

Whole English Catalog



FALL 2015

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.undergraduateenglishclub@gmail.com for more information

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):

Summer 2015

Fall 2015

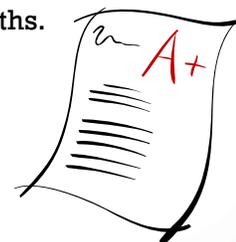
Spring 2016

Will default in 12 months on:

August 31, 2016

December 31, 2016

May 31, 2017



English Department News



- ◆ UB English is on Twitter!! Follow us: @UB_English
- ◆ Look for us on Facebook at: [University at Buffalo 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](#).

Please help us welcome new faculty members Professor Elizabeth Mazzolini, and Professor Chad Lavin to the UB English Department!

Professor Elizabeth Mazzolini earned her PhD from Pennsylvania State University (2006) in English and Comparative Literature. Professor Mazzolini's Bio: "My background is in rhetorical and cultural theory and science studies, and my current principle research area is the material workings of ideology and persuasion in American environmentalism. I have recently finished a manuscript about Mount Everest. The mountain's cultural status in the West, especially in the U.S., has changed over the decades according to various enabling technologies such as supplemental oxygen, waste management, and communication technology. In the manuscript, I show how these technologies have shaped myths about Mount Everest that give meaning to what it has meant to be human over the last hundred or so years. Recently, I co-edited an interdisciplinary volume about the topic of garbage—its discourses and history (and historical discourses), *Histories of the Dustheap* (2012 MIT Press). The book examines how issues surrounding personal and industrial garbage have affected how people come to see themselves and their waste in relation to their ethical obligations to the earth. In my next project, I aim to examine various forms of American poverty in relation to environmentalism, how poverty figures into the way we understand landscapes and borders, as well as the ways that impoverished citizens are enabled to respond to environmental crisis."

Professor Chad Lavin earned his PhD from Pennsylvania State University (2003) in Political Science. Professor Chad Lavin's teaching and research interests include modern, contemporary, and American political theory; political communication; Marxism; and theories of food, disease, and responsibility. Most broadly, his work focuses on how technologies of work, wealth, leisure, and communication shape self-understandings and political possibilities.

In collaboration with Chris Russill of Carleton University, Lavin has published essays exploring how metaphors like "the tipping point" circulate in the mass media and condition the possibility for political response to events like Hurricane Katrina. Lavin has also published essays on issues such as the politics of fear, factory farming, irony, and the meaning of political space in journals such as *Polity*, *Rethinking Marxism*, *American Studies*, *Contemporary Political Theory*, and *Theory & Event*.

Professor Lavin is currently writing a book that explores how the interface of politics and ethics structures debates about privacy, consumerism, humanitarianism, and volunteerism.

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, and submit a 5-7 page critical English writing sample. Students with a 3.8 GPA or higher in English do not need to submit a writing sample, simply stop in and let us know you would like to be a part of our Honors Program.

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 website at: <http://www.english.org/sigmatd/index.shtml>

Department of English – Fall 2015

*Subject to change

193	Fundamentals of Journalism	W (eve)	7:00	Galarneau
207	Intro Writing Poetry/Fiction (CW)	M W	5:00	Hall
207	Intro Writing Poetry/Fiction (CW)	T Th	3:30	Wong
214	Top Ten Books	MWF	12:00	Dauber
221	World Literature	MWF	9:00	Hakala
223	Medieval Literature	T Th	9:30	Frakes
231	British Writers 1	MWF	10:00	Schiff
241	American Writers 1	MWF	11:00	Hubel
252	Poetry	T Th	2:00	Dean
254	Science Fiction	T Th	12:30	Okorafor
256	Film	T Th	12:30	Matteson
258	Mysteries	MWF	1:00	Schmid
268	Irish Literature	MWF	12:00	Keane
271	African American Literature	MWF	9:00	Huh
272	U.S. Latino/a Literature	T Th	2:00	Tirado-Bramen
276	Literature and Law	T Th	2:00	Rowan
281	Special Topics: Arts One	M	3:30	Jackson
301	Criticism	MWF	12:00	Ma
301	Criticism	T Th	2:00	Miller, S.
301	Criticism	T Th	9:30	Solomon
302	Old English (E)	T Th	11:00	Frakes
309	Shakespeare, Early Plays (E)	MWF	9:00	Bono
310	Shakespeare, Late Plays (E)	T Th	3:30	Mazzio
315	Milton (E)	MWF	4:00	Eilenberg
324	19th Century British Novel	MWF	10:00	Ablow
329	Contemporary British and Irish Literature	T Th	11:00	Valente
330	Studies in British Literature	MWF	2:00	Keane
333	American Literature to Civil War	MWF	1:00	Miller, C.
334	U.S. Literature from the Civil War to WWI	MWF	10:00	Miller, C.
339	American Poetry	MWF	2:00	Ma
341	Studies in African American Literature (B)	MWF	1:00	Huh
347	Visions of America	MWF	10:00	Lavin
352A	Modern Novel: 20th Century American Radical Novel	T Th	11:00	Holstun
356	Popular Culture	T Th	11:00	Spiegel
357	Contemporary Literature	T Th	3:30	Anastasopoulos
361	Modern and Contemporary Poetry	T Th	12:30	McCaffery
362	Poetry Movements	W (eve)	7:00	Kim
371	Queer Theory (B)	W (eve)	7:00	Facundo
377	Mythology (E) or (B)	M (eve)	7:00	Christian
390	Creative Writing Poetry (CW)	T (eve)	7:00	Kim
391	Creative Writing Fiction (CW)	M (eve)	7:00	Milletti
393	Writing Non-Fiction Prose: <i>Science Writing</i>	T Th	2:00	Mazzolini
393	Writing Non-Fiction Prose: University Honors Section	Tuesdays	2:00	Stott
394	Writing Workshop-Spectrum Newspaper (JCP)	M	5:00	Biehl
394	Writing Workshop-Spectrum Photographers (JCP)	M	4:30	Biehl
398	Ethics in Journalism (JCP)	T (eve)	7:00	Andriatch
399	Journalism: <i>News Literacy/Feature Writing (JCP)</i>	T Th	11:00	Biehl
399	Journalism: <i>Editing for the Conscientious Writer (JCP)</i>	Th (eve)	7:00	Anzalone
399	Journalism: <i>Journalism in the Age of the iPhone (JCP)</i>	M (eve)	7:00	McShea
401	Department Honors: <i>Courtly Love (E)</i>	MWF	12:00	Schiff
405	Topics in Early Women Writers (E)	T Th	9:30	Mack

Continued...

409	Topics in Shakespeare (E)	T Th	12:30	Mazzio
434	Advanced Creative Writing: Poetry (CW)	T Th	12:30	Mac Cormack
435	Advanced Creative Writing Fiction (CW)	T Th	3:30	Okorafor
438	Film Directors	T Th	2:00	Spiegel
438	Film Directors (Off Campus)	T (eve)	7:00	Jackson
447	Literature of Migration	Online	Online	Conte
495	Supervised UG Teaching	MWF	1:00	Reid, R.

JOURNALISM COURSES

193	Fundamentals of Journalism	Wednesdays (eve)	Galarneau
394	Writing Workshop (<i>Spectrum Newspaper</i>)	Mondays	Biehl
394	Writing Workshop (<i>Spectrum - Photographers</i>)	Mondays	Biehl
398	Ethics in Journalism	Tuesdays (eve)	Andriatch
399	Journalism: <i>News Literacy/Feature Writing</i>	T Th	Biehl
399	Journalism: <i>Editing for the Conscientious Writer</i>	Thursdays (eve)	Anzalone
399	Journalism: <i>Journalism in the Age of the iPhone</i>	M (eve)	McShea

CREATIVE WRITING COURSES

207	Intro Writing Poetry/Fiction	MW	Hall
207	Intro Writing Poetry/Fiction	T Th	Wong
390	Creative Writing Poetry (CW)	Thursdays (eve)	Kim
391	Creative Writing Fiction (CW)	Mondays (eve)	Millette
434	Advanced Creative Writing Poetry	T Th	Mac Cormack
435	Advanced Creative Writing Fiction	T Th	Okorafor

Compilation of Required Courses for the English Major

Criticism

301	Criticism	Ma
301	Criticism	Miller, S.
301	Criticism	Solomon

Early Literature

302	Old English	Frakes
309	Shakespeare, Early Plays	Bono
310	Shakespeare, Late Plays	Mazzio
315	Milton	Eilenberg
377	Mythology (OR <i>Breadth of Literary Study</i>)	Christian
401	Department Honors: <i>Courtly Love</i>	Schiff
405	Topics in Early Women Writers	Mack
409	Topics in Shakespeare	Mazzio

Breadth of Literary Study

341	Studies in African American Literature	Huh
371	Queer Theory	Facundo
377	Mythology (OR <i>Early Literature</i>)	Christian



193 Fundamentals of Journalism
 Andrew Galarneau
 W (eve) 7:00 - 9:40
 Reg. No. 20290



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
 Joseph Hall
 M W 5:00 - 6:20
 Reg. No. 20978

207 Intro to Writing Poetry/Fiction
 Veronica Wong
 T Th 3:30 - 4:50
 Reg. No. 20481

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.

214

Top Ten Books
Professor Kenneth Dauber
MWF 12:00 - 12:50
Reg. No. 23652

A course in the Top Ten books selected by a poll of the faculty of all departments in the university in answer to the question "What ten books would you want your children to have read, regardless of their major, by the time they are graduated from college." This is your chance for a taste of a general education that is truly general. The course will include guest lectures from specialists in the various departments. It will cover books from Homer to now. It is modeled, in part, on the Great Books courses at Columbia and Chicago and other universities. But it differs from them in having its syllabus selected not by members of the literature faculty alone, but through the greater wisdom of faculty in all fields. Expect old chestnuts and some surprises, "literary" books and books in fields as diverse as science, psychology, and politics.



221

World Literature
Professor Walt Hakala
MWF 9:00 - 9:50
Reg. No. 21841

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.

223

Medieval Literature
Professor Jerold Frakes
T Th 9:30 - 10:50
Reg. No. 23661

We will read four of the most interesting anthologies of literary texts from the Middle Ages in this course, presenting a broad range of narrative modes and the literary traditions of medieval France, England, Italy, and Syria.

Textbooks:

- ◆ Marie de France. *The Lais*. Translated by G.S. Burgess and Keith Busby. Penguin 1999. ISBN 0140447598
- ◆ *The Arabian Nights*. Translated by Husain Haddawy. Norton. ISBN 0393313670/978-0393313673
- ◆ Geoffrey Chaucer. *Canterbury Tales*. Translated by Neville Coghill. Penguin. ISBN 0140424385/978-0140424386
- ◆ Boccaccio. *Decameron*. Translated by G.H. McWilliam. Penguin. ISBN 0140449302/978-0140449303

231

British Writers 1
Professor Randy Schiff
MWF 10:00 - 10:50
Reg. No. 23663

Our course will involve a survey of works of literature from the medieval period to the close of the eighteenth century. The course will be organized, in part, by traditional literary history, with readings grouped roughly into Britain's Old English, the Anglo-Norman, the Late Medieval, the Early Modern, and the Eighteenth Century periods. While we will address the permeability of these literary historical borderlines, we will also use them as a framework for situating works in their socio-cultural contexts. Our course will imagine *a* rather than *the* literary history, and the choices in authors and excerpts will cover a *Continued...*

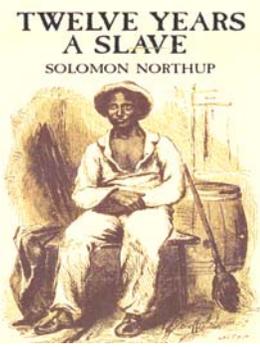


number of recurring issues, such as ethnic identity conflicts, gender conventions, social and economic crises, political subversion, sexuality and knowledge, and the poetics of power. We will explore Anglo-Saxon elegies and the epic *Beowulf*, Marie de France's *Lanval*, read *Sir Gawain and the Green Knight*, and investigate works by Chaucer, Shakespeare, Marlowe, Donne, Behn, Swift, and others. Students will be required to participate in class discussions, make one presentation before the class, take two exams, and write one 4-6 page paper and one 7-9 page paper.

241 American Writers 1
Lara Hubel
MWF 11:00 - 11:50
Reg. No. 23667

Early American Trials and Triumphs

The picture that American literature before 1865 paints is not always a pretty one—our early narratives are as often about hardship, captivity, slavery, and violent death as they are about triumphant exploration, democracy, self-reliance, and freedom. In fact, the success of one group quite often depended on the oppression or elimination of another. In most cases the story told of America depends on the teller, but it also depends who allows that teller to speak; millions of stories of the first three centuries of American colonization and nation-building will never be told, and privileged white men have written the bulk of what most people consider early “American literature.” This course works toward exploring the works of women and oppressed American peoples alongside more traditionally canonical, usually white male-authored texts, in order to attempt a fuller understanding of the period and its literatures. We will be using *The Shorter Norton Anthology of American Literature*, Volume 1,



supplemented by Solomon Northup's *Twelve Years a Slave*, a text with newfound popular interest brought by its acclaimed cinematic adaptation as well as continuing significance to our understanding of the antebellum period of U.S. history and literature. Through a variety of class activities, a midterm exam, a short essay, and a final paper, we will attempt to

frame American literature of the period before and during the Civil War in new, productive ways.

252 Poetry
Professor Tim Dean
T Th 2:00 - 3:20
Reg. No. 23670

William Carlos Williams said that poems are machines made out of words. This course introduces students to the mechanics of poetry: how poems are made, how they function, and how we talk about them at the college level. We will consider the full range of poetic forms in English from the sixteenth century to the present, focusing on how poems speak to other poems more than they speak to their authors' experience.

Assignments include: reading aloud, memorization and performance of poems, close textual analysis, and some paper writing. Exams will test students' familiarity with the vocabulary of poetic analysis and with all assigned readings.



254 Science Fiction
Professor Nnedi Okorafor
T Th 12:30 - 1:50
Reg. No. 21843

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.

256

Film
Travis Matteson
T Th 12:30 - 1:50
Reg. No. 24253

The Cinema of Surveillance

In light of the abundance of dystopian fantasies on film and in literature, Edward Snowden's revelations about NSA surveillance may seem mundane. This course proposes to sift through some of the cultural clichés—think “Big Brother”—aiming at a more complete understanding of how surveillance works and why it prompts so many diverse artistic responses. The purpose of this course is not to present a unified theory of surveillance, but rather to offer students a variety of tools for making sense of surveillance art in a surveillance society.

Throughout this course, we will encounter popular and obscure texts and films from a range of 20th and 21st century artists, whose work introduces us to issues of surveillance by governments, corporations, and individuals. We will consider these works for the ways in which they use surveillance as a plot device, and we will attempt to understand how filmmakers and authors may also use surveillance as a method of composition. We will use literary terms to understand surveillance, and we will use surveillance terms to understand literature. Our film viewing will be augmented by selected readings from 20th and 21st century theories of surveillance and accompanying literary texts.

This course also offers a cornucopia of practical knowledge, such as what words like “Panopticon,” “Scopophilia,” and “Voyeurism” mean, how to change your Facebook privacy settings, or what terms you should never type on the Internet to avoid being monitored (Tip: Don't ever Google “hacker”).



258

Mysteries
Professor David Schmid
MWF 1:00 - 1:50
Reg. No. 20982

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.

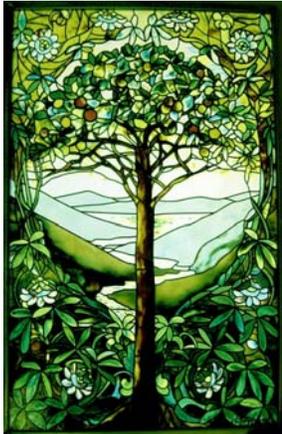


Double Indemnity



268

Irish Literature
Professor Damien Keane
MWF 12:00 - 12:50
Reg. No. 23675



This course will serve as an introduction to writing and culture produced in Northern Ireland during the second half of the twentieth century. Defined in part by its triangulated relations to the rest of Ireland and to Great Britain, Northern Irish cultural production also began during this period to exhibit a number of distinct features, some reflecting the particularities of its historical situation and others embodying novel formations brought into being by the political crises of these years. While not entirely confining ourselves to an examination of the Northern Irish "Troubles," the time will also significantly mark the period of a variety of works that explore the social consequences of armed insurgency, repressive counter-insurgency policies, and divided allegiances. Along with literary works (novels, short stories, poetry, stage drama, radio features, and memoirs), students will be provided with historical and political background materials that contextualize the primary contents of the course. Our readings will be drawn from among those of: Gerry Adams, Mary Beckett, Sam Hanna Bell, Ciaran Carson, Bernadette Devlin, Leontia Flynn, Alan Gillis, Seamus Heaney, John Hewitt, Michael Longley, Sam McAughtry, Eamonn McCann, Roy McFadden, Medbh McGuckian, Louis MacNeice, Derek Mahon, John Montague, Brian Moore, Sinéad Morrissey, Paul Muldoon, Tom Paulin, and W.R. Rodgers.

CANCELLED

Requirements for the course will include attendance and in-class participation; several shorter response papers; a mid-term exam; and a final research-based paper.



271

African American Literature
Professor Jang Wook Huh
MWF 9:00 - 9:50
Reg. No. 21887

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 fiction, poetry, drama, autobiography, and nonfiction prose. We will re-conceptualize the African-American literary and cultural tradition by focusing on its aesthetic contributions, political aspirations, and interactions with diverse racial and ethnic groups both within and beyond U.S. borders. Tracing African-American literary history in local and global contexts, we will explore how black writers engage with the dynamics of racial formation, issues of diaspora, and changing notions of freedom. 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 W. E. B. Du Bois, Claude McKay, James Baldwin, Lorraine Hansberry, and Toni Morrison. This course is open to students from all majors. I will explain key terms, concepts, and contexts.

No prerequisites are required.



272

U.S. Latino/a Literature
Professor Carrie Tirado-Bramen
T Th 2:00 - 3:20
Reg. No. 23677

This survey offers an overview of the history of Latino/a literature, introducing the major trends and placing them into an historical framework stretching from the nineteenth century to today. Emphasis will be on similarities and differences in the experiences in the United States among different Latino/a *Continued...*



groups. Topics to be discussed include the construction of identity in terms of race, gender, sexuality, and class; bilingualism and code-switching; the experiences of the exile, the immigrant, the refugee and the colonial subject; debates about naming (Latino, Chicano, Boricua); the theme of home and mythic homelands (Aztlán). We will read a range of genres including fiction, autobiography, the graphic novel, poetry and film.

No knowledge of Spanish is necessary.



276 Literature and Law
 Katrin Rowan
 T Th 2:00 - 3:20
 Reg. No. 22361

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: Arts One
 Professor Bruce Jackson
 Mondays 3:30 - 6:10
 Reg. No. 20984

The purpose of Arts One is to introduce students to a wide range of artistic performance and creative activity. The basic text will be performances on campus and in Buffalo: musical performances, exhibits at the galleries, literary readings, and so forth. When possible and appropriate, we will arrange to have someone connected with the event—a curator at the Albright-Knox Art Gallery or Burchfield Penney Art Center, a musician in a concert, a composer whose work is being performed or who is in residence at UB for example—n... class. Each week, the class **CANCELED** the most recent event, eit... or at UB. Readings will be assigned as appropriate. Students will be expected to maintain a running log or diary detailing their reactions to the events and the class discussions.

Arts One is part of the new UB Creative Arts Initiative, funded to bring individual artists and artistic groups to the campus for performances and residences. The Initiative is being undertaken in collaboration with Buffalo's major arts institutions and organizations.

Arts One will be grounded in two departments. The English Department version, offered in the Fall semester by SUNY Distinguished Professor and James Agee Professor of American Culture Bruce Jackson; the Music Department version in the Spring semester by SUNY Distinguished Professor and Birge-Cary Chair in Music Composition.





301

Criticism

Professor Ming Qian Ma

MWF 12:00 - 12:50

Reg. No. 18866

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 Steven Miller

T Th 2:00 - 3:20

Reg. No. 19853

This course, designed for English majors, is an introduction to the theory and practice of literary criticism. The readings will provide students with the terms and tools to think more clearly about what they are doing when they write about literature. It is important, however, to stress that the course is about the theory and practice of criticism, because literary criticism goes beyond the evaluation or interpretation of literary works. Before it does anything else, criticism seeks language adequate to the task of grasping the nature of a linguistic artifact. It is language about language. Before one can say anything

about literature, it is necessary to ask what literature is and then, depending on the answer to that question, to decide how the critic should engage with any given literary text.

Throughout the semester, therefore, we will examine the way in which major works of literary criticism has defined the relationship between its activity and its object, raising questions (among others) of literature and language, criticism and aesthetics, form and intent, knowledge and tradition, pleasure and textuality, reading and justice.

Readings may include texts by Plato, Aristotle, Schiller, Baudelaire, Nietzsche, Wilde, Freud, Dubois, Lacan, Bloom, Gilbert and Gubar, Haraway, and Cixous.

301

Criticism

Professor William Solomon

T Th 9:30 - 10:50

Reg. No. 23680

The primary aim of this course will be to introduce students to new ways of examining and commenting upon cultural artifacts. We will devote a good deal of our time and energy to addressing the insights formalist and rhetorical methods of critical analysis may make available. Specifically, we will examine the questions raised by the study of language in general and figures of speech or tropes in particular. Although this may appear to be a relatively small and therefore minor topic in the larger field of literary criticism, the often challenging complexities of figuration have given rise (from the nineteenth through the twentieth centuries) to some of the most thought-provoking and philosophically intriguing speculations on human consciousness (or sensory perception) and its relation to external reality. The status of our knowledge of the world, and by extension the validity of scientific research, has, for instance, been explored in terms of the unreliability of metaphors (Nietzsche). Our inquiry will then pass through speculations by early-twentieth-century European (often Marxist) thinkers on the structure and function of folk cultural practices; here we will focus initially on traditional forms of festive or carnivalesque humor (the grotesque). This topic will allow us to deal with the degree to which studies of popular culture have made their way into the field of academic inquiry. For instance, Monty Python skits and scenes from Woody Allen films contain motifs that correspond perfectly to the kind of materials a thinker such as Mikhail Bakhtin has located in the Renaissance-era *Continued...*



novels of the French writer Francois Rabelais. After this we will move into the realm of genre theory. The difference between oral traditions and written forms will be at the center of our discussion at this point in the course, with storytelling, the epic, and fairy tales placed in conceptual opposition to the novel. With the time remaining we will attend to the incursion of psychoanalytic Freudian thought into the sphere of literary and cinematic analysis. Throughout this class we will read poems, short stories, watch films, and listen to music in order to refine our understanding of the often abstract claims of the thinkers we will encounter together. Concrete practical illustrations will thus prove to be an indispensable component of our effort to grapple with challenging modes of theorizing about literature. Authors we will deal with in addition to those mentioned above will include among others Viktor Shklovsky, Ralph Waldo Emerson, Walter Benjamin, Jacques Lacan, Paul de Man, Michel Foucault, and Roland Barthes.

302	Old English Professor Jerold Frakes T Th 11:00 - 12:20 Reg. No. 23681
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Old English often has a bad reputation, as if the course itself were as dark and ghoulish as the monsters that Beowulf has to fight. Well, it doesn't have to be like that. Most students who get turned off by Old English have been forced to read *Beowulf* as if it were as easy and accessible as a rerun episode of 'The Big Bang Theory.' Well, the bottom line is that it isn't so very accessible, and learning to read Old English does in fact require some work. But it is possible, even in a single semester, and it is quite rewarding and can also be a lot of fun, because there is a great deal of interesting material in Old English that you won't find elsewhere and that has nothing to do with swords and ogres and dragons (although there is some of that, too). Some students may find that Old English looks like a foreign language, but if you as speakers of modern English are briefly trained to recognize consciously what you already know about English, then suddenly Old English is, well, not exactly immediately like reading the *Spectrum*, but with some patience a whole new culture does in fact open up for you. Try reading the following sentence. *His linen socc feoll ofer bord in thaet waeter and scranc.* Yes, you're right, that's exactly what it means. And you are also right that this particular sentence is not exactly scintillating. But you've now read your first authentic

Old English sentence, so it's a start.

In the course we will spend a couple of weeks with guided review of what you already know about English, so that you can apply that knowledge to thousand-year-old texts. You know, for instance, that we add -s to nouns to make them plural (girl/girls), but you also know that there are some exceptions to that rule (deer/deer, child/children). All three of those patterns are also present in Old English, and recognizing them as patterns in modern English alerts you to make use of that knowledge in reading Old English. You also know that if you dance and drink too much tonight, by tomorrow you have to say that you danced and drank (not drank) too much. Both of those familiar patterns of past tense verb formation are also present in Old English. Once we have refreshed our memories about things like this that we already know, we'll be ready for reading Old English texts: about daily life, magic, religious practices, gender roles, burial customs, tenth-century women's fashions, shipwrecks, royal romance, riddles, polar exploration, marauding dragons over northern England, Viking marauders in southern England, heroes and heroines, saints and sinners, lovers and enemies. It's all there, and it's all available within a semester. Who knows, maybe by the end, some might even want to have another go at a few passages in *Beowulf*. Thaet waes god cyning!

Textbooks:
 Bruce Mitchell, *An Invitation to Old English and Anglo-Saxon England*. Wiley-Blackwell. 978-0631174363
 Constance Hieatt, *Beowulf and Other Old English Poems*. Bantam. 978-0553213478

This course satisfies an Early Literature requirement



309

Shakespeare, Early Plays
Professor Barbara Bono
MWF 9:00 - 9:50
Reg. No. 20047



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), *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:

Weekly Worksheets. Two medium-length (c. 5-10 pp.) formal, graded, analytic and argumentative papers. Midterm and cumulative final examinations.

Texts:

The Norton Shakespeare, 3rd edition, 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 Early Literature requirement.

310

Shakespeare, Late Plays
Professor Carla Mazzio
T Th 3:30 - 4:50
Reg. No. 21854

This course will serve as an introduction to Shakespeare's tragedies (with a focus on Hamlet, Macbeth, Othello, King Lear) and romances (with a special focus on *The Winter's Tale* and *The Tempest*), with attention to various strategies of approaching,

analyzing, performing, understanding, experiencing and enjoying the Shakespearean text.

No prior experience with Shakespeare is necessary and this course satisfies the early literature requirement.

Requirements include regular and informed participation in class, a short midterm paper (5-6 pages) and a final paper (8-10 pages).

Course texts will be available at the UB Bookstore on North Campus.

This course satisfies an Early Literature requirement.

315

Milton
Professor Susan Eilenberg
MWF 4:00 - 4:50
Reg. No. 23682

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

The written work will include four brief, written responses to the reading, a midterm, a final paper, and a final exam. Attendance will be required and intelligent participation appreciated.

This course satisfies an Early Literature requirement.



324

19th Century British Novel
 Professor Rachel Ablow
 MWF 10:00 - 10:50
 Reg. No. 22362

Why do we still read nineteenth-century British novels? And we do—or we watch them. *Jane Eyre*, *Vanity Fair*, *Wuthering Heights*, *Frankenstein*, *Dracula*, *Persuasion*, *Pride and Prejudice*, *Oliver Twist*, *A Christmas Carol*: these are just a few of the novels written 1800-1900 that have recently been adapted for the big or the small screen. What is it about novels this old that continues to interest us? In this course we will read some of the most important—and the most entertaining—novels of the mid- to late-nineteenth-century in order to answer this question. We will focus, in particular, on why Victorian novels' representations of childhood and adolescence still appeal to us; what makes these plots and these characters seem "real" or believable; and how notions of sex, gender, and sexuality—as well as class, ethnicity, and identity—have remained the same and how they have changed.



329

Contemporary British and Irish Literature
 Professor Joseph Valente
 T Th 11:00 - 12:20
 Reg. No. 23683

We will be studying novels written in the British Isles and the Irish Republic from 1945 to the present. Our focus will be on the representation of sexual difference and the changes in sexual mores during the latter half of the 20th century. Our authors will likely include Evelyn Waugh, Anne Enright, Allan Hollinghurst, Angela Carter, Sebastian Barry, Keith Ridgway, Edna O'Brien, Colm Toibin and Patrick McCabe.



330

Studies in British Literature
 Professor Damien Keane
 MWF 2:00 - 2:50
 Reg. No. 23684

In a world increasingly defined by political clarity, ideological certainties, and technological consensus, what is the social function of spy fiction? What does it reveal—and conceal—about how power operates not only within the geopolitically demarcated spheres of espionage agencies, but from inside the contours of everyday experience itself? In this course, we will examine British spy fiction from the late Victorian period to the contemporary moment, along the way encountering issues of imperial rivalry, bureaucratic organization, mercantile competition, technological unevenness, military "intelligence," and ethical grayness. We will also attend to the similarities and differences among various levels of spy fiction (high literary, para-literary, and mass market), as well as between spy fiction proper and historical and political analyses of espionage.

Works we read will be drawn from among those of: Eric Ambler, John Banville, Elizabeth Bowen, John Buchan, John le Carré, Erskine Childers, Joseph Conrad, Graham Greene, Geoffrey Household, Rudyard Kipling, Helen MacInnes, Alastair MacLean, W. Somerset Maugham, George Orwell, and Robert Louis Stevenson.

Requirements for the course will include attendance and in-class participation; several shorter response papers; and a final research project.

333

American Literature to Civil War
 Professor Cristanne Miller
 MWF 1:00 - 1:50
 Reg. No. 23685

Imagining America"

This course will begin with Native American stories and progress to some of the great novels, short stories, and poems written during the 1840s and 1850s, before the beginning of the Civil War. We will include colonial "discovery" narratives, captivity and slave narratives, and "poems of discovery" by Benjamin Franklin, Lydia Sigourney, James Fenimore Cooper, Edgar Allan Poe, Nathaniel Hawthorne, Harriet Beecher Stowe, Herman Melville, Walt Whitman, and Emily Dickinson—among others. Leading up to and following the American Revolutionary War, many fictional and non-fictional texts attempt to define what it

Continued...



means to live in the particular geographical spaces of North America and Euro-American texts define and question the experience of living in a "new" or (later) a "democratic" world. Ways that the peoples of North America understood themselves in relation to nature, to divinity, to political structures like nationhood, and to each other--given differences of nationality, ethnicity, gender, race, culture, and religion --will be continuing topics over the course of the semester. This course gives you the opportunity to read some of the great classics of U.S. literature (part of Franklin's *Autobiography*, Frederick Douglass's *Narrative of the Life*, Poe's horror tales, Melville's *Moby Dick*, Whitman's 1855 "Song of Myself," Dickinson's early poems) in the context of the sweep of American/U.S. history from 1600 to 1860.

Requirements for the course include daily brief reflections on the reading assignment, two brief papers (one may be rewritten), and a research essay on the topic of your choice dealing with literature and themes of the semester's reading or on contemporary representation of the material we read.

334 U.S. Literature from the Civil War to WWI
 Professor Cristanne Miller
 MWF 10:00 - 10:50
 Reg. No. 23686

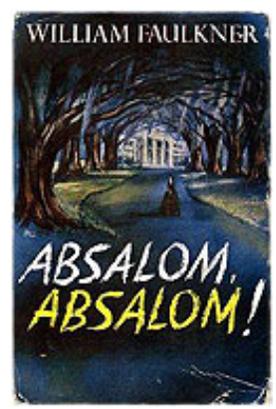
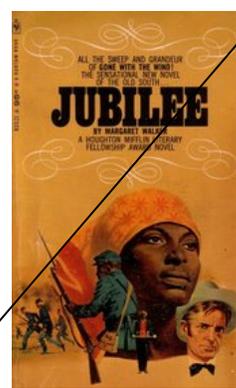
*Reading and Writing the Civil War,
 U.S. Literature 1865-1914*

The Civil War **CANCELLED** and significant event of the United States, if you can call 4 years of terrible bloodshed an "event." Around 700,000 men were killed during the war, more than in all other wars the U.S. has fought before or after put together. This course explores the way that literature anticipates and shapes the understanding of the conflicts in the United States before the war, and then ways that it commemorates, rewrites, and explores meanings of the War after it took place.

Major topics will be the meaning of freedom, slavery, honor, manhood, and duty--for men and women, black and white. We will read slave narratives from before the war, written during the war, and published decades after the war. We'll read letters written by soldiers while they were serving in the armed forces (Union and Confederate); Southern pro-slavery propaganda and fiction; Northern abolitionist poetry and fiction; and fiction and poetry written after the war that continues to reinterpret

what the causes, issues, and suffering of the war meant in relation to the changing politics of the century. Although most of our reading takes place within the years 1865 to 1914, we will read a few later fictional works as well as a few pieces written before 1865--in particular, two epic novels: William Faulkner's *Absalom Absalom* and Margaret Walker's *Jubilee*.

We will also watch at least one Civil War film. Your final essay may be on any work of literature, film, or art that interprets the meaning of the Civil War--although if the work was not created between 1865 and 1914 it must take into account the actual historical events and interpretations of that period.



339 American Poetry
 Professor Ming Qian Ma
 MWF 2:00 - 2:50
 Reg. No. 23687

Designed as a survey class, English 339 is an introduction to the history of American poetry in the 20th and 21st Centuries. Following a chronological approach, the class will cover the period from High Modernism to the present, focusing on the major poetic movements such as Imagism, the Objectivist Movement, The Fugitive Movement, the **CANCELLED** New York School, the Harlem Renaissance Movement, the Deep Image School, the Black Mountain School, the Language Poetry Movement, the New Formalism, and others. The selected representative poetry texts will be read, studied, and analyzed in conjunction with a series of statements on poetics authored by the poets themselves for the purpose of understanding the socio-political, cultural, and aesthetic contexts of their poetry work.

Course requirements include regular attendance, active participation in class discussions, periodic quizzes, unit response papers, and a term paper.

Continued...



The primary texts for the class:

Twentieth-Century American Poetry, edited by Gioia, Mason, and Schoerke. McGraw-Hill, 2004. (ISBN: 0-07-240019-6)

Twentieth-Century American Poetics: Poets on the Art of Poetry, edited by Gioia, Mason, and Schoerke. McGraw-Hill, 2004. (ISBN: 0-07-241472-3)

Supplementary readings in poetry and poetics by the poets to be distributed in handouts.

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

341

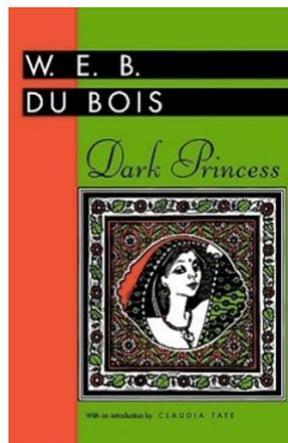
Studies in African American Literature
Professor Jang Wook Huh
MWF 1:00 - 1:50
Reg. No. 23688

Afro-Asian Romance

In 1928 W. E. B. Du Bois published *Dark Princess: A Romance*, in which he features a marriage between an African American leader and an Indian princess. He wrote this novel of cross-racial intimacy to invoke the worldwide revolution of people of color. This course explores the genre of “Afro-Asian romance” that imagines the cultural and political linkages between African and Asian diasporic communities. By examining fiction, drama, and film, we will consider the following questions: How do diverse groups of color share emotions, animate political visions, and exchange cultures across the Pacific? What literary forms do black writers employ in representing these global interactions? How might a comparative approach to African American literature help us understand contemporary racial and ethnic issues in the U.S. and the world?

Main authors may include Du Bois, Velina Hasu Houston, and Patricia Powell. This course is open to students from all majors. I will explain key terms, concepts, and contexts.

No prerequisites are required.



347

Visions of America
Professor Chad Lavin
MWF 10:00 - 10:50
Reg. No. 24397

This course will look at attempts to constitute and reflect American identity from the Puritan settlements to Occupy Wall Street. Readings will explore some of the perennial questions of public life (including nature of political authority, the relationship of individual rights to public goods, and the meaning of work) as well as questions more specific to the American experiment (such as the meaning of “The American Dream” and the enduring significance of race, class, gender, and sexuality). We will read and discuss a variety of genres (speeches, essays, memoirs, novels, sermons, plays, films, manifestos, etc.) to examine the multiple ways in which American national identity has been formed, and the relative merits of appeals to reason, emotion, and prejudice for forging a society.

Readings will come from Ben Franklin, Thomas Paine, Ralph Waldo Emerson, Horatio Alger, Andrew Carnegie, WEB Dubois, John Dewey, Emma Goldman, Arthur Miller, and Malcolm X, among others.

Assignments will include regular response papers, peer reviews, and two take-home essay exams.





352A Modern Novel
 Professor James Holstun
 T Th 11:00 - 12:20
 Reg. No. 23690

20th-Century American Radical Novel

We'll read six novels that take up class oppression, patriarchy, the utopian possibilities and the authoritarian dangers of socialism. We'll begin with *The Great Buffalo Novel*:

CANCELED



Leslie Feinberg's *Stone Butch Blues* (1993), her semi-autobiographical account of a transgendered butch growing up in working-class Buffalo. Then we'll move back to *The Iron Heel* (1908), Jack London's dystopian novel about communist revolt against capitalist oligarchy in a future America. We'll pair this with Charlotte Perkins Gilman's *Herland*

(1915), her socialist-feminist novel about an all-female state—a utopian solution to the world of Gilman's "The Yellow Wallpaper."

We'll read Pietro di Donato's *Christ in Concrete* (1939), his astonishing, experimental, operatic story of first-generation Italian American bricklayers in New York City. We'll read Richard Wright's *Native Son* (1940),



Pietro di Donato



Richard Wright

on slumlife in black Chicago, murder, and the Communist Party. And we'll conclude with Ursula K. Le Guin's *The Dispossessed* (1974), the greatest utopian novel of the twentieth century, set on Urras (a capitalist and communist planet resembling Earth) and Anarres (its anarchist moon).

No exams. You'll write two informal short essays every week (ten minutes' writing or so each), an eight-page paper at mid-semester, and a fifteen-page expansion of that paper at the end. Texts at the University Bookstore and Queen City Imaging. Because we will talk talk talk, you need to be on the page with hard copies of the assigned editions. If you like, I'll send you links to buy inexpensive used copies of the books. For more information stop by (319 Clemens) or write me at jamesholstun@hotmail.com.

356 Popular Culture
 Professor Alan Spiegel
 T Th 11:00 - 12:20
 Reg. No. 20283

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*, *Alien*, *The Lady from Shanghai*, and more.

Students should be prepared to read, see, and talk a lot, keep a journal, prepare for quizzes, and take a final.

357 Contemporary Literature
 Professor Dimitri Anastasopoulos
 T Th 3:30 - 4:50
 Reg. No. 22395

Contemporary American Literature: Atrocity Exhibitions

This course explores novels and non-fiction works which depict violence in several forms, violence as spectacle, massacre, genocide, bodily and sexual violence. In short, we will be reading "atrocity exhibitions" to understand how language portrays such events, or else how language becomes embarrassed in its approach to the scene of violence. We'll begin with a controversy between JM Coetzee in his book *Elizabeth Costello* and novelist Paul West's response to Coetzee's charges that the representation of the brutal and horrific in literature should be approached somberly and delicately. The class will focus on the politics and aesthetics of speaking the unspeakable.

361

Modern and Contemporary Poetry
 Professor Steve McCaffery
 T Th 12:30 - 1:50
 Reg. No. 23691

Dada, Allen Ginsberg, the Harlem Renaissance, Marianne Moore, Futurism Mina Loy, Concrete Poetry, these are the names and phenomena that students will encounter in this exhilarating excursion through the last 100 years of poetic creativity.

The course explores the key poets, poems and poetic theories of perhaps the most exciting century of writing. Authors and topics covered include Race, Revolution, Poetry and War, Feminism and the body's relation to language. Imagism, Vorticism, Feminist Poetics and Concrete Poetry. Among the movements we'll explore are Symbolism, Imagism, Italian and Russian Futurism, Dada, Objectivism, the Beats, the Harlem Renaissance, Projective Verse, the New American Poetry of the 1960s, the New York School and Language Poetry. Alongside texts to be studied, analyzed and compared are relevant theoretical texts largely by poets themselves. The classes will be enhanced by the occasional classroom visit by poets and scholars in the appropriate fields.

371

Queer Theory
 Dr. Angela Facundo
 Wednesdays (eve) 7:00 - 9:40
 Reg. No. 23694

This section explores both a (canonical) history of queer theory's development as well as its current state. As we settle into the second decade of the twenty-first century, queer subjectivity has experienced more than a century of discursive emergence and transformation only to arrive at what seems, presently, like a crisis. The indeterminacy of what "queer" refers to today is the major difficulty of its work. Paradoxically, as a result, queer theory retains its sense of political urgency in its ongoing development. The course will continue this difficult work by exploring queer discourse as structured through a variety of splits: between identity politics and a desire to undo identity, between the masculine and feminine, between psychoanalytic theory and activism. The difficulties within the field serve as points of active discussion. The theoretical texts assigned in the course will elucidate why "queer" insists upon conceptual difficulty, in contradistinction to the LGBT politics out of which the field emerges. While, for some scholars, queer theory is an object to think *about*, for others, it is

an object to think *with*. The course investigates such a distinction through queer theory's relationship to literary study.

This course satisfies a Breadth of Literary Study requirement.



377

Mythology
 Professor Diane Christian
 Mondays (eve) 7:00 - 9:40
 Reg. No. 23943

To some extent, mythology is only the most ancient history and biography. So far from being false or fabulous in the common sense, it contains only enduring and essential truth. Either time or rare wisdom writes it.

Henry David Thoreau *A Week on the Concord and Merrimack Rivers* 1848

This class will consider myths of origin and sexual organization from all over the world, ancient and modern. Where and how did the world and we come to be? A primary text will be Barbara Sproul's *Primal Myths* which she organizes according to geographical location. We'll also read Darwin's *The Origin of Species* and *The Descent of Man* a sacred story (myth) of science. We'll end with Jean Malaurie's *The Allée of the Whales*. Malaurie, a living geomorphologist and ethnographer of the Inuit (whom UB gave an honorary degree three years ago) presents Arctic mythology as scientific truth and animism.

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



390

Creative Writing Poetry

Professor Myung Mi Kim

Tuesdays (eve) 7:00 - 9:40

Reg. No. 20588

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, 2015.

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 an English Elective, as well as toward the Creative Writing Certificate.

391

Creative Writing Fiction

Professor Christina Milletti

Mondays (eve) 7:00 - 9:40

Reg. No. 19878

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

We'll ask:

*What is the relationship of truth to fiction?

*Through what means is reality created on the page?

*How is the implausible made possible through

fictional language?

*What impacts do stories have on readers?

*Under what conditions can fiction create an engaged space with the reader, in which ideas are not just articulated, but perhaps activated as well?

As a fiction workshop, this intermediate level course has several objectives: first, to develop upon the fundamental elements of fiction (such as plot, character, voice, setting etc) that you began to learn in 207; second, to present you with an array of readings and exercises that will assist you in designing specific, individualized approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions.

Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work. Together, we will explore the relation of fictional worlds to the words that create them by exploring assigned exercises, reading workshop submissions, and discussing selected readings. Our aim? To hone your knowledge of how fiction is made so that you can begin to write stories on your own.

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

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

393

Writing Non-Fiction Prose

Professor Andrew Stott

Tuesdays 2:00 - 4:40

Reg. No. 24637

UNIVERSITY HONORS SECTION

This is a seminar for students who would like to write creative non-fiction. "Creative non-fiction" is a wide-ranging term, but one that we will take to mean factual, well-researched writing ("non-fiction"), written in a style that is freer and more "creative" than academic writing. Many popular genres come under this broad definition, including biography, memoir, travel writing, popular science, investigative reporting, war writing, sports writing, current affairs, and the personal essay.

The first few weeks of the class will be made up of writing exercises and discussion of general principles and ideas such as: finding a way in, establishing a *Continued...*



voice, structuring the narrative, deploying the senses, setting the scene, characterization (of people, objects, places, and ideas), and choosing and researching a topic. Will discuss the concepts of what makes good writing, and the ethical questions regarding writing about real people and real things. We will read various published examples of the form to help us along the way, and discuss the techniques and effects that make them work.

From that point on, students will select a topic for their own writing and work on it for the rest of the semester. Each class will begin with some discussion of set texts, before moving on to a series of critiques of pre-circulated student work. Every student's work will be read by every student, and everybody will have their work critiqued during the course of the semester. This will require us to sharpen the language we use to describe and critique written work, to deliver clear arguments orally, and to develop creative dialogue that is productive, helpful, and fully supports the free and uncensored exchange of ideas. Good organization is a must.

By the end of the semester, students will be better writers and better readers. They will have produced an extended piece of original non-fiction, and developed an insight into the practice and discipline of writing non-fiction, as well as the importance of making and receiving constructive criticism.

393

Writing Non-Fiction Prose
 Professor Elizabeth Mazzolini
 T Th 2:00 - 3:20
 Reg. No. 24389

Science Writing

This class will focus on the genre of science writing. In particular, we will focus on science writing essays that articulate and amplify the cultural stakes of scientific research for an educated lay audience of non-scientists. Students will be encouraged to develop their own science writing projects of their choice, using multiple genres. **CANCELED** The course will be reading in classic and contemporary science writing, to be used as fodder for our understanding of who and what science writing is for, and what is at stake in it. While we will aim to have lively class discussions about the scientific topics and essays that we cover, the focus of the class will be your own writing. Be prepared to write constantly. The course assumes that students have intermediate to advanced writing skills, as well as basic research skills.

Attendance and participation are required.

394

Writing Workshop: Writing for *The Spectrum*
 Jody Kleinberg Biehl
 Mondays 5:00 - 6:20
 Reg. No. 19323

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 be held at the beginning of the semester. Please check *The Spectrum* for details. If you have any questions, please stop in to *The Spectrum* offices and ask.

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

394

Writing Workshop: *Spectrum Photographers*
 Jody Kleinberg Biehl
 Mondays 4:30 - 5:50
 Reg. No. 17737



SPECTRUM
 PHOTOGRAPHERS
 SECTION

398

Ethics in Journalism

Bruce Andriatch

Tuesdays (eve) 7:00 - 9:40

Reg. No. 21058

Is it ever OK to break the law to get a story? When is it the right decision to publish a rumor? How do you know whether a picture that likely will offend readers and viewers should be used anyway? Ethics in Journalism pushes students to examine how every action a journalist makes in gathering, organizing and presenting the news requires a value judgment. The course covers media credibility, steps in ethical decision-making, handling anonymous and unreliable sources, accuracy letters, conflict of interest and the difference between reporting and exploiting grief. The course uses the Society of Professional Journalists code of ethics as a model and guideline.



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

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

399

Journalism

Jody Kleinberg-Biehl

T Th 11:00 - 12:20

Reg. No. 20981

News Literacy/Feature Writing

Journalists talk about two kinds of stories: hard news and features. Hard news stories make you smarter. Features make you wiser. That's what we'll be writing in this class – in depth pieces that focus on one topic, problem, trend or person.

We'll also be looking at the work of some of journalism's greatest writers. Every week, we will read pieces of feature writing and analyze what makes them remarkable. We will also critique features appearing in current newspapers and magazines and on websites.

We will work to become more perceptive and critical news consumers. At a time when the digital revolution is flooding the market with information and disinformation, this course will help students recognize the differences between news and propaganda, news and opinion, bias and fairness, assertion and verification and evidence and inference.

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

399

Journalism

Charles Anzalone

Thursdays (eve) 7:00 - 9:40

Reg. No. 19709

Editing for the Conscientious Writer

Behind every great book or article lies a great editor. This advanced writing course is intended for students who have demonstrated proficiency in basic college composition and who hopefully have some experience with the basics of journalism. The course will teach students both how to edit and improve other writers' drafts, and how to incorporate those good writing techniques into their own writing. We will become familiar with basic copyediting symbols, and learn how this shorthand can speed up basic editing communication and avoid common mistakes. Students will take turns writing stories and having their classmates edit their articles; they will alternate each role throughout the semester. All students will hopefully leave the class with extensive experience both in writing stories and editing their peers' work. So the editing techniques they learn will help them become better writers, as well as become the kind of editor the smartest writers crave to be a part of their writing process.

Editing for the Conscientious Writer will be a mix of editing exercises, writing and reporting stories used for editing in class, and studying and appreciating examples of articles that illustrate memorable writing and editing. On each student's writing list is "Ball Four," Jim Bouton's American classic time has shown to be one of the best-edited non-fiction books around.

Editing for the Conscientious Writer will be an object lesson on how becoming a good editor makes you a better writer, and learning the skills of good writing enhances your ability to be a valuable editor. And being a valuable editor can prove surprisingly helpful.

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

399

Journalism

Keith McShea

Mondays (eve) 7:00 - 9:40

Reg. No. 22463

Journalism in the Age of the iPhone

Journalism in 2015 means being digital, social and mobile (not necessarily in that order) and that usually means using a smartphone. Today, journalists often report news with a smartphone to people reading news on the go. The journalist could be a sportswriter at a hometown high school football game or an international reporter in the Middle East. Technology (smartphones, tablets, the web and the countless tools available on it) has revolutionized how journalists tell stories -- in words, photos and video; and it has revolutionized how, when and where audiences are able to consume those stories.

Students in this class will learn the basics of incorporating photo, video, audio and more to their reporting. They will also see why good writing remains at the core of their work. No matter what medium is used, good writing is the backbone: a good script for a video, strong captions for photos that offer clarity and context, and even the best tweets on Twitter (it's good writing, just shorter). Students in this class will cover events and report stories while incorporating digital storytelling into their own work. They will also study and dissect the best digital journalism (much of which requires a lot more than an iPhone to put together). Students will keep blogs, which will be the vehicle for their class projects.

Students will need a smartphone or tablet to take this class.

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

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



401

English Honors Seminar: *Courtly Love*

Professor Randy Schiff

MWF 12:00 - 12:50

Reg. No. 23698

Courtly Love

Throughout the Middle Ages, a key cultural code that circulated throughout the literary West was the discourse of courtly love. Courtliness was conceived by some as an art governing every aspect of individual behavior, and the meanings of its rules and images have profoundly impacted Western literature. Our course will survey the literature of courtly love in medieval Europe, with a focus on the Old French and Middle English traditions. We will read (in translation) examples of lyrics by troubadours and trouvères, explore Marie de France's *Lais*, learn the *Art of Courtly Love* from Andreas Capellanus, and examine three works central to the courtly canon—Guillaume de Lorris and Jean de Meun's *The Romance of the Rose*, Dante's *La Vita Nuova*, and Geoffrey Chaucer's *Troilus and Criseyde*. We will also study one Tristan and Iseult romance, and explore key courtly Middle English works—namely, *Pearl*, *Sir Gawain and the Green Knight*, and Chaucer's dream visions.

Our course will consider courtly theory, including arguments about whether its origins are Western or Eastern. All students will be required to do one formal presentation, take two exams, and write two term papers (of 6-9 and 10-15 pages, respectively).

Open to English Honors students & University Honors students. Contact Nicole at nmlazaro@buffalo.edu for registration.

This course satisfies an Early Literature Requirement.



405

Topics in Early Women Writers
Professor Ruth Mack
T Th 9:30 - 10:50
Reg. No. 23699

Eighteenth-Century Bodies and Realities

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

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

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

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

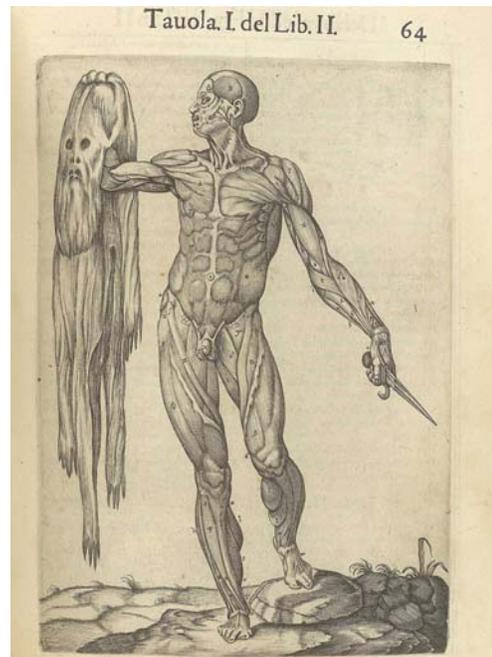
This course satisfies an Early Literature Requirement.



409

Topics in Shakespeare
Professor Carla Mazzio
T Th 12:30 - 1:50
Reg. No. 23700

Shakespeare and the Scientific Imagination



Shakespeare's London was veritably exploding with new technologies, discoveries, ideas and debates about the natural world and the place of scientific knowledge in culture and society. This course will explore a selection of Shakespeare's plays in terms of social and philosophical questions and dramatic issues related to early modern cultures of experiment, attitudes toward ecology and environment, the making of artificial life and miniature worlds, and questions about scientific mentalities. In the process of opening up avenues of inquiry into early modern approaches to the study of nature (with possible attention to anatomy, cartography, horticulture, physics, cosmology, meteorology, craft-based or artisanal knowledge and early forms of "life science") we will focus on close and careful analysis of the plays and surrounding cultural texts to explore imaginative dimensions of science and the scientific dimensions of poetry and drama.

As we work to advance our understanding of Shakespeare as a poet and playwright immersed not only in humanistic learning, political and religious debate, and popular culture, but also in the practices, theories, and conceptual lexicons of scientific knowledge in the making, we will examine some recent *Continued...*



scholarship on science and technology in the early modern period and work closely with selected early modern texts that reflected on the imaginative potential of scientific enterprises. Plays to be examined will include, among others, *Hamlet*, *Macbeth*, *Othello*, *King Lear*, *The Winter's Tale* and *The Tempest* and selected texts Donne, Burton, Bacon and others.

Requirements: Requirements include regular, active and informed participation in discussion, a brief class presentation and the production of a research paper at the end of term that explores some aspect of Shakespeare and science.

Texts: The texts for this course will be available at the UB Bookstore on North Campus. I will distribute other reading materials in course packets throughout the semester. I will be sending you weekly readings as attachments by email.

This course satisfies an Early Literature Requirement.

434	<p>Advanced Creative Writing: Poetry Karen Mac Cormack T Th 12:30 - 1:50 Reg. No. 23701</p>
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This workshop/seminar course will focus on writing and the temporal, investigating the dynamics of poetry within appropriate historical contexts designed to frame and inform the students' own work. We will examine the poetry considered "radical" within its own era and compare the techniques employed to create it.

Texts to be considered include: the early 20th century attacks on grammar and the sentence by the Italian Futurist and Dada writers, Surrealist automatic writing, Chance Operations, the techniques resulting in Treated Texts, the radical poetics of the late 20th century and early 21st century, and translation as a creative strategy. (Antecedents from earlier centuries will be included for discussion.) Temporality as content will be considered, as well as what happens to temporality within a poetic text. How does time enter writing as both historical content and readerly experience? By exploring these varying dynamics the course will contextualize the multiple meanings of writing poetry at the beginning of the 21st century.

In advance of the first class_ students should submit by e-mail three of their own poems to Karen Mac Cormack at kmm52@buffalo.edu.

Continued...

Pre-requisite: ENG 207: Introduction Poetry Fiction or equivalent, and ENG 390 Creative Writing Poetry... or by permission of instructor.

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

435	<p>Advanced Creative Writing Fiction Professor Nnedi Okorafor T Th 3:30 - 4:50 Reg. No. 17337</p>
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NO DESCRIPTION AVAILABLE AT THIS TIME

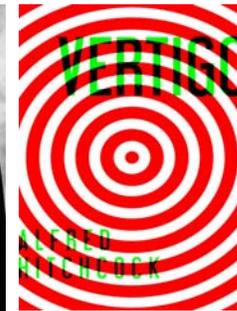
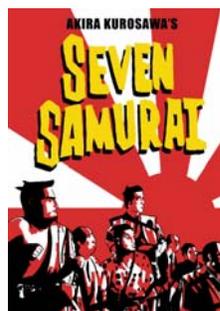
Pre-requisite: ENG 207: Introduction Poetry Fiction or equivalent, and ENG 391 Creative Writing Fiction.

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

438	<p>Film Directors Professor Alan Spiegel T Th 2:00 - 3:20 Reg. No. 23702</p>
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A study in Authorship, the director as sole owner and proprietor of his material, using some of the worlds' greatest filmmakers as examples: Hitchcock, Bergman, Godard, Kurosawa, Fellini, and Bunuel. I plan for two films per director - one early, one late - to show developments in concept and style (e.g., Hitchcock's *The 39 Steps* (1935); then *Vertigo* (1958)). Since many of these works appear in languages other than English, Everyone should be prepared to read subtitles, an effort for some but more than worthwhile since we'll be looking at a handful of the greatest films ever made: *The Seventh Seal*, *Persona*, *Breathless*, *8 1/2*, *The Seven Samurai*, *Viridiana*, and 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 quizzes, a final, and a journal.



438

Film Directors

Professor Bruce Jackson

Tuesdays (Eve) 7:00 - 9:40

Reg. No. 19654

*Off Campus @ Amherst Theatre,
Across from UB South Campus

The Buffalo Film Seminars



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 at the Amherst Theatre across from UB South Campus on Tuesday nights.

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.



447

Literature of Migration

Professor Joseph Conte

ONLINE COURSE

Reg. No. 23703

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

We will view films and read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska's novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a *Continued...*



daughter who wishes to be a modern independent woman. We'll want to compare Yeziarska's immigrant experience of 1900 with the Soviet-era migration of Russian Jews to New York in Gary Shteyngart's comic autobiography *Little Failure* (2014). *Mount Allegro* (1989), Jerre Mangione's memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its "imported from Italy" values, and yet desperate to find recognition as an authentic version of "Americanness." The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, "rich abundance," but not a single Mafioso. In his long career as an English teacher and barroom raconteur, Frank McCourt preserved the harrowing story of his youth in Limerick, Ireland and New York for *Angela's Ashes* (1997) and *'Tis* (1999); like so many immigrant families, the McCourts re-emigrated between transatlantic failures. We'll screen the film adaptation of *Angela's Ashes*, directed by Alan Parker, and read the second volume of his autobiography. 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. Finally, we'll view the docufiction film, *Who Is Dayani Cristal?* starring Gael García Bernal and directed by Marc Silver, which retraces the journey made by a migrant laborer whose desiccated body was found in Arizona's forbidding Sonora Desert.

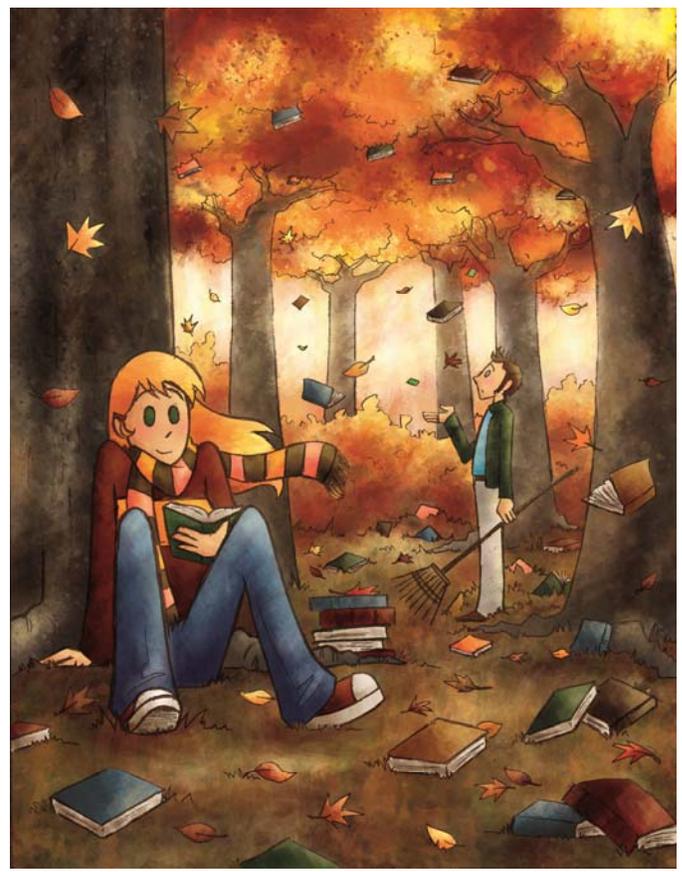
As this is an exclusively online course, our discussion of these books and films will take place in the UB Learns environment. Writing assignments on ethnicity, identity and migration will be shared and critiqued among class members in the UB Learns discussion boards throughout the semester.



495	Supervised UG Teaching
	Rhonda Reid
	MWF 1:00 - 1:50
	Reg. No. 23704

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!*



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 2015:

UE 141: Section I1 (1 credit) "Reading Shakespeare Together, One Play at a Time: The Winter's Tale"

Professor Barbara Bono

Tuesdays 11:00-11:50

Reg. No. 10104

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 seventh experiment with this format I would like to trace Shakespeare's wondrous tragi-comic romance, *The Winter's Tale*. "A sad tale's best for winter," says the little boy Prince Mamilius, and *The Winter's Tale* begins on a devastating note. A loving royal couple, expecting their second child, are torn apart by the irrational jealousy of the husband, compressing the paranoia of Shakespeare's earlier *Othello* into a single handclasp; bringing imprisonment, death and exposure; pitting an absolutist king's tyrannical royal prerogative against a woman's childbed privilege. But then sixteen years pass, and the play's action turns Shakespeare's magic realist play gestures toward the healing powers of art and life, and toward the regeneration of spring. One of Shakespeare's most daring artistic experiments, this is a play which only comes alive in action, and we will play it through together. 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) "Fiction Workshop for Young Writers: How To Build a Short Story"

Professor Howard Wolf

Fridays 1:00-1:50

Reg. No. 10088

Letters from the world will offer a Discovery Seminar on Travel Writing in which we shall read a short different kind of travel document each week and in which students will choose an "area of the world" (near or far) to write about as a training ground for future travel and travel writing.

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>

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2015-2016

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

Professor Steven Miller
303 Clemens Hall (645-2579)
Nicole Lazaro

1. FULL MAJOR IN ENGLISH - for students accepted to the major Fall 2015 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. 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. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)
2. Two additional 200-level courses (202-299)
3. Ten courses (30 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. Criticism may not fulfill any other requirements for the major.
 - B. Four courses (12 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
 - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
 - D. Four additional (elective) courses: one in the ENG 200-ENG 400 level, two in the ENG 300-ENG 400 level, and one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

13 courses (39 credits) in all.

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2. JOINT MAJOR IN ENGLISH - for students accepted to the major Fall 2015 and after.

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

Department Requirements for Graduation

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

1. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)
2. Two additional 200-level courses (202-299)
3. Seven courses 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. Criticism may not fulfill any other requirements for the major.
 - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified

courses that focus on literature written before 1800.

C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.

D. Two additional (elective) courses (6 credits): one in the ENG 300-ENG 400 level, and one in the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

10 courses (30 credits) in all.

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3. MINOR IN ENGLISH

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

Department Requirements for Graduation

1. Two courses (6 credits) of English in the 202-299 range, 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. ENGLISH HONORS PROGRAM

Minimum Requirements for Department Acceptance:

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

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

Department Requirements for Graduation with Honors

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

* * * * *

5. GENERAL RECOMMENDATIONS

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

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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 in 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.



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 2015 COURSE OFFERINGS

207	Intro Writing Poetry/Fiction	MW	5:00	Hall
207	Intro Writing Poetry/Fiction	T Th	3:30	Wong
<i>(ENG 207 is a pre-requisite course for the Creative Writing Certificate)</i>				
390	Creative Writing Poetry	Tuesdays (eve)	7:00	Kim
391	Creative Writing Fiction	Mondays (eve)	7:00	Milletti
434	Advanced Creative Writing Poetry	T Th	12:30	Mac Cormack
435	Advanced Creative Writing Fiction	T Th	3:30	Okorafor



ENG 207 - Intro to Poetry/Fiction

Joseph Hall

MW (eve) 5:00-6:20

Reg. No. 20978

ENG 207 - Intro to Poetry/Fiction

Veronica Wong

T Th 3:30 - 4:50

Reg. No. 20481

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

Tuesdays (eve) 7:00 - 9:40

Reg. No. 20588

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, 2015.

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 Christina Milletti

Mondays (eve) 7:00 - 9:40

Reg. No. 19878

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

We'll ask:

*What is the relationship of truth to fiction?

*Through what means is reality created on the page?

*How is the implausible made possible through fictional language?

*What impacts do stories have on readers?

*Under what conditions can fiction create an engaged space with the reader, in which ideas are not just articulated, but perhaps activated as well?

As a fiction workshop, this intermediate level course has several objectives: first, to develop upon the fundamental elements of fiction (such as plot, character, voice, setting etc) that you began to learn in 207; second, to present you with an array of readings and exercises that will assist you in designing specific, individualized approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions.

Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work. Together, we will explore the relation of fictional worlds to the words that create them by exploring assigned exercises, reading workshop submissions, and discussing selected readings. Our aim? To hone your knowledge of how fiction is made so that you can begin to write stories on your own.

ENG 434 Advanced Creative Writing Poetry (*Pre-requisite: ENG 205, 206 or 207, and ENG 390*)

Karen Mac Cormack

T Th 12:30 - 1:50

Reg. No. 23701

This workshop/seminar course will focus on writing and the temporal, investigating the dynamics of poetry within appropriate historical contexts designed to frame and inform the students' own work. We will examine the poetry considered "radical" within its own era and compare the techniques employed to create it.

Texts to be considered include: the early 20th century attacks on grammar and the sentence by the Italian Futurist and Dada writers, Surrealist automatic writing, Chance Operations, the techniques resulting in Treated Texts, the radical poetics of the late 20th century and early 21st century, and translation as a creative strategy. (Antecedents from earlier centuries will be included for discussion.) Temporality as



content will be considered, as well as what happens to temporality within a poetic text. How does time enter writing as both historical content and readerly experience? By exploring these varying dynamics the course will contextualize the multiple meanings of writing poetry at the beginning of the 21st century.

In advance of the first class_ students should submit by e-mail three of their own poems to Karen Mac Cormack at kmm52@buffalo.edu.

ENG 435 Advanced Creative Writing Fiction (*Pre-requisite: ENG 205, 206 or 207, and ENG 391*)

Professor Nnedi Okorafor

T Th 3:30 - 4:50

Reg. No. 17337

NO DESCRIPTION AVAILABLE AT THIS TIME

LITERARY MAGAZINE

Students involved in the Creative Writing Certificate edit and produce **NAME**, our annual Undergraduate Literary Magazine. **NAME** publishes creative fiction and poetry from currently enrolled UB undergraduates. Its primary mission is to encourage and foster a thriving and vital community of undergraduate creative writers at UB. **NAME** was co-founded in 1998 by Jessica Smith with Matt Chambers, Rebecca Stigge, and Chris Fritton. The faculty advisor is Professor [Christina Milletti](#).

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 inquiries 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)

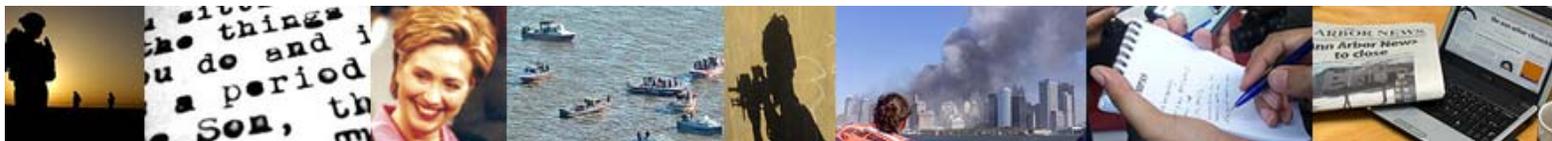
Students must have a minimum GPA of 2.5 in order to qualify for and stay in the certificate program.

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 2015 Course Offerings

193	Fundamentals of Journalism <i>(Pre-requisite course for Journalism Certificate)</i>	Wednesdays (eve)	7:00	Galarneau
394	Writing Workshop (<i>Spectrum Newspaper</i>)	Mondays	5:00	Biehl
394	Writing Workshop (<i>Spectrum Photographers</i>)	Mondays	4:30	Biehl
398	Ethics in Journalism	Tuesdays (eve)	7:00	Andriatch
399	Journalism: <i>Editing for the Conscientious Writer</i>	Thursdays (eve)	7:00	Anzalone
399	Journalism: <i>News Literacy/Feature Writing</i>	Tuesday/Thursday	11:00	Biehl
399	Journalism: <i>Journalism in the Age of the iPhone</i>	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. 20290

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. 19323

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 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. 17737

SPECTRUM PHOTOGRAPHY SECTION - Photographers Only





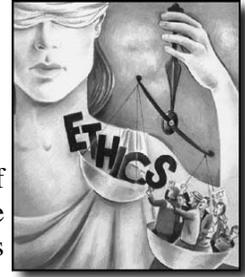
ENG 398 STA - Ethics in Journalism

Bruce Andriatch

Tuesdays 7:00 - 9:40

Reg. No. 21058

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 - News Literacy/Feature Writing

Jody Kleinberg-Biehl

T Th 11:00 - 12:20

Reg. No. 20981

Journalists talk about two kinds of stories: hard news and features. Hard news stories make you smarter. Features make you wiser. That's what we'll be writing in this class – in depth pieces that focus on one topic, problem, trend or person.

We'll also be looking at the work of some of journalism's greatest writers. Every week, we will read pieces of feature writing and analyze what makes them remarkable. We will also critique features appearing in current newspapers and magazines and on websites.

We will work to become more perceptive and critical news consumers. At a time when the digital revolution is flooding the market with information and disinformation, this course will help students recognize the differences between news and propaganda, news and opinion, bias and fairness, assertion and verification and evidence and inference.

ENG 399 ST2 - Journalism: *Editing for the Conscientious Writer*

Charles Anzalone

Thursdays (eve) 7:00 - 9:40

Reg. No. 19709

Behind every great book or article lies a great editor. This advanced writing course is intended for students who have demonstrated proficiency in basic college composition and who hopefully have some experience with the basics of journalism. The course will teach students both how to edit and improve other writers' drafts, and how to incorporate those good writing techniques into their own writing. We will become familiar with basic copyediting symbols, and learn how this shorthand can speed up basic editing communication and avoid common mistakes. Students will take turns writing stories and having their classmates edit their articles; they will alternate each role throughout the semester. All students will hopefully leave the class with extensive experience both in writing stories and editing their peers' work. So the editing techniques they learn will help them become better writers, as well as become the kind of editor the smartest writers crave to be a part of their writing process.

Editing for the Conscientious Writer will be a mix of editing exercises, writing and reporting stories used for editing in class, and studying and appreciating examples of articles that illustrate memorable writing and editing. On each student's writing list is "Ball Four," Jim Bouton's American classic time has shown to be one of the best-edited non-fiction books around.

Continued...



Editing for the Conscientious Writer will be an object lesson on how becoming a good editor makes you a better writer, and learning the skills of good writing enhances your ability to be a valuable editor. And being a valuable editor can prove surprisingly helpful.

ENG 399 ST3 - Journalism: *Journalism in the Age of the iPhone*

Keith McShea

Mondays 7:00 - 9:40

Reg. No. 22463

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

- ◆ Two current *Spectrum* editors and one 2014 alumna are nominated for Society of Professional Journalists' Mark of Excellence Awards. *Spectrum* students have won 18 national and international awards in the past four years.
- ◆ Editor in Chief Sara DiNatale, Managing Editor Emma Janicki and former Managing Editor Lisa Khoury are among the top three finalists for stories in the categories of breaking news, general news reporting and investigative reporting, respectively.
- ◆ *The Spectrum*, UB's independent student newspaper, is linked to the journalism program. The awards are the highest honors in college journalism.
- ◆ SPJ's Mark of Excellence awards are divided into 12 regions; *The Spectrum* is part of Region 1. There were 511 entries in Region 1, according to Abbi Martzall, SPJ's awards coordinator.
- ◆ DiNatale, a senior English major, wrote the breaking news article, "Law School Dean Makau Mutua resigns," within 24 hours. The story chronicles the dean's decision to step down amid allegations of lying under oath.
- ◆ Janicki's story, "Publishing textbooks can mean big money for professors," examines the questionable practice of selling self-published textbooks to students. Janicki, a senior English major, found some UB professors collecting cash in class for self-published textbooks. She also found that UB has no policy on whether professors can require students to purchase such textbooks. She is nominated in the general news category.
- ◆ Khoury's article "Animal Heights," focuses on illegal fraternities at UB and is a finalist in the investigative reporting category. The article already won fourth place for 2014 Story of the Year by the Associated Collegiate Press.
- ◆ In 2013, Khoury won the Region 1 awards and then the national SPJ Mark of Excellence Award for in-depth reporting for her article "The Heights of Fear," which chronicled problems in the University Heights neighborhood. Khoury spent 7 months investigating five illegal fraternities at UB and showed the groups engage in illegal activities including drug dealing, hazing and underage drinking. UB and the national fraternities the groups masquerade under have done little – often nothing – to shut the groups down.



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.

Center for Excellence in Writing



With the emergence of UB's new *Center for Excellence in Writing*, a cohesive vision for writing development at UB is becoming a reality. Our three branches cooperate to invigorate and strengthen writing practices at UB, a growing, global research university.

First Year Writing: With the English 101 and 201 sequence, we give UB undergraduates a foundation in research, academic literacy, and flexible writing practices that will help them throughout their academic career and beyond.

The Writing Center: Located in 209 Baldy, the Writing Center provides services to writers across the campus. We provide individual consultations to writers at all levels, supporting their research and writing activities. The Center also hosts workshops and programs to encourage the pursuit of excellence in writing at UB.

Writing in the Disciplines (WID): Recognizing that learning to write is a life-long activity and that each discipline has its own research and writing conventions, we encourage writing instruction across the university, supporting faculty and departments to develop curriculum, syllabi and assignments. In addition, we may provide support to individual, writing-intensive classrooms.

Center for Excellence
in Writing
209 Baldy Hall
University at Buffalo
North Campus
Buffalo, NY 14260-0001
Phone: 716-645-5139
Email:
writing@buffalo.edu

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!

