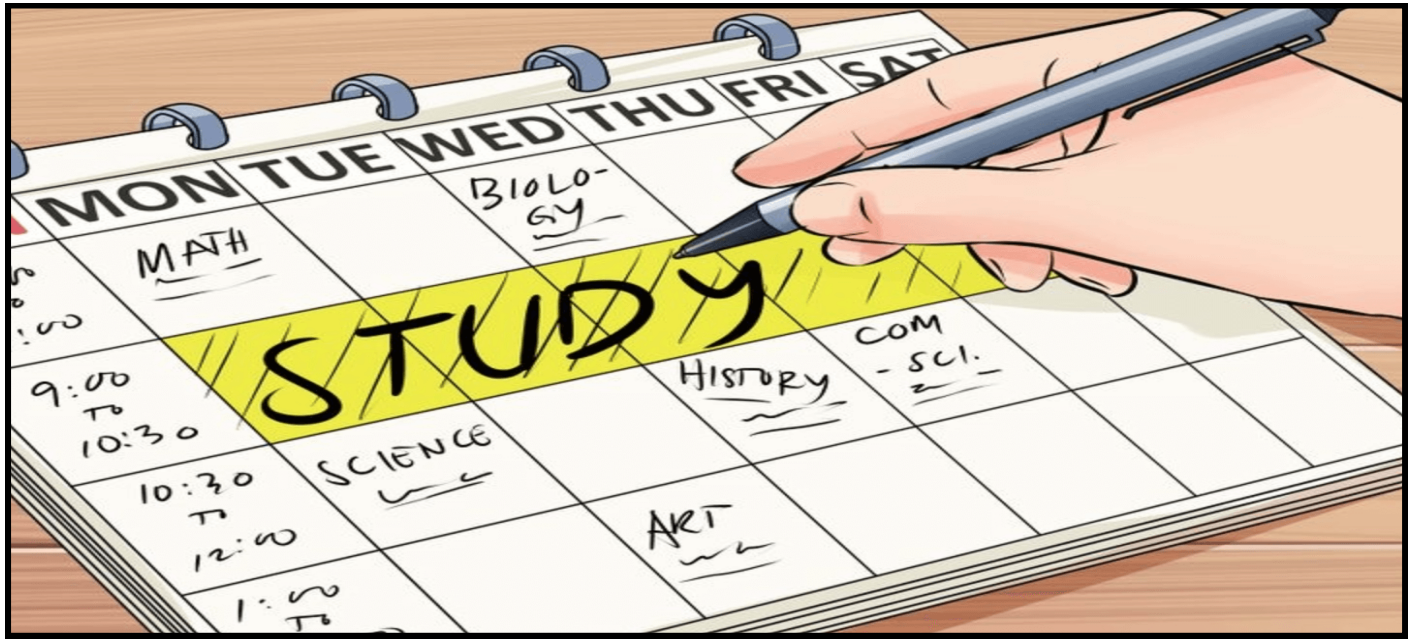
Attend class and participate in class discussion.

“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.





**110 Great Books**  
**Professor Kenneth Dauber**  
**MWF 10:00 - 10:50**  
**Reg. No. 22775**

The purpose of this course is to familiarize you with some of the touchstones of Western culture, the “canon,” as it has been defined by an aggregate of the UB professoriate in several polls of the faculty over the last years. The major idea is to give you a kind of cultural literacy, to put you in possession of something of our shared historical legacy, to make you acquainted with some of the best or the most significant documents from the beginning of writing to the modern age. What has been thought through the ages about the “nature” of mankind? When did thinking begin to be historical and how has the idea of history developed? What is philosophy? How has “truth” been thought in religious terms, in psychological terms, in scientific terms? What variety of ethical positions have been staked out over the course of centuries?



Works to be studied range through various fields and cultures and will include the Bible, Homer’s Odyssey, Plato, Shakespeare’s Hamlet, representative “novels” (a new form that was ushered into being with “modernity”), Darwin, and others. By the end of the class, you should have some sense of the different forms of thinking that history offers us (epic, dialogue, scripture, fiction) and the different ways of considering the relation of people to people, what defines society, and the very idea of humankind and humanity’s place in the world.

**125 Living Well in the Digital World**  
**Professor Jason Maxwell**  
**T Th 11:00 - 12:20**  
**Reg. No. 20302**

The rapid development of digital media technologies has presented new challenges and opportunities for the pursuit of eudaimonia, or happiness, a foundational concern of Western philosophy and one enshrined in the Declaration of Independence. This course investigates the classical traditions of happiness and current challenges with living well in our heavily mediated, digital culture. In particular, the course considers the role that design plays in how we experience technologies and then expands that lens to examine how these technologies will affect the future of work.

Students will encounter and discuss these issues, conducting experiments that encourage them to rethink how they interact with digital media and considering how design practices from product design to the organization of online communities and the development of individual habits might help them to “live well”.

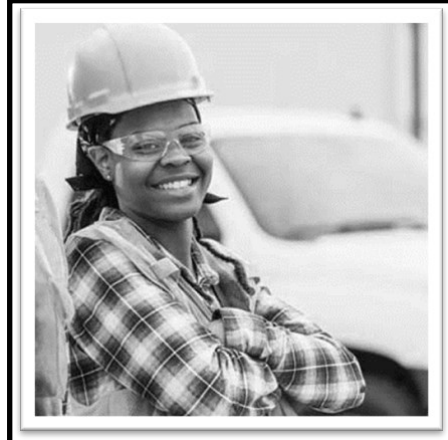
This course is the same as CL 125 and DMS 125, and course repeat rules will apply. Students should consult with their major department regarding any restrictions on their degree requirements.

## 211 American Pluralism in Lit/Culture

Professor James Holstun

MWF 10:00 - 10:50

Reg. No. 21301



[This will be a course on the social and cultural history of labor organizing and actions in the US. Our primary text will be Erik Loomis, \*A History of America in Ten Strikes\* \(2018; 9781620971611\) which takes up diverse actions by the Lowell Mill Girls, the Southern slaves who withdrew their labor as part of the Civil War, the immigrant unionists of Justice for Janitors, and many others.](#)

We will supplement this book with primary documents, and with film and fiction about these and other strikes, including

- Jack London's *The Iron Heel* (1908; [9781530396818](#)): a fantasy novel about mass strikes and class warfare in the US.
- John Steinbeck's *In Dubious Battle* (1936; [9780143039631](#)): on the unionizing of agricultural workers in California—a liberal narrative that turns radical.
- Alice Childress's *Like One of the Family* (1956; [9780807050743](#)): humorous and serious monologs by Mildred, a Black domestic worker in New York City.
- Barbara Kopple's *Harlan County USA* (1976): one of the greatest political film documentaries ever made, about a coal miners' strike in Kentucky.
- John Sayles, dir., *Matewan* (1987): a fictional film version of a precursor strike in 1920.
- Excerpts from Maxine Hong Kingston's *China Men* (1980), combination of family memoir and fiction on the laboring lives of Chinese immigrants.
- The Rev. Dr. Martin Luther King Jr.: his writings on class struggle and the Memphis sanitation workers' strike, from the final month of his life.
- Chris Hedges and Joe Sacco, *Days of Destruction, Days of Rage* (2014; [9781568588247](#)): graphic documentary-novel on Pine Ridge Reservation, inner-city Paterson NJ, post-industrial West Virginia, the tomato pickers of Immokalee Florida, and Occupy.

We will talk about two local struggles: the Graduate Student Employees' Union struggle for a living wage at UB, and the Starbuck Workers United drive, which began in Buffalo in 2021-2022. (We'll be talking with one of the organizers.)

We will discuss

- the relation between unionism and American democracy,
- unions as patriarchal, racist, feminist, and anti-racist institutions,
- the possible role of a general strike in future social change,
- how to do literary and film criticism, and
- how to do primary research.

Communists, capitalists, and all others welcome. [Faithful attendance is essential. You'll write two informal essays a week \(5-10 minutes' work\) on the reading and viewing, a five-page paper at mid-semester, and a ten-page paper expanding it at the end of the semester.](#)

I'll be able to link you to our films for free. You will find our books in the University Bookstore, but because they frequently under-order, I recommend you order your own copies early at Alibris (<https://www.alibris.com>; recommended) or Amazon, using the thirteen-digit ISBN numbers above. **No e-books! You must have hard copies of these particular editions.** But the used copies can be quite inexpensive. In late January, our reader will be available at Queen City Imaging. I'll let you know.





## 213 Fundamentals of Journalism

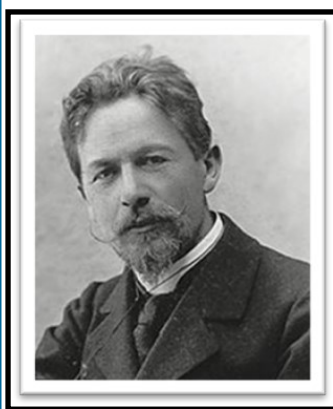
Andrew Galarneau  
Wednesdays (eve) 6:30 - 9:10  
Reg. No. 10860



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

Students learn to conduct interviews, use quotes, and write in American journalistic style. They also learn the importance of accuracy, integrity and deadlines. Students analyze the merit and structure of good (and bad) news stories. Social media exercises will give students a working knowledge of best practices for using it to extend the reach of their work. Students will engage in writing exercises designed to help them master the fundamentals of news writing. Their main written products will be two stories that students will take from start to finish: shaping a story idea, identifying sources and interviewing them, then crafting the material into final written form. Students will read selected stories in class, pertinent to class discussions, and interview subject experts after class presentations.

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



## 221 World Literature Professor James Holstun

MWF 1:00 - 1:50  
Reg. No. 22777



Drama is bodies and words in time and space. Things happen. We will be reading and comparing plays by the Russian Anton Chekhov (1860-1904), and the Afro-American Alice Childress (1916-1994), and seeing some video clips, and film, and a play. We will read Chekhov's Big Four, in *Anton Chekhov's Selected Plays* ([9780393924657](https://www.amazon.com/dp/9780393924657)):

- *The Seagull* (1895): love and art in conflict: the sociology and psychology of theater as an institution.
- *Uncle Vanya* (1897): adultery, real estate, and gunplay.
- *Three Sisters* (1901): family struggle, romantic yearning, and dueling.
- *The Cherry Orchard* (1903): on the fading aristocracy and the rising bourgeoisie (and serfs)

And we will read Childress's Big Six, from *Selected Plays by Alice Childress* ([9780810127517](https://www.amazon.com/dp/9780810127517)):

- *Florence* (1949): One-act on Jim Crow in a Southern train station
- *Gold Through the Trees* (1952): Chronicle play of Black liberation from slaves kidnapped in Africa to Harriet Tubman to anti-apartheid South Africa.
- *Trouble in Mind* (1955): Subtler Jim Crow in a Northern theater—*Seagull* echoes.
- *Wedding Band: A Love-Hate Story in Black and White* (1966): illegal cross-race sex and painful love in World War I-era South Carolina.
- *Wine in the Wilderness* (1969): mid-riot Black bourgeois encounter with a Black proletarian woman.
- *Mojo* (1970): One-act on the reunion of an estranged Black husband and wife. A perfect work of art.

I'll also ask you to read Brian Friel's *Translations* (1980), on colonialism and language in early nineteenth-century Ireland; and Ngũgĩ wa Thiong'o's *I Will Marry When I Want* (1977), on love, marriage, and neocolonialism in twentieth-century Kenya. At mid-semester, we'll view *Drive My Car* (2021), Ryusuke Hamaguchi's film meditation on, among other things, *Uncle Vanya*. At the end of the semester, I'll encourage you to attend the production of *Wedding Band* by [Buffalo's Ujima Theater](https://www.buffalothater.com/) (May 3-19). Video clips in class, and lots of discussion of drama as difficult healing, from Aristotle's day to Covidtime.

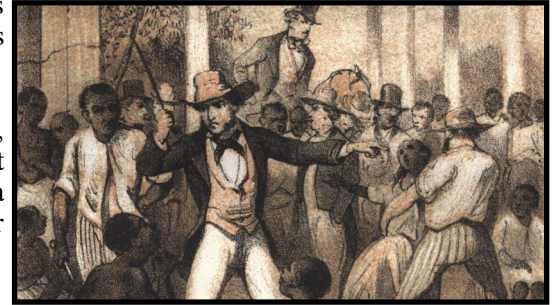
Faithful attendance is essential. You'll write two informal essays a week (5-10 minutes' work) on the reading and viewing, a five-page paper at mid-semester, and a ten-page paper expanding it at the end of the semester.

[You will find our books in the University Bookstore, but because they frequently under-order, I recommend you order your own copies early at Alibris \(<https://www.alibris.com>; recommended\) or Amazon, using \*these\* ISBN numbers. \*\*No e-books!\*\* You must have hard copies of these particular editions! But the used copies can be quite inexpensive. In late January, our reader will be available at Queen City Imaging. I'll let you know. In the meantime, I'm happy to Zoom with you to talk more about the class—write me at \[jholstun@buffalo.edu\]\(mailto:jholstun@buffalo.edu\).](https://www.amazon.com/dp/9780393924657)

**241 American Writers 1**  
**Lawrence Mullen**  
**MWF 11:00 - 11:50**  
**Reg. No. 22778**

From 1776 through the onset of the Civil War (and on to current days), the notion of what it means to be 'American' has continually changed and evolved--and in the first few decades of nationhood, the United States struggled to define nearly all aspects of life. What would a brand new legal system look like? What did it mean to 'own land'--and whose land was it to own anyway? And how could ideas of freedom, liberty, and justice be held while chattel slavery remained legal and profitable? Throughout this course we'll look at poets, authors, and essayists as they thought to imagine what America could be--and what it was becoming.

Some of the authors and poets we'll cover include: Edgar Allan Poe, Nathaniel Hawthorne, Phillis Wheatley, Charles Brockden Brown, Harriet Jacobs, Frederick Douglass, and William Apess. At its core, this course is a study of American literature from the colonial era until the Civil War, or approximately 1750s - 1860s.



**252 Poetry**  
**Professor Ming-Qian Ma**  
**MWF 10:00 - 10:50**  
**Reg. No. 20166**

As a survey class, English 252 is designed to introduce students to the study of the basic features (formal, prosodic, aesthetic, etc.) of as it develops and changes from the Medieval to Modernism.

Among the features we will study in this class are, for example, 1) what are the main types of meters (e.g., syllabic, accentual-syllabic); 2) what are the most popular metric lines (e.g., iambic pentameter) and how to scan them; 3) how to recognize different forms (e.g., sonnet, blank verse) and genre (e.g., ballad, elegy); 4) how poetic styles change from one historical period to another; 5) how poems are related to social, political, and cultural environments in which they are created and received; 6) how aesthetic judgments are made and how they change over time (about poets, poetics, poetry schools, poetic styles, and about poetry in general); and 7) how language is used and understood as a medium.



The goals of the class are, among others, to help students to learn the basic knowledge of poetry as a literary genre, to sharpen their consciousness of language as a medium, to improve their ability to read poems with recognition and appreciation, to deepen their understanding of the constituting significance of contexts (historical, social, political, cultural, etc.) in which poems are written and received, and to refine their communication skills through the study of a set of literary vocabulary.

Class requirements include regular attendance, active participation in class discussions, unit quizzes, a mid-term paper, and a term paper.

Primary texts required for the class:

*The Norton Anthology of Poetry*, the Shorter 5<sup>th</sup> Edition  
*A Glossary of Literary Terms*, 10<sup>th</sup> Edition, by M. H. Abrams

**253 Novel**  
**Natalie Pope**  
**MWF 3:00 - 3:50**  
**Reg. No. 21304**

This course introduces students to the history of the novel in Britain and America, from the form's origins in the 1700s through the present. By reading signature fictions by authors ranging from Aphra Behn and Mary Shelley to Henry James and Toni Morrison, students will explore how the novel first emerged and has reinvented itself ever since.

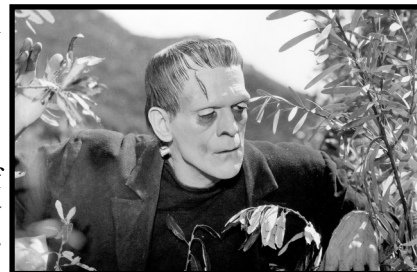
**254 Science Fiction**  
**Professor Susan Weeber**  
**T Th 12:30 - 1:50**  
**Reg. No. 22779**

This class provides an introduction to the genre of science fiction, starting with *Frankenstein* and moving forward to writers like Octavia Butler, Philip K. Dick, Ursula K. Le Guin, Victor LaValle, Ted Chiang, and N. K. Jemisin as well as films like *Blade Runner*, *Arrival*, and *Ex Machina*.



ARRIVAL

As we watch films and read a wide variety of short stories, novels, and comics, we will ask: how does science fiction help us understand contemporary culture and politics? How do these art forms provide different approaches to and images of time, knowledge, culture, technology, the nation-state, and the human? How does science fiction help us re-see the past and imagine alternatives for the future?



**258 Mysteries**  
**Professor Susan Eilenberg**  
**MWF 2:00 - 2:50**  
**Reg. No. 18640**

To have a mystery novel you need at a minimum a body and a question about how, why, and at whose hand it came to be dead. There exist innumerable mysteries that focus upon these things: the wounds suggestive of torture, the gory and psychopathic processes of murder, and the unpleasant and dangerous route the detective follows in uncovering the gruesome facts.

Those mysteries we shall avoid. In this class we shall read instead the mystery novel that presents itself as civilized diversion, as amusing puzzle, as game of wit--an occasion for the production of wit and the display of lightly worn erudition, a form of drawing room comedy or even (sometimes) romance. Our detectives will not be police officers but instead outsiders--drunks, addicts, precocious children, debutantes, former suspects, idle aristocrats, idler academics.

What is it about the mystery novel that allows it to turn with such extravagant squeamishness from the grossness and tedium of murder and conviction? We shall read work from Arthur Conan Doyle, Dorothy Sayers, Michael Innes, Ngaio Marsh, and Raymond Chandler to seek clues to this mystery.

I will ask each student to write two brief response papers, a midterm exam, and a longer paper due at the end of term. Students will also write and digitally share (by means of Perusall) their online annotations on each session's reading.



**268 Irish Literature**  
**Shantam Goyal**  
**MWF 2:00- 2:50**  
**Reg. No. 21305**

The course focuses on the distinctions of modern Irish literature in Irish and English, primarily in the 20<sup>th</sup> century and onward. The selected poetry, prose, theatre, and cinema speak to Ireland's revolutionary history, its linguistic and cultural nationalism, its provincial and diasporic margins, and more recent political contestations. Most of all, they demonstrate a modern spirit of invention and exciting experimentation.



The course thus offers students a survey of modern Irish literary history, as well as methodologies for engaging with an eccentric and sometimes difficult literature created within the complex Irish cultural and historical landscape.



**271 African American Literature**  
**Professor Miriam Thaggert**  
**T Th 11:00 - 12:20**  
**Reg. No. 22942**

This course examines some of the pivotal works of late eighteenth-, nineteenth-, and early twentieth-century African American literature. Throughout the semester, we will analyze the fictional representation of early African American life in the United States. We will also discuss: early versions of the African American novel; the Black American's transition from slavery to nominal freedom; male and female slave narratives; comparisons of the literary portrayals of black life in the North and the South; the controversies associated with racial passing; the role of "Negro" dialect in American and African American literature; literary and visual representations of lynching; and early cinematic representations of the black image.

Among the questions we will consider are: How did writers critique America's discriminatory practices as well as intra-racial class and color prejudices? What were the influences of popular culture on the literature of the period? How did the Civil War and the continual threat of lynching affect Black creative methods and philosophy? We will also look at the African American literary image created by other American writers such as Herman Melville, and the legal decisions and political compromises that affected the construction of African American personhood (such as the *Dred Scott v. Sanford* and the *Plessy v. Ferguson* Supreme Court decisions). There will be a significant focus on the writings of Charles Chesnut, one of the most prolific early African American writers.

Readings will be supplemented by films and artwork. Likely class requirements include quizzes, active class discussion and attendance, short responses, and a final paper.

**273 Women Writers**  
**Julianne Neely**  
**T Th 9:30 - 10:50**  
**Reg. No. 22780**

This literature course will focus on the work of five extraordinary female poets: Marianne Moore, Elizabeth Bishop, Gwendolyn Brooks, Sylvia Plath, and Adrienne Rich. This is a generative course in which we will use seminar discussions to prompt students' own poetry writing. There will be a small workshop component along with critical analysis of poetic texts.

**301 Criticism**  
**Professor Stacy Hubbard**  
**T Th 12:30 - 1:50**  
**Reg. No. 12264**

**Textual Secrets**



Do literary texts keep secrets? If so, what kinds of secrets are these? Is it our job as readers and critics to uncover these secrets? Or should we approach a text with some other purpose besides solving or revealing what lies "beneath" or "within" its words?

In this course, we'll investigate these questions and many more. We will discuss a number of key theoretical concepts and approaches to the analysis of literature (hermeneutics, post-structuralism, psychoanalysis, rhetorical analysis, authorship, intention, intertextuality, undecidability, suspense, narration, figurative language, identity, ideology, etc.) and will read some classic and recent works of criticism and theory that have helped to shape the field. We'll also read several novels, some shorts stories and a variety of poems along with key works of criticism about these.

Primary texts will include the poems of William Shakespeare, William Wordsworth, Walt Whitman, Emily Dickinson, Gwendolyn Brooks, Claude McKay, Elizabeth Bishop, and Lucille Clifton; short stories by Edgar Allan Poe, Herman Melville, Alice Munro, and T.C. Boyle; and novellas by Robert Louis Stevenson (*Dr. Jekyll and Mr. Hyde*) and Nella Larsen (*Passing*).

The goal of this course is to help you become a more informed and perceptive reader of both literature and literary criticism, and to help you develop as a writer of your own critical texts. Requirements will include a number of informal writing activities and two researched essays, along with diligent attendance and participation.

**303 Chaucer**  
**Professor Randy Schiff**  
**T Th 9:30 - 10:50**  
**Reg. No. 22781**

Geoffrey Chaucer has often been called the Father of English poetry, and indeed his literary work has profoundly influenced both the literary canon and English itself. Our course will focus on the *Canterbury Tales*, as we explore Chaucer's work, and familiarize ourselves with late-medieval British culture by reading introductions to Medieval Literature and Culture by a literary critic (Elaine Treharne) and a historian (Miri Rubin). Course lectures and exams will be in-person exclusively.

Students will be required to write two term papers, take two exams, participate in class discussion, and make one formal presentation involving recitation of Chaucerian verse before the class.

*This course satisfies an Early Literature requirement.*

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**320 Romantic Movement**  
**Professor Judith Goldman**  
**T Th 2:00 - 3:20**  
**Reg. No. 22782**

While attending to iconic poems for which British Romanticism is best known, we will study this period (1780-1830), also known as "the Age of Revolution" and "the Age of Reform," through a cultural studies lens, reading texts in a number of genres like sports writing and political tracts, as well as examining works in other media such as paintings. Our topics will include: the Gothic; new developments in the life sciences; new human rights discourses and political protest; the transatlantic slave trade and the abolitionist movement; climate change and complex relations to nature; the industrial revolution and enclosure (privatizing common land); manners and mores of the Regency period; new animal rights discourses; and more. In terms of literary focus, we'll be thinking about developments around poetry in ordinary language, poetry in interaction with new and historical media, modes of novelistic representation, and the creation of publics through affective address. Regular reading responses and two papers, midterm (3-5pp) and final (6-8pp), will be required.

*This course satisfies an Early Literature requirement.*

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**339 American Poetry**  
**Professor Tyrone Williams**  
**T Th 9:30 - 10:50**  
**Reg. No. 22783**

This course will focus on some contemporary collaborations between poets and between poets and poet-artists. Each of the works we will examine implicitly interrogates the author-function in relation to ecological, cultural and political crises that, while all too visible within the distended history of late capitalism, reverberate before and, in some cases, after our continuous present.

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**341 Studies in African American Literature**  
**Professor Nicole Morris-Johnson**  
**T Th 9:30 - 10:50**  
**Reg. No. 22784**

**Afro-Creole Literature**



*Ntozake Shange*

What is creole? How does the meaning and function of the term change throughout time and from one geographic location to the next? What relationship does 'creole' have to creolization theory? What is afro-creole literature? This course provides an opportunity to probe the various definitions of 'creole' at play throughout the Caribbean and the U.S., the ways that these definitions have changed and evolved, major debates amongst foundational thinkers such as Édouard Glissant, Kamau Brathwaite, and Sylvia Wynter, and literature that explores these notions of cultural pluralism.

Assigned texts may include novels, poems, and short stories from Paule Marshall, Ernest Gaines, Maryse Condé, Derek Walcott, and Ntozake Shange.

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

TBA  
MWF 1:00 - 1:50  
Reg. No. 17622

TBA  
MWF 2:00 - 2:50  
Reg. No. 14926

TBA  
MWF 4:00 - 4:50  
Reg. No. 21720

TBA  
T Th 11:00 - 12:20  
Reg. No. 17593

TBA  
T Th 12:30 - 1:50  
Reg. No. 17859

TBA  
T Th 3:30 - 4:50  
Reg. No. 20087

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.

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

Professor Susan Eilenberg  
MWF 12:00 - 12:50  
Reg. No. 18746

TBA  
T Th 2:00 - 3:20  
Reg. No. 18748

Professor Elizabeth Mazzolini  
T Th 3:30 - 4:50  
Reg. No. 18747

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**  
4 Sections Available

Professor Ruth Mack  
MWF 9:00 - 9:50  
Reg. No. 18790

TBA  
MWF 12:00 - 12:50  
Reg. No. 19382

TBA  
MWF 1:00 - 1:50  
Reg. No. 18749

Professor Paul Feigenbaum  
T Th 2:00 - 3:20  
Reg. No. 21036

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**  
5 Sections Available

TBA  
MWF 1:00 - 1:50  
Reg. No. 20097

TBA  
MWF 3:00 - 3:50  
Reg. No. 17858

TBA  
T Th 11:00 - 12:20  
Reg. No. 18745

TBA  
T Th 12:30 - 1:50  
Reg. No. 21717

TBA  
T Th 2:00 - 3:20  
Reg. No. 17257

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**  
**Susan Weeber**  
**CL2 Course**  
T Th 9:30 - 10:50  
Reg. No. 18675

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.

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

TBA  
MWF 10:00 - 10:50  
Reg. No. 21716

TBA  
T Th 9:30 - 10:50  
Reg. No. 18750

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.

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

TBA  
MWF 9:00 - 9:50  
Reg. No. 17860

TBA  
MWF 11:00 - 11:50  
Reg. No. 17191

TBA  
MWF 12:00 - 12:50  
Reg. No. 21715

TBA  
T Th 2:00 - 3:20  
Reg. No. 19383

TBA  
T Th 5:00 - 6:20  
Reg. No. 18751

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.

**357 How to Write Like a Journalist**  
**CL2 Course**  
Charles Anzalone  
Mondays (eve) 6:30 - 9:10  
Reg. No. 18628

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.

**358 Writing in the Health Sciences**  
**CL2 Course**  
10 Sections Available

TBA  
MWF 9:00 - 9:50  
Reg. No. 18752

TBA  
MWF 10:00 - 10:50  
Reg. No. 18753

TBA  
MWF 11:00 - 11:50  
Reg. No. 17033

TBA  
MWF 1:00 - 1:50  
Reg. No. 17199

TBA  
MWF 3:00 - 3:50  
Reg. No. 17198

TBA  
T Th 8:00 - 9:20  
Reg. No. 17623

TBA  
T Th 9:30 - 10:50  
Reg. No. 17595

TBA  
T Th 11:00 - 12:20  
Reg. No. 17624

TBA  
T Th 12:30 - 1:50  
Reg. No. 22404

TBA  
T Th 3:30 - 4:50  
Reg. No. 17861

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.

**368 Modern and Contemporary Poetry**  
**Professor Ming-Qian Ma**  
**MWF 12:00 - 12:50**  
**Reg. No. 21309**

Design as a survey class, English 368 is an introduction to American poetry in the 20<sup>th</sup>- and 21<sup>st</sup>- Centuries by looking into the dominant poetry phenomena. Following a chronological approach, the class will cover the period from the so-called High Modernism to the present, focusing on the major poetic movements such as Imagism, the Objectivist Movement, The Fugitive Movement, the Confessional School, the New York School, the Harlem Renaissance, the Beat Movement, the Deep Image School, the Black Mountain School, the Language Poetry Movement, and others. The selected representative poems will be read, studied, analyzed, and appreciated in their respective socio-political, cultural, and aesthetic contexts for better understanding.

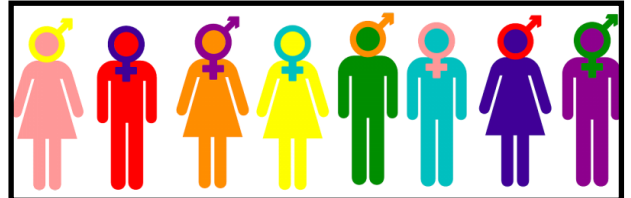
The primary texts for the class:

*Twentieth-Century American Poetry*, edited by Gioia, Mason, and Schoerke. McGraw-Hill, 2004. (ISBN: 0-07-240019-6)  
Supplementary readings in poetry by the poets.

Course requirements include regular attendance, active participation in class discussions, a mid-term paper, and a term paper.

**371 Queer Theory**  
**Professor Rachel Ablow**  
**T Th 9:30 - 10:50**  
**Reg. No. 22785**

This class introduces key texts that have shaped queer and trans theory and politics today. We will trace how the term “queer” first emerged, how its meaning has changed over time, and how it relates to LGBT identity politics. We will consider the history of trans theory and connections between queer theory and trans theory. We will seek to understand how queer and trans theory have intersected with, or might intersect with, feminism, critical race theory, and social justice movements. We will also consider the causes and consequences of the recent rise of homophobia and transphobia in the U.S. Please note that many the readings for this course are difficult: some may be difficult to understand; and some may be emotionally challenging. Students are encouraged to keep this in mind when registering for the course.



*This course satisfies an Criticism/Theory requirement.*

**374 Bible as Literature**  
**Professor Kenneth Dauber**  
**MWF 1:00 - 1:50**  
**Reg. No. 17864**

"Bible" means book, and THE Bible has undoubtedly been the most influential book in Western history, one of the pillars, along with Greek philosophy, of Western self-understanding. But it has become so overlaid with doctrinal understandings, has been so canonized and so elevated, that it is too often not "read" in the way that good books ought to be read. We will, therefore, read healthy selections from the Old and New Testaments less for their strictly theological content than in an attempt to understand the roots of surprisingly modern ideas of history, ethics, social relations, government, the rights and responsibilities of individuals, and the relation of cultures to each other. What is the Bible's sense of the nature of mankind? What is the meaning of justice or the good? What are our freedoms and our constraints? We will pay particular attention to Genesis (as setting out a formative conception of humanity); to Exodus (as an account of the narrative of a people and the idea of history as a whole); to Deuteronomy (as a reflection on the place of the individual in relation to general principles); to the stories of the first kings of Israel, Saul and David (as a meditation on government and the place of religion in it); to some of the prophets (in an attempt to discover the limitations and possibilities of speech itself); to Job and Ecclesiastes (as testing the limits of skepticism and even heterodoxy), and to a couple of the Gospels (for a look at religious and perhaps even political revolution and, in the Gospels' revisiting of the Old Testament, the problem of inheriting a tradition and interpreting it).

Whether you have already read parts of the Bible or not, you will come away with a new set of eyes more attuned to the texture of Biblical living and to some of the fundamentals of Western thought and values.

*This course satisfies an Early Literature requirement.*



## 375 Heaven, Hell, and Judgement

Professor Diane Christian  
**REMOTE SYNCHRONOUS**  
Mondays (eve) 6:30 - 9:10  
Reg. No. 12527

The course will consider ideas and images of eternal reward and punishment — stories and pictures of heaven, hell, and judgment from ancient Sumer to modern film. We will begin with the oldest known story of the underworld, five-thousand-year-old Sumerian goddess Inanna's descent "From the Great Above to the Great Below." We'll look at the Egyptian weighing of the soul at death against the feather of Maat or justice, at Odysseus's and Aeneas's explorations of the worlds of the dead, at Plato's and popular ideas of what's next. We'll also consider Biblical apocalypses, Sheol, Hades and heaven, medieval journeys to heaven and hell, Dante's *Inferno* and *Paradiso*, and Blake's *The Marriage of Heaven and Hell*.

We'll look at paintings, mosaics, and sculptures of Judgment, heaven and hell, including especially some Byzantine art, Romanesque churches, Giotto, Signorelli, Michaelangelo, and Bosch. We'll close with the 1946 classic film, *A Matter of Life or Death*, released in America as *Stairway to Heaven*.

Through these verbal and visual imaginations we'll explore ethical and religious ideas of the judgment of good and evil, punishment and reward.

*This course satisfies an Early Literature requirement.*



## 377 Mythology

Professor Diane Christian  
**REMOTE SYNCHRONOUS**  
Wednesdays 3:00 - 5:40  
Reg. No. 16277

### Mythology: Origin and Sexual Myths

*"I have always preferred mythology to history. History is composed of truths which become lies, mythology of lies which become truths." Jean Cocteau*

"Mythology is somebody else's religion," Robert Graves wrote when organizing the *Larousse Encyclopedia of Mythology* in the 1950s. The editors then refused to allow Graves to include biblical material as mythological. They regarded biblical stories as religious history, not myth, thereby drawing Graves' pointed comment. What governed was belief in truth, distinguished from fiction. The classic definition of myth is sacred narrative, believed as true. Myth doubles as truth and lies, and Cocteau catches a complex evolutionary quality. Darwin's *Origin of the Species* and *The Descent of Man* are scientific sacred narratives, believed as true, just as *Genesis* is a religious sacred narrative believed as true. The problem is truth, unless one embraces Blake's proverb that "Everything possible to be believed is an image of truth."

This course will consider myths of origins and sexual organization from all over the world, sacred narratives from ancient and modern times. From the ancient world we'll look at Sumerian, Egyptian, Hebrew and Greek myths particularly, and from the modern Dogon, Darwinian, Hopi and Inuit. We'll use Barbara Sproul's *Primal Myths* which is organized according to geography, and a *Mythology Coursebook*.



*The Amautalik, a giant ogress  
of the Tundra*

Methodologically we'll sample Plato, Barthes' *Mythologies*, Bruce Lincoln's *Theorizing Myth*, and Walter Burkert's *The Origins of the Sacred*. We'll give some attention to the 2500-year-old debate about fiction and falsehood and the continuing issue of sacrifice. The central questions are where does the world come from, where are humans in it, and how do sex and violence figure our story? We'll conclude with a 'new' animist myth from the circumpolar peoples—Jean Malarie's *L'Alée des baleines* [*The Whale Passageway*]. Malarie, a famed geomorphologist of rock and ethnographer of the Inuit, advances through living myth a scientific and animist theory of origin and human position.

*This course satisfies an Early Literature requirement.*

## 379 Film Genres: *Film Adaptation of the Novel*

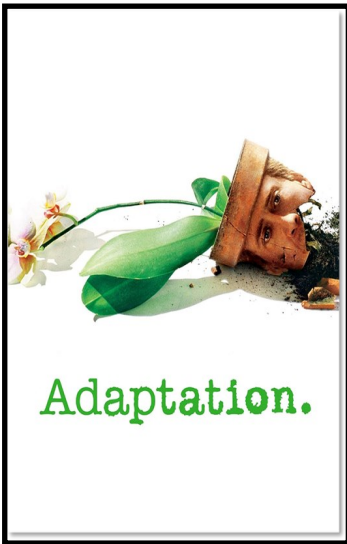
Professor Joseph Conte

REMOTE ASYNCHRONOUS

Reg. No. 15886

This online installment of Film Genres will examine film adaptations of the contemporary novel. Literary fiction provides a rich, original source for story, character, and setting in feature films. And yet the director, screenwriter, and actors are inevitably faced with challenges in successfully transferring a predominantly textual art into a visual and auditory medium. Especially with well-known classics such as F. Scott Fitzgerald's *The Great Gatsby* (1925), adapted once again by director Baz Luhrmann (2013), the problem of fidelity to the original novel arises. The editing of long prose fictions to fit within the typical two-hour duration of feature films gives the most gifted screenwriter migraines. Sometimes, however, a script must be augmented with scenes or characters not present in the original for a coherent representation of the story on screen. Literature that heavily relies on interior monologue and narration rather than external dramatic action or dialogue poses a nearly insurmountable hurdle for adaptation. We should also consider that novels are most often sole-authored works of the imagination that, in the words of Irish writer and humorist Flann O'Brien, are "self-administered in private," while films are very much collaborative enterprises demanding the skills of hundreds of people and, ideally, screened in public theaters to large appreciative audiences.

First, we'll read David Mitchell's *Cloud Atlas* (2004), with its six overlapping storylines and recurrent characters; and then compare its ambitious adaptation by directors Tom Tykwer, Lana and Lilly Wachowski (*The Matrix Trilogy*) in 2012. We'll then read Ian McEwan's historical novel of class and moral responsibility, *Atonement* (2001), set in England in 1935, during World War II, and in present day England. Its adaptation by director Joe Wright in 2007 confronts the multiple historical settings and the complex subjectivity of the novel's characters.



Next on the program will be two postmodern films that take up the serious challenges of adaptation. We'll read Thomas Pynchon's psychedelic 1960s-era detective novel, *Inherent Vice* (2009), and then ponder Paul Thomas Anderson's truly "gonzo" adaptation (2014), featuring Joaquin Phoenix as the pot-smoking private eye, Larry "Doc" Sportello, which must be one of the weirdest literary-filmic adventures you can have—without the influence of cannabis or other psycho-pharmaceuticals. The film, *Adaptation* (2002), directed by Spike Jonze and written by Charlie Kaufman, is not an adaptation of Susan Orlean's nonfiction investigation of plant dealer John Laroche's pursuit of the rare "ghost orchid," but rather it's a reflexive account of screenwriter Kaufman's struggle with writer's block as he attempts to adapt *The Orchid Thief* (1998).

This course will be conducted asynchronously through UB Learns Brightspace, with streaming of films through the University Libraries' Digital Campus collection. Students will be required to participate in weekly graded discussions and complete two writing assignments on the novels and films.

## 380 New Media

Trina Hyun

MWF 10:00 - 10:50

Reg. No. 22790

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**  
**Reg. No. 16623**

**SRING 2024 SEMESTER - REMOTE SYNCHRONOUS**

This class is an experiment in looking at and talking about films. It's a regular UB class, but the general public is part of the conversation. It began in Spring 2000. Since then, we've shown and discussed almost 600 different films.

Until Covid, all the action took place on a Tuesday night at the Dipson Amherst Theater. The two of us would prepare a Goldenrod Handout—12-16 pages of notes on each week's film—that would be available on a table in the lobby. The two of us would introduce each film, we'd screen it, take a short break, and then we talk about the film with the students and anyone in the audience who wanted to join us.

Now, it's all asynchronous. The films are all available from streaming services—mostly free to UB students via the UB Library's Kanopy portal—for a full year. Each Saturday, Diane and I email to the listserv an announcement of the coming Tuesday's film. That announcement contains a PDF of the Goldenrod Handout, a link to our Vimeo introduction of that week's film, and a link to the 7:00PM Tuesday Zoom discussion of the film.

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.



## The Buffalo Film Seminars

The great advantage of doing this class in a theater was, we were able to watch the films on a big screen, in the company of others, and, because of the lack of distractions, with focus and concentration. The advantage of doing it asynchronously with the films constantly available, is we can, before and after our discussions revisit parts that take on particular relevance or interest.

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 submitted digitally and graded three times during the term.

**383 Studies in World Literature**  
**Professor Joseph Conte**  
**REMOTE SYNCHRONOUS**  
**Wednesday (eve) 6:30 - 9:10**  
**Reg. No. 21313**

In an epoch of global economic interdependency, there has been a concomitant globalization of culture. On the one hand, the homogenization of culture through the dispersal of consumer goods and the saturation of mass media destroys indigenous and authentic artifacts. Native languages and religious practices, ethnic foods, handicraft arts and clothing, traditional music and entertainment face slow extinction. On the other hand, the transnational culture that arises may provide positive attributes through crosspollination or eclecticism that more readily acquaints one culture with the unique differences of another, sometimes leading to creative appropriation, pluralism, tolerance, and exposure to alternative systems of belief.

The global novel transcends the traditional borders of national literatures, native languages, colonialism, racial and ethnic divides, and religion. These fictions both represent and critique the technological consumerism, transnational politics, and cultural conflicts of migration that have come to dominate globalism. Its authors—and sometimes their texts—are bi- or multilingual, even as the world Anglophone novel trades in an English language that has become the *lingua franca* of an increasingly cosmopolitan citizenry. We will ask whether the global novel can be “ours” in the same manner as a national literature OR in the form of universal, shared humanitarian values—like the “white helmet” volunteers of the Syrian crisis—of liberality, human rights, and a progressive, social democracy, OR whether such novels are merely another ITEM on the checkout receipt of the marketplace of



*Continued...*



popular ideas and entertainment.

This semester's reading list will include:

Chimamanda Ngozi Adichie, *Americanah* (Nigeria/US, 2013)  
Kiran Desai, *The Inheritance of Loss* (India/US, 2006)  
Elena Ferrante, *My Brilliant Friend* (Italy, 2012)  
Mohsin Hamid, *How to Get Filthy Rich in Rising Asia* (Pakistan/UK, 2013)  
Azar Nafisi, *Reading Lolita in Tehran* (Iran/US, 2003)  
W. G. Sebald, *The Emigrants* (Germany/UK, 1992)

Students will be required to participate in graded discussions in UB Learns Brightspace and complete two writing assignments on the novels. All class meetings will be conducted via Zoom as per the syllabus.

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

**383 Studies in World Literature**  
**Professor James Holstun**  
**MWF 9:00 - 9:50**  
**Reg. No. 21312**



Near Haifa, June 1948



Gaza, October 2023

As I write this, in mid-October 2023, Israelis and Palestinians are being dug out and buried, Palestinians are being bombed, an Israeli invasion army is massing on the borders of the Gaza Concentration Camp. And in the US, Muslim news anchors and public events related to Palestinian culture [are](#) being [cancelled](#). This class will un-cancel. The topic is controversial, particularly on campuses. But we will not be closing our books and shouting. Instead, our eyes will be on the page and on the screen, and we will try to help each other learn about Palestinian culture, including what it has to teach us about current struggles. I assume no prior knowledge, and I will not reward or punish any particular position. We have the luxury of reading closely, speaking freely, and listening carefully.

We will talk about form and imagination as well as content, focusing on fiction and film narrative, under these headings:

**The Nakba (“Catastrophe,” in Arabic)**

- S. Yizhar, *Khirbet Khizeh* (1949; [9780374535568](#)). On the ethnic cleansing of a Palestinian village, based in Yizhar's own wartime experience. Yizhar, an Israeli Jew, was perhaps the most acclaimed writer of twentieth-century Hebrew fiction.
- Ram Loevy, dir., *Khirbet Khizeh*. Controversial video version. At [YouTube](#).
- Darin J. Sallam, dir., *Farha* (2021). A great film, biographically based, about the Nakba, from the point of view of a young girl who views the destruction of her family and village through a spyhole in a storeroom. At [Netflix](#).
- Adania Shibli, *Minor Detail* (2017; [9780811229074](#)). On the rape and murder of a Palestinian Bedouin girl during the Nakba, and the struggles of a later Palestinian woman to investigate her.

*Continued...*

## The Palestinian Diaspora

- Ghassan Kanafani, *Men in the Sun* (1962; [9780894108570](#); and *Returning to Haifa* (1970) [9780894108907](#): two classic novellas, the first about three Palestinian men struggling to find work in the Gulf states, the second about an exiled Palestinian couple revisiting their home and long-lost son in Haifa.
- Tewfik Saleh, dir., *The Dupes* (1973): controversial film version of *Men in the Sun*. At [YouTube](#).

## Occupation Comedy (yes, you read that right)

- Emile Habibi, *The Secret Life of Saeed the Pessoptimist* (1973; [9781566564151](#)): the most famous Palestinian novel, based in part on Voltaire's *Candide*, by this communist Israeli politician of Palestinian nationality.
- Elia Suleiman, dir. *Divine Intervention* (2002). Hilarious and heart-rending Keatonesque (and Suleimanesque) comedy of occupation, checkpoints, and lost love. At [YouTube](#).

## The Second Intifada

- Sahar Khalifeh, *The End of Spring* (2004; [9781566566810](#)): the greatest novel by the greatest Palestinian novelist, focused on the transformation of Ahmad, a quirky little kid, into someone else, under the pressure of prison and siege.
- Juliano Mer-Khamis and Danniell Danniell, dir., *Arna's Children* (2004): documentary film on a children's theater group in Jenin, Palestine, run by Mer-Khamis's mother, an Israeli Jew, and what became of the young actors during the Second Intifada. At [YouTube](#)

## Coda: A Wreck

- Nathan Thrall, *"A Day in the Life of Abed Salma"* (2021): long journal article about life under occupation, examined through a traffic accident. (It is now a book.) Thrall is a Jewish American descendant of Russian immigrants.
- Hernán Zin, dir. *Born in Gaza*. Follows ten children after the 2014 Israel-Gaza War. At [Netflix](#).

Faithful attendance is absolutely essential. You will be writing two informal essays a week (5-10 minutes' work) on the reading and viewing, an eight-page paper at mid-semester, and a sixteen-page paper expanding it at the end of the semester.

I'll probably be able to link you to most of our films for free. You will find our books in the University Bookstore, but because they frequently under-order, I recommend you order your own copies early at Alibris (<https://www.alibris.com>; recommended) or Amazon, using the thirteen-digit ISBN numbers above. **No e-books! You must have hard copies of these particular editions!** But the used copies can be quite inexpensive. In late January, our reader will be available at Queen City Imaging. I'll let you know. In the meantime, I'm happy to Zoom with you to talk more about the class—write me at [jholstun@buffalo.edu](mailto:jholstun@buffalo.edu).

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

**384 Shakespeare & Film: Late Plays**  
Professor Christine Vernado  
T Th 3:30 - 4:50  
Reg. No. 23589

Shakespeare adaptations have been popular since the invention of motion pictures, and millions of people the world over have encountered Shakespeare's work first, or only, on screen. ENG 384: Shakespeare and Film is an intermediate-level survey of film adaptations and interpretations of William Shakespeare's late plays (after c.1600), including the major tragedies (*Hamlet*, *Othello*, *Macbeth*) and surreal romances (*The Tempest*), paying attention to how filmmakers have used Shakespeare's works to address the urgent questions and conflicts of their own time and place. The course begins with an examination of Shakespeare's role in early cinema, and takes students through a wide range of adaptations, from the faithful to the fantastical. We will interrogate the various ends to which films have used Shakespeare's texts – how these plays have functioned, in specific cultural contexts, as a powerful apparatus with which artists and audiences work through the problems of power, desire, injustice, violence, vulnerability, and nature which resonate, in different shapes and forms, in every society. Students will read, watch, research, discuss, and respond to both the plays and films.



*"Hamlet" (1996)*

*This course satisfies an Early Literature Requirement.*

**387 Women Writers**  
**Professor Nicole Morris Johnson**  
**T Th 2:00 - 3:20**  
**Reg. No. 22788**



**Zora Neale Hurston**

Often considered one of the foremost artists of the Harlem Renaissance, Zora Neale Hurston's work offers a unique (and at times controversial) view of northern and southern American cultures through the mid-20<sup>th</sup> century. This course offers an in-depth look at Hurston large and multifaceted oeuvre. Through an examination of her short stories, novels, plays, ethnography, memoir (or biography), and essays, we will explore how Hurston's work coincides with and departs from the main thematic and stylistic trends that define the American literary scene of her time. Central concerns will include the relationship between Hurston's anthropological work and her art. Students may perform their own cultural observations, and interpret their findings through essays and other modes of artistic expression.

**390 Creative Writing Poetry Workshop**  
**Professor Laura Marris**  
**M W 1:00 - 2:20**  
**Reg. No. 22789**

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.

**391 Creative Writing Fiction**  
**Amanda McLaughlin**  
**Thursday (eve) 6:30 - 9:10**  
**Reg. No. 23694**

When asked why he writes fiction, Robert Coover remarks, "Because truth, the elusive joker, hides himself in fiction and should therefore be sought there...." In this course, we will investigate the apparent paradox Coover identifies. We will ask questions about the mechanisms that permit fiction to create credible worlds, and then work to implement those strategies in your writing, which we will then discuss together in a workshop setting.

We'll ask:

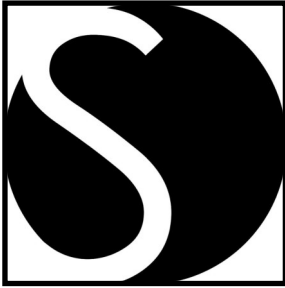
- \*What is the relationship of truth to fiction?
- \*Through what means is reality created on the page?
- \*How is the implausible made possible through fictional language?
- \*What impacts do stories have on readers?
- \*Under what conditions can fiction create an engaged space with the reader, in which ideas are not just articulated, but perhaps activated as well?

As a fiction workshop, this intermediate level course has several objectives: first, to develop upon the fundamental elements of fiction (such as plot, character, voice, setting etc) that you began to learn in 207; second, to present you with an array of readings and exercises that will assist you in designing specific, individualized approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions. Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work. Together, we will explore the relation of fictional worlds to the words that create them by exploring assigned exercises, reading workshop submissions, and discussing selected readings. Our aim? To hone your knowledge of how fiction is made so that you can begin to write stories on your own.

**Pre-requisite: 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: *The Spectrum***  
**Matthew Parrino**  
**Thursdays 6:30 - 7:50**  
**Reg. No. 10877**



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.

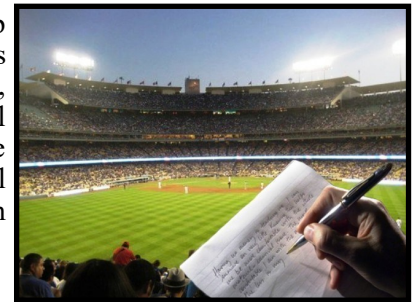
Prior experience in journalism is a plus, but not absolutely necessary. At the very least, you need to be a capable writer with solid basic writing skills. Completion of English 105 or its equivalent is a minimum qualification before registering, and English 193 is also a good idea, either before you 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. 17949**

This class will help you understand what it means to be a sports journalist and help you gain a deeper insight into what it takes to covering athletics -- from the big business of professional sports to a high school soccer game. The class will teach you to talk, write and think about what competition means and what it means to your audience. It will teach you the best way not only to report the scores and the winners, but how to tell the longer stories that go beyond the day-to-day action in the arenas and stadiums. You will be covering games, writing profiles, columns and keeping blogs. You will also learn about the pivotal -- and sometimes dangerous -- role social media plays in sports today.



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

**398 Ethics in Journalism**  
**Bruce Andriatch**  
**Tuesday (eve) 6:30 - 9:10**  
**Reg. No. 21314**

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.***

### **405 Studies in Early Women Writers**

**Professor Ruth Mack**

**MWF 12:00 - 12:50**

**Reg. No. 22791**

#### ***Eighteenth-Century Bodies and Realities***

*If all Men are born Free, how is it that all Women are born slaves?*

*--Mary Astell, Some Reflections on Marriage, 1700*

In this course, we will read prose, poetry and philosophy written by seventeenth- and eighteenth-century women. We will pay primary attention to their representations of the human body. What is made possible by the body, and what is made impossible by it? Is the body, especially the female body, a means to political action or an obstacle to such action? What role does the body have to play in marriage? In the economy? Sometimes our writers will ask questions that sound like questions people still ask today: do the fact that women and men have different bodies mean that their minds are also different? And sometimes they will ask questions that look entirely different from those we (commonly) ask today: Can matter think? Should women be permitted roles beyond those of mother and nun? Together, these early texts will help us to construct a history of early writing and thinking by women, and they will also give us terms for thinking about the body itself—in all of its materiality--as a historical artifact.

Course readings will include texts by Margaret Cavendish, Aphra Behn, Mary Astell, Sarah Scott, Frances Burney, Mary Wollstonecraft, and Jane Austen. You should expect to write frequent response papers, a short paper, and a longer research paper.

***This course satisfies both an Early Literature requirement AND the 400-level requirement.***

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### **434 Advanced Creative Writing Poetry**

**Professor Laura Marris**

**M W 4:00 - 5:20**

**Reg. No. 19296**

This course invites you to deepen and intensify your engagement with writing poetry. You will have an opportunity to work with a group of fellow writers actively exploring the possibilities of the poem. We will devote ourselves to complicating the terms by which poets attend to issues of process, craft, and vision. Throughout the semester, you will be undertaking a series of generative writing exercises to initiate new modes of writing. You will have the chance to sharpen critical thinking by responding to each other's poetry, and you will be urged to pursue the interarticulation of reading and writing by scrutinizing a wide range of poetry and poetics in a transhistorical frame. This course urges you to investigate and expand your sense of the poem-- as creative act and as cultural intervention.

Prerequisites: *ENG 350* and *ENG 390*.

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### **435 Advanced Creative Writing Fiction**

**Professor Dimitri Anastasopoulos**

**Wednesday (eve) 6:30 - 9:10**

**Reg. No. 19297**

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.***



**440 Film Theory**  
Professor Tanya Shilina-Conte  
**REMOTE SYNCHRONOUS**  
Tuesdays 4:00 - 6:40  
Reg. No. 21317



**Film Theory: Introduction through the Senses**

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



*This course satisfies the Criticism/Theory requirement.*

**441 Contemporary Cinema**  
Professor Tanya Shilina-Conte  
**REMOTE SYNCHRONOUS**  
Thursdays 4:00 - 6:40  
Reg. No. 18642

**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.”



## MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2024-2025

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

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

Website: <http://www.buffalo.edu/cas/english/undergraduate-programs.html>

### **Freshman Admission to the Program**

All freshmen who select English BA on their UB application are listed as approved majors. New students will be contacted by the College of Arts and Sciences Student Advisement & Services office regarding initial course registration after paying their tuition deposit and completing the online Orientation Data Form.

### **Transfer Admission to the Program**

Transfer students are invited to meet with the Department of English Director of Undergraduate Studies to arrange transfer credit for courses to plan a course of study within the major.

### **Current UB Students Applying to the Program**

All students with an interest in reading and writing about literature, creative writing, and journalism, are welcome to apply to the English major, as their sole major, a double major, or a joint major.

To request an application form, please ([nmlazaro@buffalo.edu](mailto:nmlazaro@buffalo.edu)) or visit us in 303 Clemens Hall. After filling out the application, students usually schedule a meeting with the Director of Undergraduate Studies to discuss their course of study.

#### **1. FULL MAJOR IN ENGLISH - 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 courses (15 credits) of additional elective courses, of which four courses (12 credits) must be at the ENG 300-400 level, and one course (3 credits) must be at the ENG 400 level. Internship (ENG 496), independent study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

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

#### **JOINT MAJOR IN ENGLISH - 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, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 389 Psychoanalysis & Culture, 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. Internship (ENG 496), Independent Study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

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

### 3. MINOR IN ENGLISH

#### 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 level. Internship (ENG 496), independent study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

Six courses (18 credits) in all.

### 4. GLOBAL FILM MINOR

#### Department Requirements for Graduation

1. Two courses (6 credits) 200-level
2. Four courses (12 credits) in the 300-400 range. Internship (ENG 496), independent study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

(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:

English majors can enter the Honors Program in one of two ways:

- Students with a 3.5 GPA or higher within the major can apply directly to the Office of Undergraduate Studies. Any English major who has a 3.8 GPA within the major, with grades in at least two 200-level and three 300-level English courses may, upon application, enter immediately into the Honors Program. Other applications will be reviewed by the Director of Undergraduate Studies.
- Student can also be nominated by faculty from the English Department. Students who are recommended by faculty must achieve a 3.5 GPA before graduation in order to graduate with honors.

#### 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).

\* \* \* \* \*

### 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 350 (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** - 325 Clemens Hall, North Campus, Buffalo, NY 14260-4610

**Phone:** 716.645.5755

**Fax:** 716.645.5980

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

**Program Interim Director:** Jay 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!



**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.

### NEED HELP??

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

**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, 2024
  - File by July 15, 2024
- Feb. 1, 2025
  - File by Oct. 15, 2024
- June 1, 2025
  - File by Feb. 15, 2025

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!



