Whole English Catalog

Fall 2014

The English Major Club

Do you want to meet more students in the department? Do you wish you had friends to go to for help on assignments? Do you enjoy just having fun?

The English Club is looking for members. It is a club for majors, minors, and anyone who simply enjoys anything written. If you've been looking for someone to help proof your assignments, talk about books, check out Buffalo's literary scene, and simply relax and have fun with, then the English Club is for you.!

E-mail **ub.englishstudentassociation@gmail.com** for more information.

Visit us on the web at: **http://ubenglishstudentassociation.wordpress.com/**

Look for us on Facebook under **UB English SA**.

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!

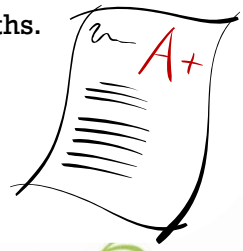
Visit Career Services to look at potential career paths and to help plan your future!

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.

FYI…

Incomplete Policy: The grace period for incomplete grades is 12 months.



Incomplete grades assigned for (semester):	**Will default in 12 months on:**
Summer 2014	August 31, 2015
Fall 2014	December 31, 2015
Spring 2015	May 31, 2016

English Department News

- UB English is now on Twitter!! Follow us: @UB_English
- Look for us on Facebook at: University at Buffalo English Department
- We would like to welcome new faculty members, Jang Wook Huh, and Nnedi Okorafor! Check out the welcome page for more information, and see why we are so excited to welcome them to the UB English Department!
- Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as the Journalism Certificate Program.
- Looking to explore what UB has to offer? Check out one of the UB Discovery Seminars! Four of the courses scheduled this Fall will be taught by English instructors, whose course information and descriptions are included in this catalog. For more information on the UB Discovery Seminars, please visit: **discoveryseminars.buffalo.edu**
- Keep an eye out for our Fireside Chats Series. These are talks hosted by our faculty, with free lunch provided.
- Don't forget about the annual End of the Semester/Holiday Party! This is held during the last week of classes in our main office, Clemens 306.
- For much more information, please visit our website at: **English.buffalo.edu**

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: (716) 645-2720 or (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.

English Honors Program

The English department offers an honors program for serious students who enjoy doing intensive work and would like the challenge and excitement of exchanging ideas and research with fellow students and instructors in a seminar setting. Planning and writing a thesis is another opportunity the honors program offers.

Minimum Requirements for Department Acceptance:
For entry to the English Honors Program, students must have a 3.5 GPA within English or faculty recommendation for Honors; if the latter, students must have achieved a 3.5 GPA before graduation in order to graduate with honors.

Department Requirements for Graduation with Honors
1. 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).

The UB English Department is also a proud member of the International English Honor Society, **Sigma Tau Delta** ~ **Σ T Δ .**

Student membership is available to undergraduate students currently enrolled at a college or university with an active Sigma Tau Delta chapter.

Candidates for undergraduate membership must have completed a minimum of two college courses in English language or literature beyond the usual requirements in freshman English. The candidate must have a minimum of a B or equivalent average in English and in general scholarship, must rank* at least in the highest thirty-five percent of his/her class, and must have completed at least three semesters of college course work. *This requirement may also be interpreted as "have an overall B average in general scholarship." (e.g., 3.0 GPA on a 4.0 scale).

There is a one-time enrollment fee ~ $45 membership fee includes $37 Sigma Tau Delta Lifetime Membership fee, $6 SUNY GUSF fee, and $2 that will go towards a fund to support the activities of Sigma Tau Delta at the University at Buffalo.

Enrollment takes place once a year, applications and enrollment fee are due mid-March.

For more information on Sigma Tau Delta and member benefits, please visit their

Welcome New Faculty!

Professor Jang Wook Huh will be joining the UB English Department as a full-time faculty member beginning in Fall, 2014. He is from South Korea and earned his PhD from Columbia University (May 2014) in English and Comparative Literature, and his field is African/American Literature. He was also a Mellon/ACLS fellow in the Department of English and Comparative Literature at Columbia University.

Nigerian American novelist, Nnedi Okorafor, will also be joining the UB English Department as a full-time faculty member beginning in Fall, 2014. Professor Okorafor earned her BA in Rhetoric from University of Illinois, Urbana-Champagne. She has earned MA degrees in Journalism and English from Univ. of Illinois, Chicago and Michigan State University, and a PhD in English from University of Illinois-Chicago – 2007.

Professor Okorafor is the author of numerous works of fantasy and speculative fiction, including: Who Fears Death, The Shadow Speaker, Zahrah the Windseeker, and two forthcoming novels, Lagoon and The Book of Phoenix. She is the recipient of the World Fantasy Award for Best Novel, the Wole Soyinka Prize for Literature in Africa, and the Carl Brandon Parallax Award, as well as a nomination for the Nebula Award. She will teach courses on both literature and creative writing.

In conjunction with UB's "Finish in Four" Program, explore the resources of UB's Discovery Seminar Program for a roster of faculty-led one-credit seminars that encourage you to explore a new topic or engage a whole area of study.

Explore, Discover and Engage

UB's Discovery Seminar Program provides first and second-year students with the opportunity to engage with a distinguished faculty member around a thought-provoking and challenging topic in a small-class environment. Students who participate in one of these one-credit courses will have the opportunity to:

- **Explore** a unique topic in a comfortable, small-group setting
- **Engage** with an outstanding faculty member who is passionate about the material as well as teaching undergraduates
- **Discover** new ideas
- **Enhance** abilities to think critically and communicate effectively with peers and faculty

Read more about the program and the previous and upcoming offerings at: discoveryseminars.buffalo.edu.

English Department Discovery Seminars for Fall 2014:

UE 141: Section A (1 credit) "Reading Shakespeare Together, One Play at a Time: Macbeth"
Professor Barbara Bono
Tuesdays 11:00-11:50
Reg. No. 10151

Most Shakespeare plays have about a dozen scenes: a perfect recipe for reading through one slowly together over the course of a semester! Taking the parts, reading them around, working through the questions, beginning to block the action, discussing the meaning: the process of discovery is profound, and it is something for which the usual classroom experience, or even the typical actors' rehearsal, never allows time. For my fifth experiment with this format I would like to trace Shakespeare's uncanny poetic tragedy of seduction and sedition, *Macbeth*.

"Reading *Macbeth* is," as our former UB colleague David Willbern puts it in a brilliant article, "a bloody labor." In it the suggestion of the three witches gives birth to nightmare and atrocity: "to catch," as Macbeth imagines killing the reverend King Duncan, "with his surcease, success." We will trace this murderous imagination through a close reading and enactment which will also encounter some of the major film re-interpretations of this masterpiece, including Akira Kurosawa's 1957 Japanese adaptation, *Throne of Blood*, which many people think is the best Shakespeare movie ever made; Roman Polanski's 1971 *Macbeth*, a cathartic response to the Manson murders; William Reilly's 1990 mafioso *Men of Respect*; and perhaps the recent 2009 Rupert Gould production, set in post-World War II eastern Europe and starring Patrick Stewart. Short response papers, vigorous in-class participation, and perhaps a brief creative final project.

No acting experience required: just an assigned paperback edition and a willing heart and voice.

UE 141: Section E1 (1 credit) "Travel Writing"
Professor Howard Wolf
Fridays 1:00-1:50
Reg. No. 10115

The aim of this course is to introduce students to the range and depth of Travel Writing as a type of writing that has gained popularity within and beyond the university over recent decades, to say nothing of TV programs and blogs. Students will be asked to do some reading: a survey of Travel Writing (Paul Theroux's *Tao of Travel*), some examples of "older" travel writing (*The Norton Book of Travel*), and an individual work (Robert Louis Stevenson's *The Amateur Emigrant*).

Students (beginning travel writers) will be asked also to write one short piece each week about one of their "journeys" (no matter how small or large the geographic scale). Students will be encouraged to write from a personal point of view The term project will be an anthology of the students' weekly essays with a Preface that addresses itself to the students' "approach" to Travel Writing as exemplified in the writing they have done for the course.

No prerequisites other than interest and willingness to participate.

UE 141: Section HH (1 credit)
Douglas Basford
Thursdays 1:00-1:50
Reg. No. 10130

Discovery Seminar: “Nobel, Ig Nobel, and Everything in Between: Telling the Stories of Science, Medicine, and Technology”

Three years ago the Nobel Prize in Physics went to a pair of expatriate Russian researchers whose isolation and characterization of the exciting new super-substance graphene began with their lab's habitual Friday afternoon engagement with off-beat experiments: the decisive one that kicked off the research leading to the Nobel involved stripping away layers of graphite with Scotch tape. One of the two winners, Andre Geim, is also renowned for having magnetically levitated a frog (for which he won an "Ig Nobel Prize") and for listing his favorite hamster as a co-author on one of his published papers. Geim's story almost writes itself, but science journalists and historians of science regularly grapple with complicated concepts, contentious politics, and the bugbear of scientific uncertainty in translating science, medicine, and technology for the public and even for specialist readers. This seminar will explore a number of historical and recent episodes in scientific research, discerning through popular science writing, primary sources, and historical scholarship some crucial techniques for writing effectively about them, and culminating in students writing their own science stories on subjects of their own choosing.

UE 141: Section KK1 (1 credit)
Rick Feero
Thursdays 11:00-11:50
Reg. No. 10122

Discovery Seminar: “Reading Freud: From Religion's Illusions to Civilization's Discontents”

“One feels inclined to say that the intention that man should be 'happy' is not included in the plan of 'Creation.'”
Sigmund Freud

This seminar will focus on Freud’s The Future of and Illusion and Civilization and Its Discontents. While Freud begins both by noting the source of humanity’s suffering in nature and civilization, the earlier text ends with him lamenting the notion of God as a father protecting helpless infants. Here, religion is a wish fulfilling illusion, evading attempts at proof, and destined to wither in the face of science, “our God Logos.” However, Freud’s interpretation shifts, and he “[finds] a formulation” that does more “justice” to the role of religion than this “essentially negative valuation” : “while granting that [religion’s] power lies in the truth which it contains, [he shows] that that truth was not a material but a historical truth.”

Our goal will be to explore what Freud means by “historical truth” through a close reading of Civilization and Its Discontents, and to compare his analysis with the seemingly more generous views of William James and Carl Jung. We’ll conclude our enquiry with selections from H.D.’s Tribute to Freud, a text that in part traces the conflict between H.D.’s mystical Christian beliefs and Freud’s atheism, enacting something of Jesus’s dictum to “render to Caesar the things that are Caesar's, and to God the things that are God's.”

This class is meant not only for those interested in the beginnings of psychoanalysis and its interpretation of religion, but for anyone who is interested in the ways this discourse both bears on the realm of personal experience and animates aspects of academic discourse. It should appeal to students in a variety of disciplines, especially those that draw on the insights of Freud, Jung and James, but without necessarily spending time with their actual texts.

Department of English - Fall 2014

*Subject to change

UCG 211 – American Pluralism – University Honors		T Th	2:00	Bramen
193	Fundamentals of Journalism	W (eve)	7:00	Galarneau
207	Intro Writing Poetry/Fiction (CW)	T (eve)	7:00	Anastasopoulos
207	Intro Writing Poetry/Fiction (CW)	MW (eve)	7:00	Hall
221	World Literature	MWF	9:00	Hakala
232	British Writers 2	MWF	10:00	Ablow
242	American Writers 2	T Th	12:30	Daly
251	Short Fiction	MWF	1:00	Schindler
253	Novel	MWF	12:00	Chaudron
254	Science Fiction	T Th	2:00	Okorafor
254	Science Fiction	MWF	11:00	Romans
258	Mysteries	T Th	11:00	Eilenberg
258	Mysteries	MWF	9:00	Schmid
~~268~~	~~Irish Literature~~	~~MWF~~	~~11:00~~	~~Quirici~~
271	African American Literature	MWF	1:00	Huh
~~273~~	~~Women Writers~~	~~T Th~~	~~9:30~~	~~Holstun~~
276	Literature and Law	MWF	9:00	Lyon
276	Literature and Law	MWF	11:00	Rowan
281	Special Topics: 20th Century	MWF	10:00	Keane
281	Special Topics: Sound, Image, Text	T Th	3:30	Anastasopoulos
301	Criticism	T Th	11:00	Hammill
301	Criticism	MWF	2:00	Ma
301	Criticism	MW	3:30	Ziarek, E.
309	Shakespeare, Early Plays (E) *(Recitation: F @ 9:00, 10:00, or 11:00)	MW*F	9:00	Bono
310	Shakespeare, Late Plays (E)	T Th	2:00	Eilenberg
319	Eighteenth Century Literature	T Th	12:30	Mack
324	19th Century British Novel	T Th	2:00	Brown
333	American Literature to Civil War	T Th	9:30	Dauber
338	Novel in the U.S.	T Th	3:30	Daly
339	American Poetry: *University Honors Section*	T Th	8:30	Hubbard
346	Comparative Ethnic Lits (B)	MWF	10:00	Huh
356	Popular Culture	T Th	9:30	Spiegel
357	Contemporary Literature	W (eve)	7:00	Facundo
374	Bible as Literature (E)	M (eve)	7:00	Christian
377A	Mythology of the Americas (E) or (B)	T Th	9:30	Tedlock
379	Film Genres: Shakespeare (E)	MW	1:00	Bono
383A	Studies in World Lit: Arab Lit (B)	T Th	12:30	Holstun
385	Studies in Literature of African Diaspora (B)	MWF	10:00	Young
387	Women Writers	MWF	12:00	Young
390	Creative Writing Poetry (CW)	TH (eve)	7:00	Kim
391	Creative Writing Fiction (CW)	T Th	11:00	Okorafor
394	Writing Workshop-Spectrum Newspaper	M	5:00	Biehl
394	Writing Workshop-Spectrum News Photographers	M	4:30	Biehl
398	Ethics in Journalism	T (eve)	7:00	Andriatch
399	Journalism: Editing Cyberspace	Th (eve)	7:00	Anzalone
399	Journalism: Science Journalism	T Th	11:00	Biehl
399	Journalism: Sports Journalism	M (eve)	7:00	McShea

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400	Department Honors: Gothic Literature	T Th	12:30	Valente
404	Medieval Studies (E)	MWF	10:00	Schiff
417	Topics in American Literature	W	4:00	Conte
435	Advanced Creative Writing Fiction (CW)	M (eve)	7:00	Milletti
438	Film Directors	T (eve)	7:00	Jackson
441	Contemporary Cinema	T Th	12:30	Spiegel
495	Supervised UG Teaching	T Th	9:30	Reid, R.

JOURNALISM COURSES

193	Fundamentals of Journalism	Wednesdays (eve)	Galarneau
394	Writing Workshop (Spectrum Newspaper)	Mondays	Biehl
394	Writing Workshop (Spectrum News -*Photographers)*	Mondays	Biehl
398	Ethics in Journalism	Tuesdays (eve)	Andriatch
399	Journalism: Editing Cyberspace	Thursdays (eve)	Anzalone
399	Journalism: Science Journalism	T Th	Biehl
399	Journalism: Sports Journalism	M (eve)	McShea

CREATIVE WRITING COURSES

207	Intro Writing Poetry/Fiction	MW	Hall
207	Intro Writing Poetry/Fiction	T Th	Anastasopoulos
390	Creative Writing Poetry (CW)	Thursdays (eve)	Kim
391	Creative Writing Fiction (CW)	T Th	Okorafor
435	Advanced Creative Writing Fiction	M (eve)	Milletti

Compilation of Required Courses for the English Major

Criticism

301	Criticism	Hammill
301	Criticism	Ma
301	Criticism	Ziarek, E.

Earlier Literature

309	Shakespeare, Early Plays	Bono
310	Shakespeare, Late Plays	Eilenberg
319	Eighteenth Century Literature	Mack
374	Bible as Literature	Christian
377A	Mythology of the Americas (***OR*** *Breadth of Literary Study*)	Tedlock
379	Film Genres, Shakespeare	Bono
404	Medieval Studies	Schiff

Breadth of Literary Study

346	Comparative Ethnic Literatures	Huh
377A	Mythology of the Americas (***OR*** *Early Literature*)	Tedlock
383A	Studies in World Lit: Arab Lit	Holstun
385	Studies in Literature of African Diaspora	Young

193	Fundamentals of Journalism Andrew Galarneau W (eve) 7:00 - 9:40 Reg. No. 21322

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

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

Students will have in-class and take-home writing exercises, short at the start, longer at the end, designed to help them master the fundamentals of news writing. In addition to a textbook, students will read the front sections of *The New York Times* (online or print) and the front and city sections of *The Buffalo News* every day. Once a week, students take current events quizzes.

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

207	Intro to Writing Poetry/Fiction Professor Dimitri Anastasopoulos T (eve) 7:00 - 9:40 Reg. No. 22466

207	Intro to Writing Poetry/Fiction Joseph Hall MW (eve) 7:00 - 8:20 Reg. No. 21699

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.

*This course counts toward the English major or minor requirements, as well as for the pre-requisite for the Creative Writing Certificate.

221 World Literature
Professor Walt Hakala
MWF 9:00 - 9:50
Reg. No. 23575

Romance Traditions in Asia

This course will introduce students to narratives of romance that span Asia's wide variety of religious, literary, theatrical, and cinematic traditions. "Texts" may include English translations of a Sanskrit drama, a Sufi mystical text, tales from *The Arabian Nights*, early Japanese and Chinese novels, recent Bollywood cinema, Korean television melodramas, and recent examples of the worldwide Harlequin Romance phenomenon. The written component comprises two short papers and a cumulative exam.

There are no prerequisites for this class and all course materials are in English.

Fulfills a 200-level course requirement for Asian Studies and English majors and minors.

232 British Writers 2
Professor Rachel Ablow
MWF 10:00 - 10:50
Reg. No. 23576

At the beginning of the 19th century the poets William Wordsworth and Samuel Taylor Coleridge attempted to redefine literary value in terms of the ability of some people (poets) to communicate their feelings to other people (readers). In so doing, they began a new tradition of questioning the nature of literary value, the work of the writer, and the importance of reading literature.

This course offers an introduction to the wide variety of ways in which British writers asked these questions in the 19th-21st centuries – and to the assumptions and concerns about society, the family, the nation, and modernity that informed and complicated the ways in which they answered them. Writers for the course will include some or all of the following: Wordsworth, Coleridge, Austen, Dickens, Tennyson, Wilde, T. S. Eliot, Woolf, Adiga.

242 American Writers 2
Professor Robert Daly
T Th 12:30 - 1:50
Reg. No. 22467

Why read literature? What's in it for us? How does it contribute to our ability to survive and thrive in the larger world that includes literature but is not limited to it. This introductory survey is not limited to English majors and will define terms and techniques as it goes along. It will explore 20th- and 21st-century American literature, particularly novels and short stories, by Edith Wharton, Sherwood Anderson, Willa Cather, F. Scott Fitzgerald, Thomas Pynchon, and Toni Morrison, among others. We shall explore how to read literature and life in detail and in context.

Each student will write two preliminary examinations, each preceded by a careful review in class, a take-home final examination, and a research essay (8-16 pages) on a subject of her or his own choosing, though within the general area of recent American literature. Though I shall provide a good deal of information on modes of reading, the central focus of the course will remain on the works, their relations with each other, and their interactions with American culture and life in general.

251 Short Fiction
Melissa Schindler
MWF 1:00 - 1:50
Reg. No. 21842

Edgar Allan Poe once said that in a short story, "the soul of the reader is at the writer's control." Unlike the novel, which may take days or weeks to get through, most short stories can be read in less than an hour. They keep a reader's attention from beginning to the end, with very little outside distraction. In an era when our attention spans seem shorter with every new technological invention, the value of short fiction only increases. What can a short story communicate that a novel or play cannot? What are the major characteristics of the short story and how do they help it to speak to readers?

In order to discuss these questions, we will compare the short story to yet another genre: the short film. For every short story we read, we will watch the film version. The stories on the syllabus come from all over the world, and so do their film adaptations. How does a Spanish director interpret the work of an author like Poe? How might a creator of Japanese anime interpret the writing of Franz Kafka? What would three Russian film

Continued...

students do with one of Ernest Hemingway's short stories?

We will discuss many types of short writing: comedy, suspense, realism, surrealism, science fiction, children's fiction and internet fiction. We will read stories meant to make you cry, stories meant to make you laugh and stories meant to make you question your place in the universe. By the end of the term, you will be prepared to talk about the properties of short fiction and film, but more importantly, to analyze what happens (what is lost, gained or transformed) when a story jumps from one medium to another.

Students will be expected to participate regularly, do one presentation, write a 6-8 page paper and take one final exam.

Carn, 2013

Little Red Riding Hood, 1883

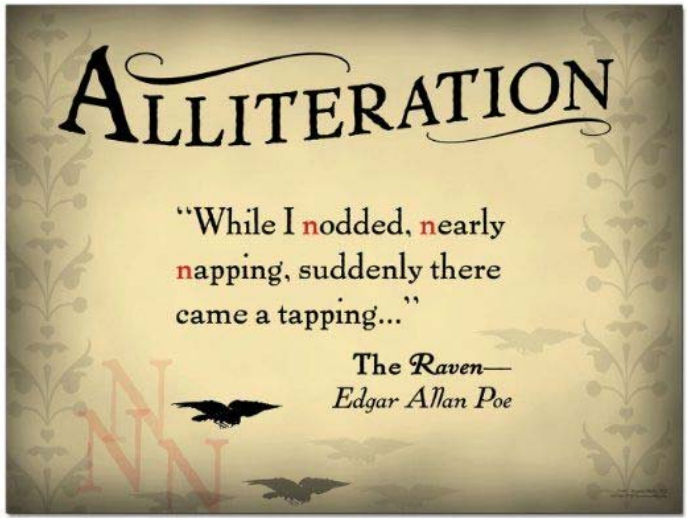
253

Novel
Patricia Chaudron
MWF 12:00 12:50
Reg. No. 24303

When we think of the novel we usually expect it to be "realistic." But where does this expectation come from? During this course we will study the history of the novel through a realist lens and we will focus on the following questions: what does it mean for a novel to be "realistic" and what formal features are involved in this definition? Moreover, what kinds of social and cultural contexts influenced these formal features? Realism is a messy term and in this course we will see that there is great variation in what it means to represent reality. We will start in the eighteenth century and explore how the birth of the novel arose from the entanglement between fact and fiction and move up to the present day. We will approach the real from many different angles. Our readings will not only include classic realist novels but we will also deal with naturalist works, which emphasize a darker and more violent version of reality, and we will venture into science fiction. We will look at what happens in urban or rural environments and explore the rise of consumer culture, the idea of the American Dream, and the complications that come into play when we include the factor of racial consciousness. Focusing on how authors interact with the everyday, the way the past reemerges in the present, and how our different experiences complicate what is familiar, we will discuss what realism and the novel can offer us and how this affects the way we view the world.

Texts will probably include:
Daniel Defoe, *Robinson Crusoe*
Mary Shelley, *Frankenstein*
Mark Twain, *The Adventures of Huckleberry Finn*
Frank Norris, *McTeague*
Virginia Woolf, *Mrs Dalloway*
F. Scott Fitzgerald, *The Great Gatsby*
Toni Morrison, *Beloved*
Jamaica Kincaid, *A Small Place*

Requirements: one short mid-term paper (4-6 pages), a final paper (7-9 pages), and a final exam.



254

Science Fiction
Professor Nnedi Okorafor
T Th 2:00 - 3:20
Reg. No. 23577

In this course, we will examine a sampling of today's most cutting edge speculative fiction novels and short stories (from science fiction to fantasy) in order to gain an appreciation and understanding of literature. Course objectives include 1. the defining of genres. 2. the uses of speculative fiction for entertainment, prediction, and social commentary. 3. understanding the narrative devices of characterization, plot, and theme. 4. understanding critical standards and literary values.

254

Science Fiction
Brad Romans
MWF 11:00 - 11:50
Reg. No. 23578

Science Fiction occupies a strange position in a literary no-mans-land—it is both looked-down upon as "sub-literary" and held up as avant-garde playground for imagining social problems, their effects and their solutions. It is this last quality that we'll work on in this class, as we will treat Science Fiction as a means of reading extremes. Literature always responds to its historical moment, and science fiction pushes that response past the point of lived reality. Science fiction's social utility lies in this quality, allowing complex pasts, presents and futures to play themselves out.

We'll begin the semester with some antique texts that don't properly "belong" in the science fiction canon. We'll read excerpts from Swift's *Gulliver's Travels*—a text that responds with great force and imagination to its historical moment. We'll transition into proto-Science Fiction by reading both Edgar Allan Poe and Mary Shelley's *Frankenstein*, a novel that problematizes the definition of "human"—an issue we'll talk about later in the semester. At the apogee of the industrial revolution, H. G. Wells and Jules Verne write fantastical tales and social allegories that firmly establish the "science" in science fiction. We'll look toward the World's Fairs for some "real world" interventions into culture before looking to early films for some assistance with imagining robots, metropolises, and space travel. We'll spend time with pulp publications, the Futurists, Modernist attempts at grappling with near-human entities; later, we'll read Golden Age texts that establish a firm foundation for interfacing with technology. Toward the end of the semester, work on new wave science fiction and its humanistic re-writing of communication, sexuality, individualism and privacy by reading Octavia Butler and others. This class will also delve into Afrofuturism, as problems of racial alienation in the twentieth century manifest themselves in the works of George Schuyler, funk bands Parliament/Funkadelic, artist Jean-Michel Basquiat and composer Sun Ra. Finally, we'll wrap up with a foray into the cyberpunk genre and a gesture toward the future of science fiction with Kazuo Ishiguro's novel *Never Let Me Go.*

This course will give students a unique perspective on history, race, class, gender, politics and communication as imagined by scientists, writers, philosophers, artists, and musicians. This course is designed to look closely at the call-and-response between culture and what culture produces; namely, texts that push beyond the limits of the possible and into the realm of the hypercritical. Science Fiction maintains its standing as the genre that goes boldly where no others will.

I require no prior knowledge of the material, and this class is designed for majors and non-majors alike. This class requires regular attendance and participation, short response papers, two 5-7 page essays and an exam.

258

Mysteries
Professor Susan Eilenberg
T Th 11:00 12:20
Reg. No. 23580

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, Raymond Chandler (and possibly too Josephine Tey, Peter Dickinson, Sarah Caudwell, or Alan Bradley) to seek clues to this mystery.

I will ask each student to write four brief response papers, a midterm exam, and a longer paper due at the end of term. There will be occasional quizzes. Intelligent participation will be encouraged; attendance will be mandatory.

258 Mysteries
Professor David Schmid
MWF 9:00 - 9:50
Reg. No. 22473

For decades, mystery novels have been dismissed as "potboilers," not worthy of serious critical attention. Whatever one may think of the literary merits of mysteries, there is no denying the fact that they have proved to be a remarkably resilient and diverse form of popular fiction. The aim of this course is to survey a selection of both the most important examples of mystery writing and recent attempts to "update" the genre. Our focus throughout the semester will be on the narrative techniques used by these writers to create character, structure plot, and maintain suspense. We can tell a lot about a society from the way it discusses crime and punishment. Therefore, we will also study how these novels and short stories provide miniature social histories of the periods in which they were written.

Course Texts

Edgar Allan Poe	*The Dupin Tales* ("The Murders in the Rue Morgue," "The Mystery of Marie Roget," "The Purloined Letter")
Sir Arthur Conan Doyle	*Six Great Sherlock Holmes Stories*
Agatha Christie	*The ABC Murders*
Dashiell Hammett	*The Maltese Falcon*
Raymond Chandler	*The Big Sleep*
Chester Himes	*Cotton Comes to Harlem*
Jim Thompson	*The Killer Inside Me*
Sara Paretsky	*Blood Shot*
Barbara Wilson	*Murder in the Collective*

We will also watch and discuss two movies: Billy Wilder's *Double Indemnity* (1944), and Christopher Nolan's *Memento* (2000).

Attendance and keeping up with the reading are mandatory, participation is extremely desirable. There will be three five-to-seven-page papers, and reading notes throughout the semester.


Double Indemnity

268 Irish Literature
Marion Quirici
MWF 11:00 - 11:50
Reg. No. 21843

CANCELED

Though writing may be regarded as a safe or inconsequential exercise, many Irish writers are wary of the potential of their task to be either as constructive as sustained manual labor, or as destructive as any act of violence. Seamus Heaney in "Digging" famously declares, "Between my finger and my thumb / The squat pen rests, snug as a gun. [...] I'll dig with it." In this course, we will observe the intense interaction between literary production and consumption and the making of a nation. To the establishment of Irish independence, literary enterprise was as important as political. In Ireland, political ideologies developed and cultural debates took place in a variety of venues, from the graveside of patriot O'Donovan Rossa to the Abbey Theatre to the pages of little magazines and newspapers. We will, therefore, consider Irish writing from across the generic spectrum—poetry, plays, and novels—as well as exploring forms not traditionally deemed literary: political essays and speeches; newspaper and magazine editorials. Modernists of international stature, such as James Joyce and William Butler Yeats, number among our diverse group of authors, as do the poets, playwrights, and revolutionaries of the Irish Revival. The second half of the semester will introduce us to a selection of mid-century novels before concluding with contemporary drama. Our interrogation of these authors and their work will of necessity engage the historical contexts of colonialism and anti-colonial agitation, independence and neutrality, economic stagnation, religious authority and sectarian conflict, censorship, exile, and emigration. Consultation of materials in the Poetry Collection will grant students privileged access to artifacts that document Irish history as it unfolds. Whether we are digging for potatoes with Seamus Heaney or taking tea with Molly Keane, our attention will always be attuned to the ways in which the local translates to the global.

Authors considered will include Lady Augusta Gregory, W. B. Yeats, Pádraic Pearse and the poets of the Irish Revolutionary Brotherhood, James Joyce, Molly Keane, Seán O'Faoláin, Myles na gCopaleen, Edna O'Brien, Christy Brown, Seamus Heaney, Brian Friel, Tom Murphy, Nuala Ní Dhomhnaill, and Conor McPherson.

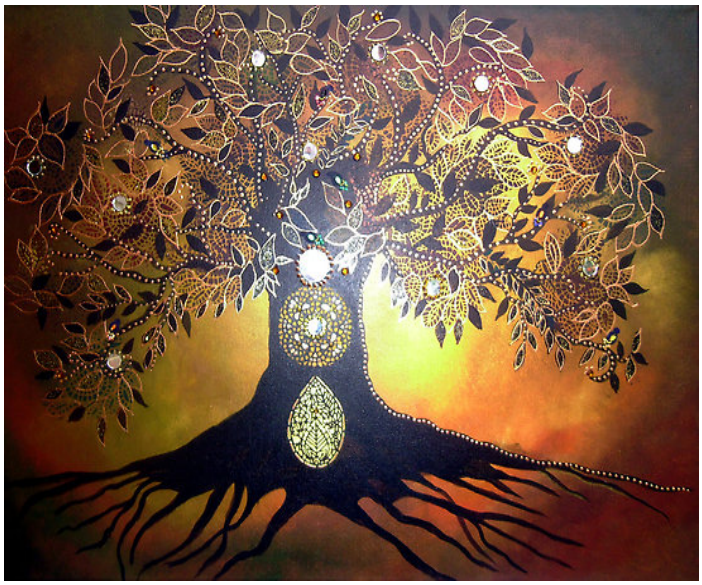
Continued...

No preliminary knowledge of Irish history or literature is required. Students are expected to keep up with the weekly reading, participate in class discussions and an online discussion board, take a midterm exam, and write two formal essays.

271 African American Literature

Professor Jang Wook Huh
MWF 1:00 - 1:50
Reg. No. 23638

This lecture course is an introductory survey of African American literature. Spanning the period from the turn of the twentieth century to the present, we will consider a range of work in a variety of genres, including autobiography, fiction, poetry, drama, and nonfiction prose. We will re-conceptualize the African American literary and cultural tradition by focusing on its aesthetic contributions, its political capacities, and its interactions with diverse racial and ethnic groups within and beyond the U.S. borders. Tracing African American literary history in both local and global contexts, we will explore how black writers engage with racial formation, dispossession, notions of freedom, citizenship, and diaspora. We will also examine the influence of visual culture (such as paintings, photography, and film) on African American literature, and vice versa. Main authors may include Charles Chesnutt, Paul Laurence Dunbar, W. E. B. Du Bois, Jean Toomer, Langston Hughes, Richard Wright, Gwendolyn Brooks, James Baldwin, Amiri Baraka, and Toni Morrison.



273 Women Writers

Professor James Holstun
T Th 9:30 - 10:50
Reg. No. 23581

CANCELED

In this course, we'll read a wide variety of twentieth-century global novels and short fiction by women, all in English or English translation. Our texts will include

Kang Kyong-ae, "The Underground Village" (Occupied Korea, 1936): short story about disability and peasant struggle in Japan-occupied Korea. We'll read some other stories by Kang and other Korean women.

Tillie Olsen, *Yonnondio* (US, 1930s/1974): motherhood, work, battering, and class struggle in the American West and Midwest of the 1930s.

Mahasweta Devi *Mother of 1084* (Bengal/India, 1974): A bourgeois mother undergoes a political awakening while investigating the death of her son in a revolutionary movement. We'll also read some of Devi's *Breast Stories* and her stories about Indian peasant life.

Nawal el Saadawi, *God Dies by the Nile* (Egypt, 1974): a short novel about peasants, patriarchy, and vengeance by the notable Egyptian feminist activist. We'll also read some of her feminist theory.

Isabel Allende, *House of the Spirits* (Chile, 1982): a magical realist family saga and reflection on the Pinochet dictatorship. One of the most-acclaimed twentieth-century novels in Spanish.

Tsitsi Dangarembga, *Nervous Conditions* (Zimbabwe, 1988): colonialism, race, schooling, and a Rhodesian girl's coming of age.

Nnedi Okorafor

Nnedi Okorafor, *Who Fears Death* (US 2010): rape, magic, tribal struggle, and anti-patriarchy in a devastated future Africa, by this new member of the UB English Department faculty.

This course is fine for non-majors as well as majors. We'll talk about women's work, literary form, sexuality, patriarchy, and feminism. We'll discuss what distinguishes women's writing and experience in different nations, what unifies them. You'll be writing biweekly informal short essays (ten minutes' or so writing), a short mid-semester paper, and an end-of-semester revision and expansion of it. If you're buying your texts on your own, please contact me to make sure you have the right editions. Happy to talk with you about the course: jamesholstun@hotmail.com.

276 Literature and Law
Professor Arabella Lyon
MWF 9:00 - 9:50
Reg. No. 22474

Open any good newspaper, and human rights stories abound. Human rights talk has emerged as a powerful tool used in the construction of citizenships, histories, nation states, geopolitical boundaries, and human duty. Often human rights are considered laws or as having legal force, but as Joseph Slaughter notes, they are "a notoriously feeble legal regime" (24). In fact, Amatrya Sen stresses their lack of legal standing, arguing that their (legal) existence is less important than their "really strong ethical pronouncements as to what should be done" (*Idea* 357). That is, the human rights may have more ethical force than legal force.

In this course, we examine human rights as represented in the law and in literature. We will consider the importance of human rights law in relationship to the importance of literary and rhetorical or political representations of human rights claims. The course will address a series of questions that will make us better readers of human rights law, advocacy, and representation. We will consider: Who can speak and advocate for whom? How are human rights defined in law, literature, and film? How are gender, race, nationality, class, age depicted within popular culture and legal/political documents? How is the subject of human rights violation constructed, and for what purpose to whose advantage? To answer these questions, the course will begin with some readings that structure human rights law, for example, Thomas Paine, *The Rights of Man* and the Universal Declaration of Human Rights. Most of the work of the course, however, will consist of interpreting documentary film, fiction, journalistic pieces, and poetry as they pertain to law and politics. At the end, we might read Rigoberta Menchú's testimonio of the Guatemalan genocide, *I, Rigoberta Menchú,*and Nnedi Okorafor's post-apocalyptic fantasy, *Who Fears Death*, comparing the ways in which testimony *and* fiction represent and respond to genocide.

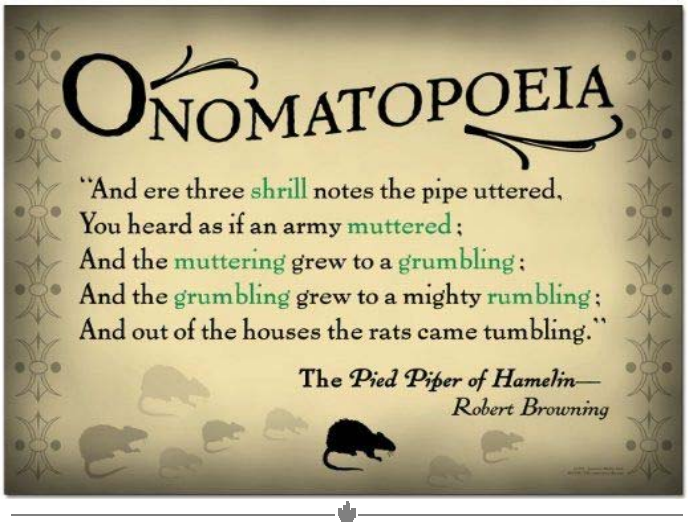
In addition to be being evaluated through participation, quizzes, and short reading responses, you will have to write two five-page papers that address an aspect of literature and the law as seen through human rights concerns.

Short list of Human Right advocacy websites:

Consider some web pages demonstrating a range of the issues of representation:
Amnesty International Sites: www.amnesty.org
www.700women.org www.unitedforpeace.org
www.feminist.org

Women's International League for Peace and Freedom
www.wilpf.org
www.now.org

My Favorite: http://www.youtube.com/watch?v=oJLqyuxm96k



276 Literature and Law
Katrin Rowan
MWF 11:00 - 11:50
Reg. No. 24253

What stories can law tell? How can story-making shape our perceptions of legal systems? This course will examine how legal and literary writing, as mutually-embedded modes of expression, employ language and narrative structure to address fundamental questions of justice, equity, and fairness. In considering these questions ourselves, we will evaluate depictions of law in a variety of genres, including classical tragedy (Sophocles' *Antigone*), the novel (Franz Kafka's *The Trial*), short fiction (Susan Glaspell's "A Jury of Her Peers"), and film (Sidney Lumet's *Twelve Angry Men*). We will simultaneously analyze landmark judicial decisions and other legal documents to ask how rhetoric and storytelling enable the making and interpretation of law. Our discussions will consider topics of social justice, racial and gender equity, punishment, and censorship (among others) to explore the tension between literature rich in multiple meanings and legal writing's objective of certainty. This course welcomes students interested in literature, rhetoric, legal study, and criminal justice.

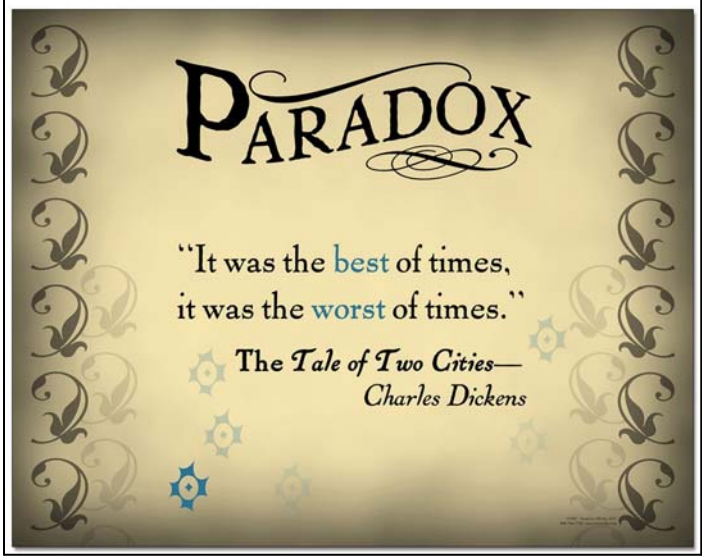
281	Special Topics: The 20th Century Professor Damien Keane MWF 10:00 - 10:50 Reg. No. 22475

The Twentieth Century

Several years before its close, the twentieth century was famously dubbed the "age of extremes." This moniker reflected not only a sense of the century's intense ideological turbulence, but additionally the recognition of increasingly "normalized" experiences of one extreme or another – or of several extremes at once. In this course, we will examine how twentieth-century literary and cultural works responded to, and even participated in, political agitation and social normalization. In doing so, the course will serve as an introductory survey of some of the kinds of questions that have been asked by critics about literary and (semi-literary) writing. By following the interactions of these three components (historical events, literary representations, critical responses), students will have the opportunity to work on their own critical reading and writing skills, through practical assignments geared toward English majors (declared or intended) and non-majors alike.

Course readings will be selected from among the works of: James Baldwin, Samuel Beckett, Kay Boyle, J.M. Coetzee, Joan Didion, Daphne du Maurier, Ralph Ellison, Max Frisch, Graham Greene, George V. Higgins, Primo Levi, Yukio Mishima, Frank O'Connor, Kenzaburo Oe, George Orwell, Jean Rhys, Dalton Trumbo, H.G. Wells, and Virginia Woolf.

Students will be required to write several short response papers (2–3 pages), a shorter essay (4–5 pages), and a longer essay (7–8 pages), and to take a final exam.



281	Special Topics: Sound, Image, Text Professor Dimitri Anastasopoulos T Th 3:30 - 4:50 Reg. No. 23587

This course explores what we mean by the Postmodern. We'll look at a constellation of contemporary artifacts from the scenes of contemporary music, literature, sound art, visual art, pop culture, advertising, and film. Our goal will be to examine the impact of texts and arts on the ways we think and act. Over the course of the semester, we'll put a range of contemporary artifacts into unexpected relationships to see how conceptions of Postmodernity continue to influence 21st century culture. By watching documentaries and film, reading advertisements and magazine covers, listening to jazz, punk and hip hop, reading novels and poems, and meeting visiting writers, we'll work to challenge common assumptions about the spaces and places in which we live.

301 Criticism
Professor Graham Hammill
T Th 11:00 12:20
Reg. No. 20858

What is literature? How does it work? What is its purpose? What relations exist between author and text? Reader and text? Text and the world? Throughout the semester, we will explore these questions by focusing on the craft of literary criticism. Intended especially for English majors and minors, this course will introduce you to the mechanics of criticism, including close reading and research methods, as well as to more theoretical forms of interpretation. Over the course of the semester, we will read a broad range of philosophical and theoretical works that grapple with the nature of literature, the experience of reading, and the place of literature and culture in the world.

You can expect to write several short papers and a longer essay that you will revise for the end of the semester. No midterm or final exam, but active on-going participation throughout the semester is a must.

301 Criticism
Professor Ming Qian Ma
MWF 2:00 2:50
Reg. No. 19830

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

The primary texts for the course are:

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

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

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

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

301 Criticism
Professor Ewa Ziarek
MW 3:30 4:50
Reg. No. 20712

THEORETICAL APPROACHES TO LITERATURE

This course is offered for students who would like to be more self-conscious about their interpretation of literature. What do we mean when we use such common terms in our critical vocabulary as "author," "desire," "language," "narrative," "discourse," "power," "difference," "interpretation," "representation"? How are some of these terms re-defined by considerations of gender and race? What are the assumptions underlying our readings of literary texts and culture? These and other questions will guide our analysis of several important critical essays in contemporary literary theory. The course will try to articulate and clarify the main positions, issues, and stakes in current critical debates. We will start with the exploration of the new linguistic perspectives introduced by Saussure, and discuss how Saussure's analysis of language becomes a model of structural analysis of literature and culture. Then we will explore challenges to structuralism represented by deconstruction (Derrida), biopolitics (Foucault), psychoanalysis (Freud, Lacan), feminist analyses of race and gender (Butler, Henderson), imperialism and post-colonialism (Said, Spivak). In order to see in practice how these various theoretical approaches affect our reading of literature, we will study in depth two literary texts, Conrad's Heart of Darkness and Achebe, Things Fall Apart from various critical perspectives.

Requirements: class presentations, intelligent participation in class discussions, annotated bibliography, and short research paper with drafts and revisions, midterm, final.

309

Shakespeare: Early Plays
Professor Barbara Bono
Lectures are MW from 9:00 - 9:50
Students must register for the course by enrolling in one of the following recitation sections on Friday--either:

Section 1	9:00 - 9:50	Reg. No. 21069
Section 2	9:00 - 9:50	Reg. No. 18150
Section 3	10:00 - 10:50	Reg. No. 18023
Section 4	11:00 - 11:50	Reg. No. 17477

This Fall Semester course on Shakespeare's earlier works will begin with his self-conscious gestures of mastery in the virtually interchangeable romantic tragedy *Romeo and Juliet* (1594-96) and romantic comedy *A Midsummer Night's Dream* (1594-96). During the course of the semester we will then go on to read selections from his second tetralogy of history plays—*Richard II* (1595), *1 Henry IV* (1597), and *Henry V* (1598-99)—and his series of romantic comedies—*Twelfth Night* (1599-1600)—as complementary treatments of the fashioning of authority from without, through the recreation of a myth of divine kingship, and from within, through the reproductive consent of women.

Format:
Monday and Wednesday large class lecture and Friday discussion sections. Weekly Worksheets. Two medium-length (c. 5-10 pp.) formal, graded, analytic and argumentative papers. Midterm and cumulative final examinations.

Texts:

The Norton Shakespeare, ed. Stephen Greenblatt, *et. al.* (or any good student edition of the plays you may happen already to own—if you have questions please consult the instructor at the beginning of the course) and *The Bedford Companion to Shakespeare: An Introduction with Documents*, ed. Russ McDonald.

This course satisfies an Earlier Literature requirement

310

Shakespeare, Late Plays
Professor Susan Eilenberg
T Th 2:00 - 3:20
Reg. No. 23589

This course will be devoted to a reading of Shakespeare's later plays, including the mass of great tragedies (Hamlet, Lear, Othello, Macbeth) and a few of the romances (The Winter's Tale, The Tempest). All his life Shakespeare has been interested in the space of impossibility made possible: it has been the space of playful wit, flaunted theatricality, amusing or outrageous paradox. As the playwright develops this space of paradox sheds its boundaries and grows ever more uncanny. The characters of the late tragedies and romances face what cannot be faced, bear what cannot be borne--and as one character cries to another, "Thy life's a miracle," we meditate upon the tragic lie he tells that is at the same time a tragic truth. It is this disbelieved fiction of goodness--born of madness and delusion and chicanery and revenge but intimating something else, pointing mysteriously toward what King Lear calls the "chance which does redeem all sorrows / That ever I have felt," upon which the tragedies brood. It is this fiction too upon which the romances build their fictions of that which lies on the other side of loss, out beyond grief--not resurrection, perhaps, but that which may be just as welcome. All this will be our matter.

I will ask each student to write a midterm exam, a handful of brief response papers, a longer graded paper, and a final exam. There will be occasional quizes. Intelligent participation will be encouraged; attendance will be mandatory.

This course satisfies an Earlier Literature requirement

319

Eighteenth Century Literature
Professor Ruth Mack
T Th 12:30 - 1:50
Reg. No. 24820

Eighteenth-Century Feeling

How do books make us feel? In answering these questions, we'll look at the techniques literary writers use to represent emotions and to provoke emotional responses in their readers. What kinds of characters and environments do they create in order to do so? How is it possible to generate feeling out of typed words on a page?

The eighteenth century provides an important context for answering these questions. At this

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moment in Britain, the first novels were written and philosophers speculated for the first time about the term "sympathy." Popular works of fiction included Laurence Sterne's A Sentimental Journey and Henry Mackenzie's The Man of Feeling. The gothic genre emerged, in both fiction and poetry, with the aim of filling its readers with pleasurable terror. In this course, we'll examine how both literary and philosophical texts define the emotions and their relation to the individual person. As part of our investigation of "feeling," we'll think about how it works to connect people to each other and even to define what makes up society in the first place.

Course texts will include a wide range of material, from major philosophical works to gothic novels, from poetry to personal journals: John Locke, An Essay Concerning Human Understanding; Eliza Haywood, Love in Excess; Edmund Burke, A Philosophical Enquiry in to the Origin of Our Ideas of the Sublime and Beautiful; Adam Smith, The Theory of Moral Sentiments; Horace Walpole, The Castle of Otranto; James Boswell, London Journal.

This course satisfies an Earlier Literature requirement

324

19th Century British Novel
Kate Brown
T Th 2:00 - 3:20
Reg. No. 24254

This course will explore the pleasures and challenges of fiction by focusing on the nineteenth-century novel. Our reading will cover a range of novelistic modes, including realism, fantasy, sensationalism, and naturalism. Many of the assigned texts center on monstrous secrets and the shock of their exposure. Looking at the different ways novels figure the unspeakable, we will ask why its exposure is pursued, how the experience of shock registers on characters and the narrative itself, and who survives the encounter. In so doing, we will illuminate changes in the ways the Victorian novel represents both the possibilities and the costs of readerly pleasure, narrative coherence, affective relations, and personal efficacy.

TEXTS will be chosen from among the following: Mary Shelley, *Frankenstein;* Emily Bronte, *Wuthering Heights*; Charlotte Bronte, *Jane Eyre*; Charles Dickens, *Great Expectations*; Mary Elizabeth Braddon, *Lady Audley's Secret;* Thomas Hardy, *Tess of the D'Urbervilles*; Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde;* Oscar Wilde, *The Picture of Dorian Gray.*

Course requirements include active class participation, frequent brief response papers, two formal essays, and a final.

333

American Literature to Civil War
Professor Ken Dauber
T Th 9:30 - 10:50
Reg. No. 22480

This course will survey American literature from its beginnings to the Civil War, including some of the most important works of Benjamin Franklin, James Fenimore Cooper, Poe, Emerson, Thoreau, Harriet Beecher Stowe, Frederick Douglass, Hawthorne, and Melville. We will discuss such topics as democratic writing, the representation of slavery, the form of the romance, and the "making" of American literature in a time when England served as the great influence to be undone as a model for writing in English. Throughout we will be asking "What makes American literature American?" "Is there such a thing as "American" writing, philosophy, literature." Are such questions still pertinent ones.

338

Novel in the U.S.
Professor Robert Daly
T Th 3:30 - 4:50
Reg. No. 17430

This course is open to students from all majors and does not presume any prior knowledge of its subject. I shall define terms and provide contextual information as we go along.

To start with a recent voice, in 20I3 Alan H. Goldman, Kenan Professor of Humanities at William and Mary, linked reading novels with preparing for life outside them: "Novels . . . challenge us to continuously interpret as we read," thereby "broadening our repertoire of responses to situations that might arise" in our lives. Earlier scholars had already started the theoretical argument in this direction. In 2006 Amanda Anderson, English department chair at Johns Hopkins, argued, "We must keep in mind that the question, How should I live? is the most basic one" and "must acknowledge the priority of normative questions and the fundamentally practical structure of human action and understanding." In 2007 Jonathan Culler, of Cornell University, added that literature aids our "engagements with otherness," affords us "a mental calisthenics, a practice that instructs in exercise of agency," enables us both to "sympathize" and to "judge," offers us a theoretical knowledge "that migrates out of the field in which it originates and is used in other fields as a framework for rethinking broad questions," and gives us an intellectual toolkit to read "novels as a force for imagining the communities that are nations." In 2012 Jeffrey Nealon, from Penn State University, argued for

Continued...

reading literature as a preparation for living in the larger world that includes but is not limited to language and literature. He suggests that we have "relied on a kind of linguistic nostalgia, clinging to the life raft of the hermeneutics of suspicion," and he suggests that we need to move from "the hermeneutics of suspicion" to a "hermeneutics of situation," our own situations as well as those of the texts. They and others will help, but mostly we shall read the texts themselves closely, in detail and in context. We shall read them in the contexts of both their times and ours.

We shall pay attention to the cultural conversations and the cultural work of the novel in our time and place. We shall read, within the reciprocal economies of their cultural contexts, some modern, postmodern, and contemporary American novels, along with some in which the borders between these categories seem quite permeable. In works by Edith Wharton, Willa Cather, Sherwood Anderson, F. Scott Fitzgerald, Thomas Pynchon, John Gardner, Toni Morrison, Amy Tan, Susan Power, and Annie Dillard. We shall explore questions of representation and agency, of literature and life. We shall consider these texts as both representative (participating in the cultural conversations of their times) and hermeneutic (affording practice and skills in the arts of interpretation).

Each student will write two preliminary examinations, each preceded by a careful review in class, a take-home final examination, and a research essay on a subject of his or her own choosing. There will be a handout on how to write research essays. Though I shall provide a good deal of information on modes of reading, the central focus of the course will remain on the novels, their relations with each other, and their use as a propaedeutic to aspects of living well in American culture.

339 American Poetry: University Honors
Professor Stacy Hubbard
T Th 8:30 - 9:50
Reg. No. 24431

UNIVERSITY HONORS SECITON

Today, many people perceive poetry to be a highly specialized, arcane, difficult and baffling way of speaking and writing—something that lies outside ordinary life and language use. But in the history of American society, poetry has played crucial roles in both private and public life and been as popular and widely absorbed as television is today. In Puritan New England, poetry helped people to sift through doubts about their faith in God and their fate in the wilderness; in the nineteenth century, it helped people to work through grief at the loss of loved ones and to protest public injustices, such as slavery; it also provided a way for people to reconcile themselves to revolutionary new scientific knowledge—the infinite universe, evolution, geologic time. In the twentieth century, poetry played an important role in every social movement and political upheaval, from the women's movement, to worker's movements, to the Civil Rights Movement, and the anti-war protests of the 60s; in the twenty-first century, poetry articulates environmental thought, responses to terror and engagements with the digital world.

This course will focus on ideas about the ordinariness of American poetry and the presence of ordinary life within poetry—the local, the daily, the mundane, the familiar. We will begin with the premise that everyone can read poetry with enjoyment and insight, and that reading poetry is a source of both private and shared pleasures. We will spend some time discussing the basic elements of poetry—what makes it like or different from other kinds of language use—and techniques for reading, performing, and explicating poems. We will then dig into some of the great American poets and theorists of poetry in order to find out how and why American poets have worked so hard to infuse poetry with the elements of everyday life—labor, the household, weeds and gardens, politics, newspapers, advertising and popular music--and what this has had to do with forging American identities. Among poets we'll read are Anne Bradstreet, Ralph Waldo Emerson, Walt Whitman, Emily Dickinson, William Carlos Williams, Robert Frost, Langston Hughes, Gertrude Stein, Marianne Moore, Wallace Stevens, Gwendolyn Brooks, A.R. Ammons, Charles Bernstein, Harryette Mullen and Lynn Hejinian. We will read aloud, dig into dictionaries, write blogs and wikis together, attend some poetry readings, examine manuscripts and letters in the university's Poetry Collection, write essays about poetry, make some imitations/comics/videos/Prezis of poems, and participate in the Library of Congress's Favorite Poem video project. Most of all, we will engage poetry as a vital, dynamic and constantly evolving language that is deeply imbedded in everyday life.

No particular background in writing or reading poetry is required for this class, and students from all majors are welcome.

346

Comparative Ethnic Lits
Professor Jang Wook Huh
MWF 10:00 - 10:50
Reg. No. 23640

New York: Urban Realism of a Different Color

In 1890, the so-called "dean of American letters" William Dean Howells declared, "There's only one city that belongs to the whole country, and that's New York." His metonymic presentation of New York acknowledges the multiethnic metropolis as cultural capital that catered to the national reading public's cosmopolitan taste at the turn of the century. But this metaphor of New York as a national microcosm also extends the demographic margin of the nation into emerging urban ghettoes and slums of immigrant and migrant populations. In this course, we will examine the ways in which racial and ethnic neighborhoods play a critical role in producing aesthetic forms such as realist fiction, urban sketches, and ethnic caricatures in American literature and culture. In mapping a narrative cartography of representing ethnic New York in literature, film, and photography, we will explore the following topics: the urban picturesque and the production of race, spatial memory and citizenship, and the intersection of race and sexuality in Harlem nightclubs. Main authors may include Wong Chin Foo, José Martí, Jacob Riis, Abraham Cahan, James Weldon Johnson, Claude McKay, Ann Petry, and Paule Marshall. This course is open to all students who are interested in literary forms, urban culture, immigrant history, the African diaspora, and comparative race and ethnicity.

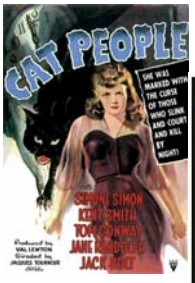
This course satisfies a Breadth of Literary Study requirement

356

Popular Culture
Professor Alan Spiegel
T Th 9:30 - 10:50
Reg. No. 21324

This course will be a study of the world's most popular genre narratives: Westerns, Crime films, Horror, Sci-fi and Adventure Romance. A psychological probe into the collective dreamlife of American men and women in terms of the nature, origins, and development of some of the most durable stories ever told. We'll discuss the writings of Freud, Jung, and Northrop Frye; and then examine a whole raft of popular novels and films less as art and more as a species of myth, artifact, and dream-data; and in this manner, work our way through the fears, lusts and biases of the Republic from the mid-nineteenth century to the present.

Books include (probably) *Tarzan of the Apes, The Day of the Locust, The Maltese Falcon, Double Indemnity, Dr. Jekyll and Mr. Hyde, The Time Machine,* and others;



Films: *The Searchers, Scarface, The Cat People, Gilda, Alien,* and more.

Students should be prepared to read, see, and talk a lot, keep a journal and take an exam.

357

Contemporary Literature
Angela Facundo
W (eve) 7:00 - 9:40
Reg. No. 24304

This section studies literary texts that are well-established in the contemporary canon as well as contemporary texts that integrate visual components into their structure. One could characterize Post-1945 literature as incredibly *split* by a series of ambivalences, all of which point to the question of how we become subjects. The devastation of WWII—concentration camps, the climaxes of nationalist fervor, the rise of the totalitarian subject—has reverberated through the second half of the twentieth century and into the new millennia. The question remains: what violence and reparation is the gendered, sexualized, classed, racialized self capable of? Aesthetic forms and themes in contemporary literature address the crisis that explores the complicities and agencies of the

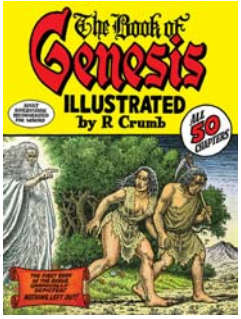
Continued...

human subjectivity. An ambivalence arises between what some may call the "postmodern condition" and the necessity of identity politics. Is it the task of the artist to "undo" preconceived subjectivity or to articulate subjectivity? As the course progresses, our inquiry will transition from how texts reflect on visual pleasure to how texts integrate visual components into their structure. This course explores the postwar ambivalences that split aesthetic and political subjectivity, revolving around four thematic modules: race, sexuality, narrative paranoia, and visual pleasure.

374

Bible as Literature
Professor Diane Christian
M (eve) 7:00 - 9:40
Reg. No. 22483

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



Two hourly exams and one ten-page paper.

This course satisfies an Early Literature requirement.

377A

Mythology of the Americas
Professor Dennis Tedlock
T Th 9:30 - 10:50
Reg. No. 19130

Myths not only create imaginal worlds that offer alternatives to the life world, but also offer keys to the interpretation of the life world itself, revealing a mythic level of significance in everyday events. Myths also give shape and meaning to dreams and visions, and dreams and visions give rise to further myths. We will try to catch those moments when the mythic world comes in contact with the world of xperience.

We will undertake a close reading of selected myths from the Americas, attempting to enter imaginal worlds and to look back at the life world from a distance. We will consider myths that come down to us from storytellers, speechmakers, singers, and dramatists. In addition to readings, lectures, videos, and discussions, there will be guest appearances by Native American storytellers.

This course satisfies an Early Literature OR a Breadth of Literature requirement

379

Film Genres: Shakespeare
Professor Barbara Bono
M W 1:00 - 2:50
Reg. No. 23591

Shakespeare: The Movie

If William Shakespeare were alive today—and he had the chance—he'd almost certainly be working in the movies. The wealth and playfulness of his language, the vividness of his imagery, the strength and subtlety of his action, the mordancy of his politics, the tact of his collaborations and movement among contending patronage and power groups, and the shrewdness of his business sense all argue that he would have found a place there as a character actor, a cinematographer, a scriptwriter, or most likely a director-producer, the Martin Scorcese of his day. Modern film returns the compliment, incessantly redramatizing and adapting his works for new sensibilities, new occasions.

In this class we will screen, discuss and write about a film adaptation or cluster of film adaptations of Shakespeare's works every week. Successful completion of at least one college-level *Shakespeare* course or its equivalent is a prerequisite of this offering (if you have any doubt about your readiness for the course, please e-mail me at bbono@buffalo.edu with a description of

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your preparation), and in every case I will assume careful and informed reading of the play texts under discussion.

Screenings will usually take place during the first session of the week: please be prepared to stay overtime for some of the longer films (e.g. Arika Kurosawa's *Ran* at 160 minutes). In addition to a good student text of Shakespeare's plays (I will order copies of *The Norton Shakespeare*), required course texts will included Russ McDonald's *The Bedford Companion to Shakespeare*, 2nd edition: Timothy Corrigan's *A Short Guide to Writing About Film*, 4th edition: and Courtney Lehmann's *Shakespeare Remains: Theater to Film, Early Modern to Postmodern*; as well as certain required article-length pieces on library electronic course reserve.

During the course of the semester you will be asked to submit 8 brief (1-2 page typewritten pages) informed but informal response papers (which will fuel our Thursday discussion sections), a prospectus for a 15-25 page final paper (reviewed with me in individual conference), and the polished final paper.

Our examination of plays and films will be driven by a critical and appreciative sense of the aesthetic, political and cultural work these productions did in Shakespeare's day and continue to do in our own.

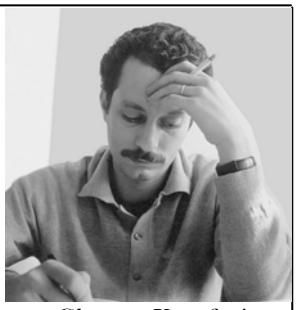
This section of ENG 379, for Fall 2014 only, will satisfy an earlier literature requirement.

383A

Studies in World Literature: Arab Lit
Professor James Holstun
T Th 12:30 - 1:50
Reg. No. 22469

The novel became a leading genre of Arabic literature in the twentieth century, amid Arab struggles with colonialism, patriarchy, authoritarian rule, and with the capitalist transformation of traditional society. Reflecting on and participating in these struggles, Arab writers from the Atlantic to the Persian Gulf produced a brilliant body of fiction, from richly-detailed realist narratives to introspective autobiographical novels to modernist comic and experimental writing. We will read and discuss a selection of this work, by women and men, communists and aesthetes, Muslims, Christians, Jews, and atheists, including,

—Naguib Mahfouz, *Midaq Alley* (Egypt, 1947): a richly detailed realist novel about daily life in backstreets Cairo in the 1940s by this 1988 winner of the Nobel Prize for literature.
—Ghassan Kanafani, *Men in the Sun and Other Stories* (Diaspora Palestine, 1963): the Nakba and the struggles of the Persian Gulf proletariat.
—Tayeb Salih, *Season of Migration to the North* (Sudan, 1966): a classic modernist novel about colonialism, cultural contact, and murder, in dialogue with Conrad's *Heart of Darkness*. Sometimes called the greatest novel in Arabic.
—Etel Adnan, *Sitt Marie Rose* (Lebanon, 1978): her *avant garde* novella in the form of a Sophoclean play about a Christian woman abducted and executed by other Christians during the Lebanese Civil War.


Ghassan Kanafani

—Alifa Rifaat, *Distant View of a Minaret* (Egypt, 1983): stories about Islamic piety, married life, feminist struggle, and a lesbian jinn-snake.
—Shimon Ballas, "Iya" (Iraq/Israel, 1980s?): a Jewish family's exile from Iraq from the perspective of a Muslim maid they leave behind.
—Abdulrahman Munif, *Endings* (Iraq/Saudi Arabia, 1998): drought, modernization, and story-telling in the desert village of al-Tiba.

I don't assume you have any previous knowledge of the subject matter. No examinations. I'll ask you to write regular informal short essays on our reading assignments, a short paper at mid-semester, and a revision and expansion of this paper at the end of the semester. The University Bookstore and Queen City Imaging will stock our texts. We'll start with Mahfouz—I'll send you some study guides if you want to read over the summer. If you buy your own texts, please check with me first so that you have the right editions: jamesholstun@hotmail.com.

This course satisfies a Breadth of Literature requirement

385

Studies in Literature of African Diaspora
Professor Hershini Young
MWF 10:00 - 10:50
Reg. No. 21620

This class samples black literature from all over the diaspora. Like a DJ mixing various elements of sound, we will learn a little from this place and a little from that place. Moving across genres as varied as science fiction and graphic mystery novels, we listen carefully to the sonic boom of rage, resistance and despair that echoes back and forth across the Atlantic. Ghosts, the mothers of murderers, and the children of slavery all speak their stories, asking us to walk a little of the way with them towards re-memory and perhaps, redemption.

This course satisfies a Breadth of Literature requirement

387 Women Writers

Professor Hershini Young
MWF 12:00 - 12:50
Reg. No. 22484

This class will introduce students to contemporary literature by women of color. Looking at novels by authors such as Louise Erdrich and Emily Raboteau, the class will disrupt dominant feminist genealogies to look at work by women whose concerns both overlap and differ from mainstream First World feminists. Issues of how race is always gendered and how gender accumulates meaning through racial histories will be stressed. The role of violence in shaping gender will be examined. We will also pay close attention to issues of genre—the reading list includes graphic novels, plays, novels and short stories and requires various types of writing and performance.

390 Creative Writing Poetry

Professor Myung Mi Kim
Thursdays (eve) 7:00 - 9:40
Reg. No. 21847

The primary goal of our work together is to generate new writing and further, new ways of thinking about poetry and poetics. Through a linked series of writing exercises, readings in contemporary American poetry, and intensive workshops, you will deepen your vision, sense of craft, and relationship to writing as a process. This series of reading and writing experiments, as well as your participation in attentive readings of each other's work, will invigorate your practice of poetry.

Further, the University at Buffalo is widely acknowledged as one of the most exciting, vital sites for the study of contemporary American poetry today, and this course will offer you numerous chances to hear and talk with a diverse group of poets and scholars of poetry who will be visiting Buffalo during Fall, 2014.

Basic requirements for the course include: active engagement with writing exercises, written responses to assigned readings, in-depth preparation for workshops, and a significant poetry writing project which will serve as the basis for a final portfolio.

Pre-requisite: ENG 205, 206 or 207 : Introduction Poetry Fiction or equivalent.

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

391 Creative Writing Fiction

Professor Nnedi Okorafor
T Th 11:00 - 12:20
Reg. No. 20885

The purpose of this class is to help students develop their creative writing skills. Students will read short stories in order to examine various elements of the craft. However the course will be mostly comprised of writing short stories, workshopping them and revising them.

Pre-requisite: ENG 205, 206 or 207 : Introduction Poetry Fiction or equivalent.

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

394 Writing Workshop: Writing for *The Spectrum*

Jody Kleinberg Biehl
Mondays 5:00 - 6:20
Reg. No. 20311

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 201 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

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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.

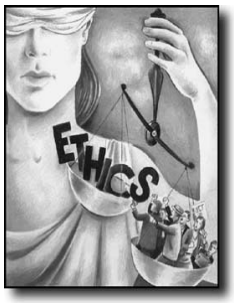
This course counts as and English Elective, as well as toward the Journalism Certificate Program.

394	Writing Workshop: *The Spectrum Photgraphers* Jody Kleinberg Biehl Mondays 4:30 - 5:50 Reg. No. 18633

SPECTRUM PHOTOGRAPHERS SECTION

398	Ethics in Journalism Bruce Andriatch Tuesdays (eve) 7:00 - 9:40 Reg. No. 22652

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 and English Elective, as well as toward the Journalism Certificate Program.

399	Journalism: Editing Charles Anzalone Thursdays (eve) 7:00 - 9:40 Reg. No. 20709

Editing: Cyberspace, Content Production and Nurturing the Conscientious Writer

Editing and writing complement each other. Writers with top editing skills make themselves and those around them better writers. And those who write well often make the best editors. This journalism certificate course boasts a simple but life-changing claim: Anyone who makes the effort will come out a stronger and more versatile writer. Guaranteed.

This course mixes online experience and traditional literary skills essential for any medium in today's communication world. Successfully completing Editing 399 means owning the confidence and proficiency that allows you to blog, chat, produce script for video -- as well as having the solid writing foundation to write articles, online or in print. If your job is to produce content – or you hope to one day have that job -- this course will show you how to do it better.

Editing 2014 is as an advanced writing course, but we takes all sincere writing candidates. It's perfect – necessary, actually – for journalism certificate students. (How can someone be a journalism student without an editing course?) We've also had frequent success with students who have the insight to see how journalism improves any writing they want to do. Any writing at all.

Students write a variety of work – online and print – then serve as editors for class partners. Imagine a course that builds you into a storyteller that makes writing a pleasure and powerful asset in your communications toolbox, not something to worry about or fear. We'll also examine how the same editing and writing techniques become useful in videos, movies and other media. And for those who enter the class as accomplished, experienced writers, consider the value of embracing the kind of non-fiction journalism that brings out strong emotions – laughter, sadness, outrage, common humanity. Then learning how to do the same in your writing, or how to bring that out as an editor.

Imagine being comfortable and confident in your writing and editing skills, rather than a source of anxiety. Consider this course a door to a superior writing consciousness.

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

399 Journalism: Science Journalism
Jody Kleinberg-Biehl
T Th 11:00 - 12:20
Reg. No. 22470

SCIENCE JOURNALISM

This is a writing class for scientists and a science class for writers. In it, students will learn the basics of science journalism by focusing on a different topic each week. Topics may include disease, wellness, mental health, environment and technology, medical breakthroughs, fitness, alternative health, neuroscience, psychology and many other push-button issues. If a science story is making the news, we will be talking about it in class and analyzing how the topic is covered and by whom. Students will learn to evaluate scientific claims, find story ideas on the UB campus and in medical and scientific journals, and translate technical material into compelling prose.

Students will explore a variety of writing forms, including blog posts, short essays, profiles and long-form magazine-style pieces. The course fulfills a requirement for the journalism certificate program.

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

399 Journalism: Sports Journalism
Keith McShea
Mondays (eve) 7:00 - 9:40
Reg. No. 24389

SPORTS JOURNALISM

Learn how to make sport come alive in words – capture the drama, the pressure, the pivotal moments and the personalities that make the headlines -- and lurk behind them.

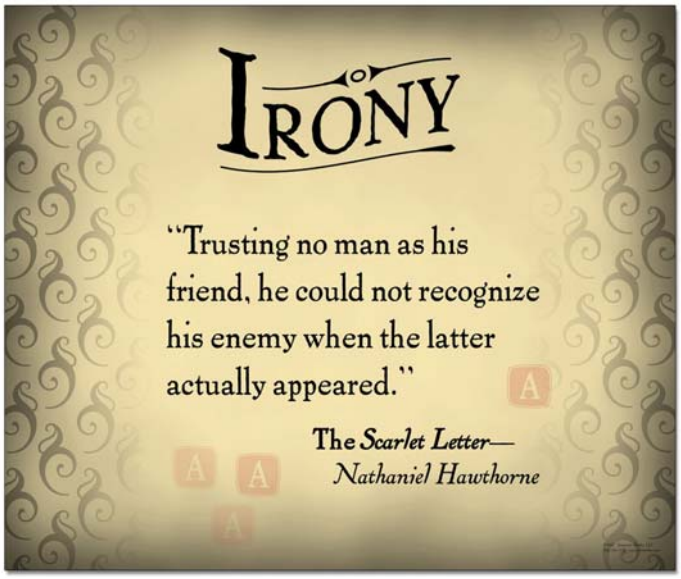
This class will help you understand what it means to be a sports journalist and help you gain a deeper insight into what it takes to cover athletics -- from the big business of professional sports to a high school soccer game. The class will teach you to talk, write and think about what competition means 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.

The instructor, an award-winning Buffalo News sports reporter, will use real-life examples and current sports stories to animate the class. He'll talk about what it's like in the locker rooms and why sometimes the best stories happen off the field.

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

400 English Honors Seminar: Gothic Literature
Professor Joseph Valente
T Th 12:30 - 1:50
Reg. No. 24420

Beginning in the late 18th century, a rich tradition of Gothic literature unfolded in Ireland. With its thematic focus on issues of inheritance, usurpation, imprisonment, and sexuality warped by tyrannical power, the Gothic mode of novel and drama answered in complex and powerful ways to the colonial vicissitudes of Irish life, specifically, the circumstance of plantation, whereby English and Scottish subjects came across St. George's channel and appropriated not only Irish land but in some respects Irish ethnic identity. Precisely for this reason, however, it was the doppelganger motif of Gothic literature, the twinning of protagonists and antagonists, identified in their very rivalry, that most effectively allegorized the relationship between colonizer and colonized on the Emerald Isle. In this course, we will be reading both classic Gothic texts and those typically categorized otherwise which nonetheless bear, as a result of their geo-political origins, the signature attributes of the genre. From this combination, we will aim to trace the fit of literary form and historical situation, taking the Irish context as both our focus and our laboratory.



404	Medieval Studies Professor Randy Schiff MWF 10:00 - 10:50 Reg. No. 23592

Arthurian Romance

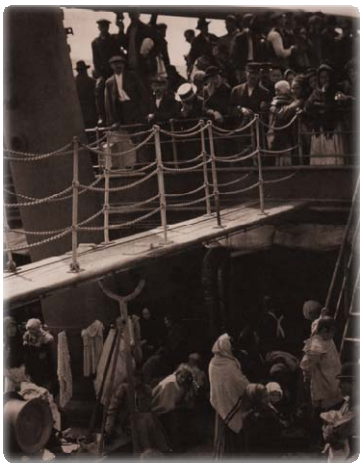
Literature linked with King Arthur was immensely popular throughout medieval Europe. Our course will be centered in a survey of Arthurian romances from Britain and France, with lectures introducing students to pre-modern culture and history. We will begin with the chronicle by Geoffrey of Monmouth that launched Arthurian myth's popularity throughout Europe, and then read works by Chrétien de Troyes, whose romances feature subjects such as Lancelot's love, Yvain's transformation, and Perceval's Grail-Quest. To study the Celtic background of much Arthuriana, we will read from Marie de France's *lais*, and then explore the mythological world of the *Mabinogion*. We will engage with the English tradition by studying its two preeminent writers: the *Gawain*-poet and Thomas Malory, whose *Morte Darthur* remains the most influential statement on Arthurian myth.

All students will be required to participate in class discussion, to write one 6-8 page paper and one 10-15 page paper, make one formal presentation, and take two exams.

This course satisfies an Early Literature Requirement

417	Topics in American Literature Professor Joseph Conte Wednesdays 4:00 - 6:40 Reg. No. 24255

The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious "better life"; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as "real Americans"—and an ethnic heritage that they wish to honor and sustain but which marks them as always an "other." Here we encounter the hyphenated status of the preponderance of "natural born" American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilinguality or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban, and professionalized surrounding.



We will read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska's *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. In *Pnin* (1957), the trilingual writer Vladimir Nabokov features a professor of Russian at a thinly disguised American college who becomes embroiled in academic conspiracies. Jerre Mangione's memoir of growing up in the Sicilian community of Rochester, NY portrays ethnicity that is insular, protective of its "imported from Italy" values, and yet desperate to find recognition as an authentic version of Americanness. In his long career as an English teacher and barroom raconteur, Frank McCourt preserved the harrowing story of his youth in New York and Limerick, Ireland for *Angela's Ashes* (1997); like so many immigrant families, the McCourts re-emigrated between transatlantic failures. Junot Díaz, in *The Brief Wondrous Life of Oscar Wao* (2007), follows the "Ghetto Nerd," his voluptuous sister and hot-tempered mother between urban-industrial Paterson, New Jersey and their Dominican homeland. In coordination with the UB Humanities Institute's first annual Humanities Festival, whose theme will be "Migration Nation: Moving Stories," we will read the recently published memoir by Gary Shteyngart, *Little Failure* (2014). Shteyngart will read from and talk about his work at the Albright-Knox Art Gallery on September 26.

As time permits, we will screen a couple of films related to our authors, possibly including *Big Night* (1996) and *Angela's Ashes* (1999). Additional nonfiction and critical readings will be assigned on UB Learns throughout the semester. Course requirements include participation in UB Learns discussion boards for the assigned readings; a midterm paper; and a final essay that will integrate nonfiction, cultural and literary sources.

435 | Advanced Creative Writing Fiction
Professor Christina Milletti
Mondays (eve) 7:00 - 9:40
Reg. No. 18207

Novelist Paul West advises young writers: "Don't grapple with language. Let language grapple with phenomena." 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 conversations will most frequently focus on how young writers can more carefully craft their writing strategies 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. In this class, we will not only read and share work by published and unpublished writers, but also meet with several visiting novelists and short story writers to discuss their work and the shifting scene of contemporary fiction.

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

438 | Film Directors
Professor Bruce Jackson
Tuesdays (eve) 7:00 - 9:40
Reg. No. 20654

This class is an experiment in looking at and talking about films. It's a regular UB class, but the general public is welcome to attend.
We meet in the Market Arcade Film and Art Center in downtown Buffalo on Tuesday nights. (There's a well-lighted, monitored, free parking lot directly opposite the theater's Washington Street entrance. The theater is directly opposite Metrorail's Theater District station.)

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

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

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

At the first meeting of the class (in the lobby of the theater), registered students get a series pass that provides free admission to all of that semester's films. Since we show films and talk about them in the same class meeting, and since a few of the films each semester are long, we sometimes go well past the class-ending time in the UB schedule. Usually we're done by 10:30.

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

*Since spring 2000, this class has taken place at the Market Arcade Theater in downtown Buffalo. The building is owned by the City of Buffalo and is now up for sale. A decision about the sale is supposed to be made by mid-June. At this point, we don't know if the class will be at the Market Arcade in September or at the Amherst Theater, across Main Street from the UB South Campus. It will be at one of those two places. We'll let every who registers before the first class know what is going on via MyUB some time in August. And you can check our website - http://buffalofilmseminars.com - for updates over the summer.

441 Contemporary Cinema

Professor Alan Spiegel
T Th 12:30 - 1:50
Reg. No. 23594

A study in authorship, the director as sole owner and proprietor of his material, using some of the world's great filmmakers as examples: Hitchcock, Fellini, Billy Wilder, Kurosawa, and Martin Scorsese. I plan for two films per director - one early, one late - to show developments in concept and style.

We'll be looking at a handful of the greatest films ever made: Seven Samurai, Psycho, 8 1/2, Sunset Boulevard, Raging Bull, and much more.

In Addition to the above, students will get a lot of practice in reading movies seriously (that is, closely); in writing about them, in translating images into words. There will be a final; there will be quizzes, and probably a journal.

Background in film is not required.

495 Supervised UG Teaching

Rhonda Reid
T Th 9:30 - 10:50
Reg. No. 22640

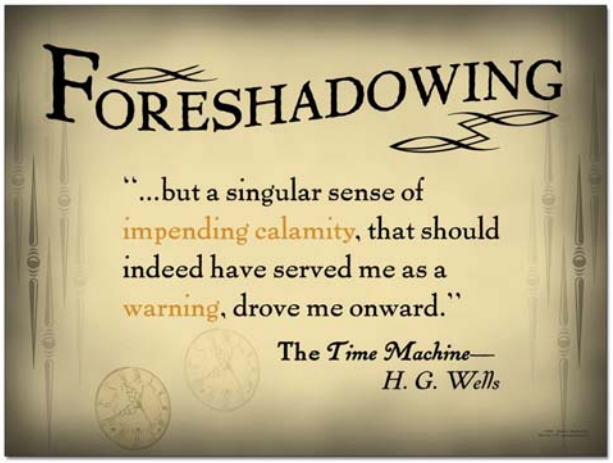
English 495 introduces students to theories of writing and writing consultancy.

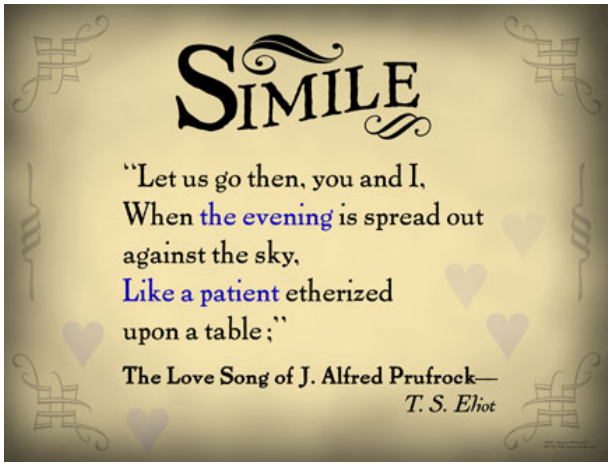
The skills developed in this class will help students to leverage writing skills into professional contexts and provide experience with teaching and mentoring in both real and virtual environments. Students who have completed the course are eligible to apply as writing consultants in the Center for Writing Excellence.

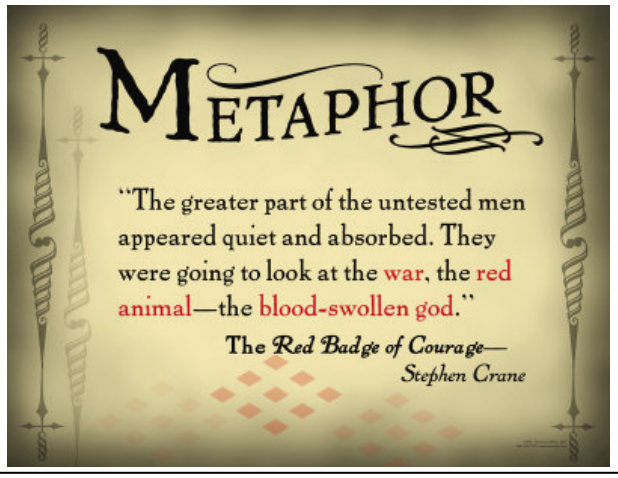
Continue on to find information about:

- *The Creative Writing Certificate*
- *The Journalism Certificate Program*
- *English Honors*
- *Major and Minor requirements*
- *Application for Degree deadlines*

. . . and more!







What Does an English Major Do?

Students choose from a variety of courses within every area of the English major and may develop concentrations in a number of fields, including historical periods, cultural studies, popular culture, ethnic literatures, film studies, creative writing, and critical theory. In any given semester, we offer courses like Medieval Epic, Love in the Western World, Mythology, Revenge in Renaissance Drama, 18th-Century Fiction, American Travel Writing, The Bible as Literature, Crime Fiction, Comedy, The Modern American Novel, and National Cinemas. The department offers both a concentration in Creative Writing, staffed by five published poets and fiction writers, and an interdisciplinary Journalism Certificate, staffed largely by working journalists and offering multiple internship possibilities.

Students enjoy a rich array of extracurricular offerings. There are multiple fiction and poetry readings every semester, bringing a range of emerging and established writers to Buffalo. The Buffalo Film Seminar (a course open to the public in a downtown theater) screens great films weekly in the context of discussion led by practicing film makers. Scholarly lectures abound, as do literary events in the city of Buffalo—from poetry slams to opportunities to meet_world-famous writers. Students produce their own literary magazine, host their own readings, and form undergraduate clubs on the subjects that most interest them—including, recently, a Shakespeare Club and an Old and Middle English Club.

Students work with faculty on scholarly research projects—for example, on Whitman's Civil War poetry, on popular fiction in the UK, or on the nineteenth-century literature of politeness. In 2007-08, an English major won an international United Nations writing contest and was flown to Paris as part of her prize; another English major received honorable mention in a national essay contest.

The English Minor easily complements multiple areas of study and assists students wanting to hone writing and analytical skills in their major areas of study.

The English Honors program enables students who have a high GPA or who are nominated by faculty to work even more closely with faculty in seminar-style courses and on senior thesis projects. Honors students are especially likely to participate with faculty on research projects or as research assistants. In the last few semesters, for example, students have worked with faculty members on projects about Irish literature, Italian horror movies, American short stories, and American film.

For more information about our courses, check out The Whole English Catalog online at:

http://www.buffalo.edu/cas/english/undergraduate-programs/courses.html

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 (6 courses):

*Prerequisite for all creative writing courses: ENG 207: Intro to Poetry and Prose

*3 workshops in poetry or fiction (390, 391, 434, 435). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.

*392: Literature, Writing, Practice, or a similar literature course with a writing or author focus, such as 339: American Poetry or 353: Experimental Fiction (or another course approved by the Creative Writing Advisor).

*Capstone course: 480: Creative Writing Capstone (or equivalent as determined by the Creative Writing Advisor)

For more information about the new Creative Writing Certificate, please contact Professor Dimitri Anastasopoulos, at danastas@buffalo.edu and join our Facebook page at: 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.

The Creative Writing Certificate is designed to help students shape their worlds in words—to share their unique imaginative universe in writing. As 2010 Nobel Prize winner Mario Vargas Llosa reflected: "You cannot teach creativity…But you can help a young writer discover within himself what kind of writer he would like to be."

The Certificate helps students explore what "kinds" of writers they might be and experience writing as an active way of looking at, and inserting themselves into, the world around them: experience writing as a praxis of life.

- Open to students in all majors
- 18 credits hours to completion (Certificate awarded concurrently with BA degree at UB)
- Includes workshops at the introductory and advanced levels
- Students publish in their own literary magazine (or more than one) and participate in poetry readings
- Students work close with faculty mentors
- Creative Writing faculty are published poets and fiction writers, representing a broad range of stylistic approaches and techniques
- For more information about the Creative Writing Certificate visit: http://www.buffalo.edu/cas/english/undergraduate-programs/creative-writing-certificate.html

For more information, or to apply, contact Professor Dimitri Anastasopoulos, The Director of Creative Writing at danastas@buffalo.edu.

Why Creative Writing? . . .

Everyone writes.
We're social beings. We tweet. We blog. We post status updates. Send emails that describe and shape descriptions of our day-to-day life for friends, family, and colleagues. We turn in papers and lab reports that meet our professors' expectations. Perhaps we keep a journal to reflect on the pleasures and ironies of daily experiences that take us by surprise.
Everyone writes.
But sometimes we put words on a page and we're not sure what they are. The Creative Writing Certificate is designed to give students a space where you can figure out what kind of writing you do. What shape it can take.
Let us help you to discover what your writing might *become*.

FALL 2014 COURSE OFFERINGS

207	Intro Writing Poetry/Fiction	MW (eve)	7:00	Hall
207	Intro Writing Poetry/Fiction	Tusedays (eve)	7:00	Anastasopoulos
	(ENG 207 is a pre-requisite course for the Creative Writing Certificate)			
390	Creative Writing Poetry	Thursdays (eve)	7:00	Kim
391	Creative Writng Fiction	T Th	11:00	Okorafor
435	Advanced Creative Writing Fiction	Mondays (eve)	7:00	Milletti

ENG 207 - Intro to Poetry/Fiction
Joseph Hall
MW (eve) 7:00-8:20
Reg. No. 21699

ENG 207 - Intro to Poetry/Fiction
Professor Dimitri Anastasopoulos
Tuesdays (eve) 7:00 - 9:40
Reg. No. 22466

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.

ENG 390 Creative Writing Poetry (*Pre-requisite: ENG 205, 206 or 207 : Introduction Poetry Fiction or equivalent.)*
Professor Myung Mi Kim
Thursdays (eve) 7:00 - 9:40
Reg. No. 21847

The primary goal of our work together is to generate new writing and further, new ways of thinking about poetry and poetics. Through a linked series of writing exercises, readings in contemporary American poetry, and intensive workshops, you will deepen your vision, sense of craft, and relationship to writing as a process. This series of reading and writing experiments, as well as your participation in attentive readings of each other's work, will invigorate your practice of poetry.

Further, the University at Buffalo is widely acknowledged as one of the most exciting, vital sites for the study of contemporary American poetry today, and this course will offer you numerous chances to hear and talk with a diverse group of poets and scholars of poetry who will be visiting Buffalo during Fall, 2014.

Basic requirements for the course include: active engagement with writing exercises, written responses to assigned readings, in-depth preparation for workshops, and a significant poetry writing project which will serve as the basis for a final portfolio.

ENG 391 - Creative Writing Fiction (*Pre-requisite: ENG 205, 206 or 207 : Introduction Poetry Fiction or equivalent.)*
Professor Nnedi Okorafor
T Th 11:00 - 12:20
Reg. No. 20885

The purpose of this class is to help students develop their creative writing skills. Students will read short stories in order to examine various elements of the craft. However the course will be mostly comprised of writing short stories, workshopping them and revising them.

ENG 435 Advanced Creative Writing Fiction (*Pre-requisite: ENG 205, 206 or 207 , and ENG 391)*
Professor Christina MIilletti
Mondays (eve) 7:00 - 9:40
Reg. No. 18207

Novelist Paul West advises young writers: "Don't grapple with language. Let language grapple with phenomena." 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 conversations will most frequently focus on how young writers can more carefully craft their writing strategies 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. In this class, we will not only read and share work by published and unpublished writers, but also meet with several visiting novelists and short story writers to discuss their work and the shifting scene of contemporary fiction.

OUR MISSION

Open to all majors, the Creative Writing Certificate is designed to support young writers. Our distinctive mentorship program encourages conversations between faculty and students, between peer writers, as well as the many guest writers who visit UB each semester in our nationally regarded Exhibit X Fiction and Poetics Plus Series.

The Creative Writing Certificate program particularly invites students from outside the Humanities to take our courses. Whether you're studying Architecture or Engineering, Business and Management, Arts or Dance, or programs in Applied, Computer, Cognitive, or Pharmaceutical Sciences, our faculty can find a way to work with you and your creative interests.

The Creative Writing Certificate is founded, above all, in a supportive community of writers who participate equally in the workshop experience. Faculty writers endeavor to see the promise in each student's work. And we encourage our students to see the potential in the workshop space they develop together. Our shared task is to help you to discover the idiom of your art: to evolve your worlds as *words*.

In our courses, students will be encouraged to view writing as an experience—a process that may end in finished work, the beginning of a new project, or the exploration of related roles in careers as diverse as publishing, advertising, public relations, journalism, communications, web content management and social media platforms, information technology, law and jurisprudence, as well as television and media.

Journalism Certificate Program

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.

ADVISEMENT Students interested in the Journalism Certificate Program should seek advisement on course selection from the Director of the program, Jody Kleinberg Biehl. Students may also send inquires to jkbiehl@buffalo.edu.

ACCEPTANCE CRITERIA Minimum GPA of 2.5 overall. Applicants should have completed all certificate program prerequisites.

Prerequisite Courses

ENG 101 - Writing 1, **and ENG 201** - Advanced Writing 1, **or ENG 102** - Writing 2, as placed, unless exempted.
ENG 193 - Fundamentals of Journalism (Journalism I)

Students must have a minimum GPA of 2.5 in order to qualify for and stay in the certificate program.

Required Courses

- **DMS 105** - Introduction to Documentary Filmmaking (4 credits)
- **ENG 398 -** Ethics in Journalism
- **ENG 399 -** Journalism
- **Two Internship Courses:** Choose from **ENG 394** Writing Workshop, **ENG 496**, Writing Internship, or COM 496 Internship in Communication (two semesters; Fall and Spring)
- **Electives** (two courses): To be selected from the list below or in consultation with the program advisor.

Recommended electives: Literary Journalism (ENG 397), Popular Culture (ENG 356), Non-Fiction Prose (ENG 393), Life Writing (ENG 354), New Media (ENG 380), Intermediate Video Workshop (DMS 341), Advanced Documentary (DMS 404) Non-Fiction Film (DMS 409) Social Web Media (DMS), Documentary Film (DMS), New Media (DMS 537) and appropriate courses in English, Media Study, Communication, or subject areas useful to journalism.

Note: The certificate is only awarded concurrently upon completion of a bachelor's degree at the University at Buffalo

Journalism Program Overview

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

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

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

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

Contact us:
Journalism Certificate Program - 311 Clemens Hall, North Campus, Buffalo, NY 14260-4610
Phone: 716.645.0669
Fax: 716.645.5980
Email: ub-journalism@buffalo.edu
Program Director: Jody Kleinberg Biehl
Website: journalism.buffalo.edu

Fall 2014 Course Offerings

193	Fundamentals of Journalism *(Pre-requisite course for Journalism Certificate)*	Wednesdays (eve)	7:00	Galarneau
394	Writing Workshop (Spectrum Newspaper)	Mondays	5:00	Biehl
394	Writing Workshop (Spectrum Photographers)	Mondays	4:30	Biehl
398	Ethics in Journalism	Tuesdays (eve)	7:00	Andriatch
399	Journalism: *Editing: Cyberspace, Content Production and Nurturing the Conscientious Writer*	Thursdays (eve)	7:00	Anzalone
399	Journalism: *Science Writing*	Tuesday/Thursday	11:00	Biehl
399	Journalism: *Sports Journalism*	Mondays (eve)	7:00	McShea

*__Note__: Journalism courses count toward the English major or minor requirements, as well as for the pre-requisite for the Journalism Certificate Program.

ENG 193 - Fundamentals of Journalism
Andrew Galarneau
Wednesdays 7:00 - 9:40
Reg. No. 21322

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

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

Students will have in-class and take-home writing exercises, short at the start, longer at the end, designed to help them master the fundamentals of news writing. In addition to a textbook, students will read the front sections of *The New York Times* (online or print) and the front and city sections of *The Buffalo News* every day. Once a week, students take current events quizzes.

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

ENG 394 SPC - Writing Workshop: Writing for *The Spectrum*
Jody Biehl
Mondays 5:00 - 6:20
Reg. No. 20311

Love print and online journalsm? 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.

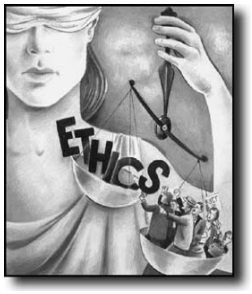
Prior experience in journalism is a plus, but not absolutely necessary. At the very least, you need to be a capable writer with solid basic writing skills. Completion of English 201 or its equivalent is a minimum qualification before registering, and English 193 is also a good idea, either before you 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.

ENG 394 SPP - Writing Workshop: Writing for *The Spectrum*
Jody Biehl
Mondays 4:30 - 5:50
Reg. No. 18633

SPECTRUM PHOTOGRAPHY SECTION - Photographers Only

ENG 398 STA - Ethics in Journalism
Bruce Andriatch
Tuesdays 7:00 - 9:40
Reg. No. 22652



Is it ever OK to accept a gift from a news source? Can a reporter break a law in the pursuit of some stories? Are there some situations in which it would be OK to name a rape victim? There are no easy answers to any of these questions, but debating what to do in these situations happens in newsrooms every day.

In Journalism Ethics, students will learn how to reach a conclusion that is both ethically sound and defensible. Using the code of ethics that is considered the industry standard, a book written by two distinguished journalists, case studies and real-life examples, students will come to understand and be able to practice ethical behavior. The class includes in-class tests, papers and debates among students.

ENG 399 ST1 - Journalism - *Science Journalism*
Jody Kleinberg-Biehl
T Th 11:00 - 12:20
Reg. No. 22470

This is a writing class for scientists and a science class for writers. In it, students will learn the basics of science journalism by focusing on a different topic each week. Topics may include disease, wellness, mental health, environment and technology, medical breakthroughs, fitness, alternative health, neuroscience, psychology and many other push-button issues. If a science story is making the news, we will be talking about it in class and analyzing how the topic is covered and by whom. Students will learn to evaluate scientific claims, find story ideas on the UB campus and in medical and scientific journals, and translate technical material into compelling prose.

Students will explore a variety of writing forms, including blog posts, short essays, profiles and long-form magazine-style pieces. The course fulfills a requirement for the journalism certificate program.

ENG 399 ST2 - Journalism:
Editing: Cyberspace, Content Production and Nurturing the Conscientious Writer
Charles Anzalone
Thursdays (eve) 7:00 - 9:40
Reg. No. 20709

Editing and writing complement each other. Writers with top editing skills make themselves and those around them better writers. And those who write well often make the best editors. This journalism certificate course boasts a simple but life-changing claim: Anyone who makes the effort will come out a stronger and more versatile writer. Guaranteed.

This course mixes online experience and traditional literary skills essential for any medium in today's communication world. Successfully completing Editing 399 means owning the confidence and proficiency that allows you to blog, chat, produce script for video -- as well as having the solid writing foundation to write articles, online or in print. If your job is to produce content – or you hope to one day have that job -- this course will show you how to do it better.

Editing 2014 is as an advanced writing course, but we takes all sincere writing candidates. It's perfect – necessary, actually – for journalism certificate students. (How can someone be a journalism student without an editing course?) We've also had frequent success with students who have the insight to see how journalism improves any writing they want to do. Any writing at all.

Students write a variety of work – online and print – then serve as editors for class partners. Imagine a course that builds you into a storyteller that makes writing a pleasure and powerful asset in your communications toolbox, not something to worry about or fear. We'll also examine how the same editing and writing techniques

Continued...

become useful in videos, movies and other media. And for those who enter the class as accomplished, experienced writers, consider the value of embracing the kind of non-fiction journalism that brings out strong emotions – laughter, sadness, outrage, common humanity. Then learning how to do the same in your writing, or how to bring that out as an editor.

Imagine being comfortable and confident in your writing and editing skills, rather than a source of anxiety. Consider this course a door to a superior writing consciousness.

ENG 399 ST3 - Journalism: *Sports Journalism*
Keith McShea
Mondays 7:00 - 9:40
Reg. No. 24389

Learn how to make sport come alive in words – capture the drama, the pressure, the pivotal moments and the personalities that make the headlines -- and lurk behind them.
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 cover 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.

The instructor, an award-winning Buffalo News sports reporter, will use real-life examples and current sports stories to animate the class. He'll talk about what it's like in the locker rooms and why sometimes the best stories happen off the field.

JOURNALISM PROGRAM NEWS

Lisa Khoury, *Spectrum* managing editor, won first prize (and $400) in the investigative journalism category of the Camayak Student Media competition.

Aline Kobayashi, *Spectrum* senior photo editor, is a finalist in the 34th annual Serbin Communications college photo contest. The international contest is sponsored by Nikon and comes with a cash prize. Over 16,600 photos from around the world were submitted and judged by photojournalists and photojournalism professors in the US and Canada. Award placements will be announced at the end of March. All photos will be included in a book, "Best of College and High School and Photography 2014," and the college students who place first through fourth in the contest will have their photos published in the May/Summer 2014 issue of Photographer's Forum. The students will also be inducted into Nikon's Emerging Photographers Hall of Fame.

Four *Spectrum* students are finalists in the Society of Professional Journalist's college media contest for 2013. Aaron Mansfield, *Spectrum* editor in chief, and Sam Fernando, *Spectrum* senior news editor, are finalists in the general news reporting category for their reporting on the crisis leading to the resignation of Student Association President Nick Johns. Mansfield is also a finalist in the sports column category. Lisa Khoury, Spectrum managing editor, is a finalist in the investigative category for her piece on problems in the University Heights. *Spectrum* students have won 13 national and international awards in the past four years.

Ben Tarhan and Chad Cooper are the winners of the 3rd annual Rosalind Jarrett Sepulveda Journalism Education Award. The students won a $1,000 scholarship toward a two-night stay in New York City to attend the College Media Association's 2014 media conference from March 12-15. Tarhan, a senior computer engineering major, has written for The Spectrum since his freshman year and is currently senior sports editor. Cooper, a sophomore business administration major, has a passion for photojournalism and is currently a Spectrum photo editor.
Two other students -- Joseph Konze and Jeffrey Shalke -- were awarded honorable mentions and will have their $110 conference registration fees paid.

Over 1,000 journalists, journalism professors and students will attend the four-day media convention. Students will meet and mingle with professionals, learn from the nation's top media thinkers and meet students from across the country.

General Education
Writing Skills Requirement

COURSE	SAT	ACT	AP EXAM	
ENG 101	Up to 570	Up to 26		Students who place into ENG 101 must take ENG 201 after successfully completing ENG 101. Upon successful completion of ENG 201, students will also receive General Education Humanities credit.
ENG 201	580-720	27-31	4 or 5 on ENGC AP exam	Students placed directly into ENG 201 by SAT or ACT score will complete the writing requirement, and take an additional course for the Humanities requirement. Students who have ENG 101 credits—whether from the course at UB or an equivalent transfer course or from a score of 4 or 5 on the AP Language and Composition exam—will, upon completing ENG 201, finish both Humanities and writing requirements.
EXEMPT	730-800	32 & above	4 & 5 or 5 & 5 (two exams)	Students who are Exempted from the Writing Skills Requirement must still fulfill the Humanities requirement.

Course Objectives

In ENG 101, students will

- gain familiarity with learning approaches connected to successful writing
- compose in a variety of academic, professional, and civic contexts, including digital environments
- undertake a productive writing practice, including revising
- make and support arguments
- acquire an introductory understanding of rhetorical analysis
- practice critical and evaluative reading

understand the role of conventions in different genres

In ENG 201, students will

- practice library research methods
- evaluate primary and secondary sources

compose a researched argument

Through ENG 101 and 201, students will

- be introduced to the humanistic discipline of rhetoric

investigate questions of the humanities through rhetorical study

ENG 201 Themes

ENG 201 is taught under six separate themes. In theory, this will grant students a chance to choose a theme that appeals to them. Ultimately, we also understand that students are often constrained to select courses on the basis of the availability of open seats and on the basis of their schedules. For that reason we have directed our instructors to define their themes as capaciously as possible, to invite students in from all disciplines and interests. Below you will find the theme descriptions.

Media and Image

From Twitter to pirated music, from 24-hour news to smartphone tags, we are surrounded by media. How do we access media? How do we use media? How are we influenced by it? How do trends in these media reflect and bring about commercial, technological, political, and social changes? Beneath the umbrella of this theme, specific sections may cover topics that include celebrity culture, news coverage, and representations of race, gender, and/or nature in popular media.

American Life

From the Golden Arches to the Golden Gate, from Hollywood to YouTube, this class will explore the concept of American Life. Various topics may include popular music, television and film, literature, government and democracy, advertisements, crime, history, and language. This class will strive for an understanding of American culture, from both American and international perspectives.

Science, Technology, and Society

How do science and technology change our definition of what it means to be human? Where does it expand our understanding and where does it limit how we see ourselves and the society around us? What implications do these issues have for politics, economics and society, ethics and the law. Topics explored under this theme could include food, bioethics, environment, social media and information technology, and cognitive science.

Justice and Equality

At a time when economic inequality is rising and evidence persists of discrimination on the bases of race, gender, disability, religion, socioeconomic status, and sexual orientation, coming to an understanding of complex and subtle interactions between distinct subgroups of the population, the legal system, and politicians has become more challenging, exciting, and essential. Sections under this theme might cover the prison system, access to quality education, anti-bullying statutes, gender equity, and immigrant rights and deportation.

Cultural Imagination

This theme centers around narratives constructed by our culture as a whole, whether they be myths, dreams and fantasies, or beliefs and assumptions about how our world works. Narrowly understood, myths are sacred and sometimes false stories; broadly understood, they are modes of knowing that construct, articulate and make visible both existing and alternative worlds. We will explore and study these myths and stories by looking at the importance they hold in a number of different areas, including psychological, historical and sociological. Our purpose is to better understand the roles that these stories, these imaginings and constructions, play in our lives and our understanding of experiences.

The Changing World

One of the hottest terms to enter our contemporary lexicon is "globalization," but it remains in the popular imagination a vague label for the enormous changes is global dynamics. Courses under this heading may explore human migration, refugees, war, global commerce, worldwide communication, "global Englishes," and the growing water crisis. Keeping in mind how the dynamics between local and global are in great flux, students in this course may conduct ethnographies and become involved in service learning as a part of their coursework and research projects.

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2014-2015

Director of Undergraduate Studies:	Professor Randy Schiff
Office of Undergraduate Studies:	303 Clemens Hall (645-2579)
Secretary:	Nicole Lazaro

1. FULL MAJOR IN ENGLISH - for students accepted to the major Fall 2009 and after.

Minimum Requirements for Department Acceptance:
Students should be in good standing (i.e., have a GPA of 2.0), have satisfied the University Writing Skills requirement, and have completed two courses in the English 202-299 range, with a minimum GPA in these classes of 2.5. Application includes a conference with the Director of Undergraduate Studies about the program's requirements and how the student may meet them.

Department Requirements for Graduation:

1. The aforementioned two courses (6 credits) in the English 202-299 range, with a minimum GPA in these courses of 2.5.

2. Eleven courses (33 credits) on the 300-400 level, as follows:

   A. One course (3 credits) in Criticism - English 301. Criticism introduces the students to the practice and principles of literary criticism. Classes will discuss the close reading of texts (including poetry, prose, and analytical writing), the intelligent use of secondary sources, the revision of critical prose, the meaning of scholarly conventions, and several varieties of literary theory. Topics vary with instructors' interests, but in all sections students will draft and revise a research paper of at least twelve pages. A student's first section of Criticism may not fulfill any other requirements for the major.

   B. Four courses (12 credits) in Earlier Literature, chosen from among specified courses that focus on literature written before 1830.

   C. One Breadth of Literary Study course (3 credits). This is a course that focuses on literatures that write back to the canon or to traditionally admired and influential authors or literary texts, representing the diversity of literatures now written and studied in English-speaking countries, or around the world. Some examples among our current courses might be: 341 – Multicultural Autobiography, 343 – Native American Literature, 365 – Studies in African American Literature, and 380 – Postcolonial Literature.

   D. Five elective courses (15 credits) chosen from the 300 and 400 levels, at least one of which MUST be at the 400-level. They may not include more than six credits of Independent Study or any credits earned in an internship.

   13 courses (39 credits) in all.

Departmental Language Requirement for Graduation

1. Every English major must demonstrate proficiency in a foreign language through the second semester of the second year or its equivalent.

2. Any student entering the University with less than strong beginning proficiency in a foreign language will start with the introductory class and proceed through a total of four semesters. The normal sequence for Spanish, for example, would be Span. 101, Span. 102, Span. 151, Span. 152.

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2. JOINT MAJOR IN ENGLISH - for students accepted to the major Fall 2009 and after.

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

Department Requirements for Graduation

1. Two 200-level courses (6 credits) of English in the 202-299 range, with a minimum GPA of 2.5 in these courses.
2. One course (3 credits) in Criticism - English 301.

3. Three courses (9 credits) in Earlier Literature.
4. At least three additional (elective) courses (9 credits) in the 300-400 level.

Nine courses (27 credits) in all.

Departmental Language Requirement for Graduation
Same as for the full major.

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3. MINOR IN ENGLISH - for students accepted to the major Fall 2009 and after.

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

Department Requirements for Graduation

1. Two courses (6 credits) of English in the 202-299 range, with a minimum GPA of 2.5 in these courses.
2. One course (3 credits) in Criticism - English 301.
3. One course (3 credits) in Earlier Literature.
4. Two electives (6 credits) in the 300-400 range.

Six courses (18 credits) in all.

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4. HONORS PROGRAM - for students accepted to the major Fall 2009 and after.

Minimum Requirements for Department Acceptance:
For entry to the English Honors Program, students must have a 3.5 GPA within English or faculty recommendation for Honors; if the latter, students must have achieved a 3.5 GPA before graduation in order to graduate with honors.

Department Requirements for Graduation with Honors

1. One English Department honors seminar (3 credits)

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

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5. GENERAL RECOMMENDATIONS

A. **Foreign Languages**. While any language, ancient or modern, satisfies the departmental language requirement, the preferred choices for those planning to do graduate work in the humanities are German, French, Spanish, Latin, and Greek.

B. **Program Planning**. Individual programs should be chosen in a coherent way and should take advantage of groupings and concentrations within the Major.

C. **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.

D. **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.

In all your work, strive for:

Clarity
Accuracy
Generosity
Rigor

Clarity: Write lucidly, articulately, well. Your essays should have clear aims and ask substantive questions. Constantly try to improve your style and enlarge your powers of expression. Remember – you aim to communicate, so give your reader room to follow. Aspire to nuance, but avoid complexity for complexity's sake.

Accuracy: In your language, in your research, in your citational practices, in your transcriptions and note-keeping. Inaccuracy proliferates from the point of your first mistake. Constantly check and revise your work to eliminate errors.

Generosity: You participate in a community of scholars. Nurture that community by sharing your thoughts, sharing your passions, and sharing your sources. Speak to each other. Intellectual work is for the common good. We are humanists, after all.

Rigor: Learn your field, read deeply and widely, never cut corners. Aim to serve the principles that first brought you to academia, and never try to mimic somebody else.

DEPARTMENT OF ENGLISH

Looking forward to Fall...

SPECIAL POINTS OF INTEREST:

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

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

HUB System Features*:*

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

Admissions: *View application status*

…and much more!

NEED HELP??

Technical Questions: *Contact the CIT Help Desk: cit-helpdesk@buffalo.edu.*

HUB Student Center

Questions: *Contact the Student Response Center at 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 Try-It Web Based tutorials.

HAVE A GREAT SEMESTER!!!
~The English Department

Getting ready to graduate???

Seniors ready to Graduate:

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

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

Deadlines are as follows*:*

September 1, 2014
- *File by July 15, 2014*

Feb. 1, 2015
- *File by Oct. 15, 2014*

June 1, 2015
- *File by Feb. 15, 2015*

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!*