

# Whole English Catalog



**FALL 2018**



# Global Film Minor

The Global Film Minor in the **Department of English** offers UB undergraduates the opportunity to discover **vibrant cinematic traditions and innovations from around the globe**. There is no requirement that Global Film minors be English majors; **our minors come from all departments** across UB.

**Courses** in this minor will introduce students to **audiovisual analysis**, artistic forms, and cultural practices in a **range of countries**, and **novel forms of cinematic storytelling**. Students will gauge the impact of **new and emerging technologies on contemporary cinema** and explore developments in **international film production**, reception, exhibition, and distribution.

**The Minor** will also provide students with a **unique perspective on contemporary social and political issues**, such as immigration, gender and sexuality, disability, human rights, and climate change. An understanding of global issues and exposure to different cultures through the medium of film will strengthen students' **intercultural communication competence** and enhance their ability to participate in our increasingly **networked world**, thus facilitating the development of their careers in the **international marketplace**.

**The minor consists** of two required courses at the 200 level (6 credits) and four courses (12 credits) at the 300-400 level. Students may also take one course in film production to fulfill the upper division credits for the minor (see the list below).

**ENG:** 256 Film; 378 National Cinemas; 379 Film Genres; 381 Film Directors (Buffalo Film Seminar); 382 & 384 Shakespeare in Film 1 and 2; 440 Film Theory; 441 Contemporary Cinema; 442 Modernism and Film

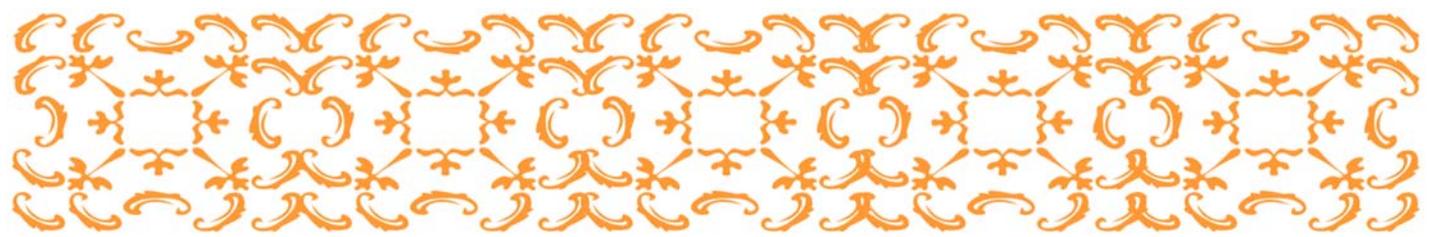
**DMS:** 213 Immigration and Film; 305/306 Film Analysis; 333 World Cinema; 341 Intermediate Video; 388 Screenwriting; 403/404 Advanced Documentary Production; 405/406 Ethnographic Film and Media; 409 & 410 Non Fiction Film; 441/442 Advanced Video Production

**RLL:** FR 341 Topics in French Film; ITA 429 Italian Cinema; SPA 408 History of Spanish Cinema; SPA 435 Mexican Cinema; ITA 430 Italian Directors; SPA 221 Spanish Conversation through Film

**TNS:** AAS 253 Blacks in Film 1; AAS 254 Blacks in Film 2; AAS 417 Black Aesthetics



**For more information, please contact the Global Film Minor Coordinator, Assistant Professor Tanya Shilina-Conte at**



# welcome

*The English Department would like to warmly welcome our newest faculty member, Professor Eric Pritchard!*

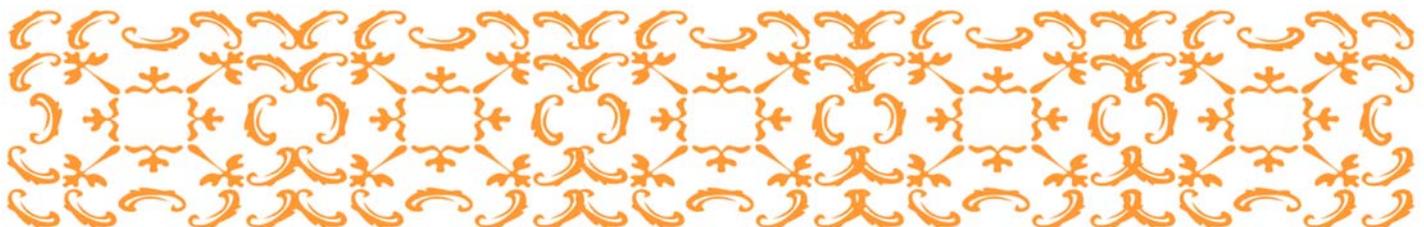


Originally from Queens, NY, Professor Eric Darnell Pritchard is an award-winning writer and cultural critic who will be joining the UB English department as an associate professor beginning in Fall, 2018. He earned his BA in English-Liberal Arts from Lincoln University, the nation's oldest historically Black college and university. He also earned an MA in Afro-American Studies and a PhD in English from the University of Wisconsin – Madison. Pritchard's research and teaching focuses on the intersections of race, queerness, sexuality, gender and class with historical and contemporary literacy, literary, and rhetorical practices, as well as fashion, beauty, and popular culture.

His first book, *Fashioning Lives: Black Queers and the Politics of Literacy* (Southern Illinois University Press, November 2016), won three book awards: the inaugural 2017 Outstanding Book Award from the Conference on Community Writing, and the 2018 Advancement of Knowledge Award and the 2018 Lavender Rhetorics Book Award for Excellence in Queer Scholarship, both from the Conference on College Composition and Communication. He is also editor of "Sartorial Politics, Intersectionality, and Queer Worldmaking," a special issue of *QED: A Journal in GLBTQ Worldmaking* (Vol. 4, Issue 3, Michigan State University Press, 2017). In addition to his book and edited volume, his writings have appeared in numerous scholarly and popular venues

including *Harvard Educational Review*, *The International Journal of Fashion Studies*, *Literacy in Composition Studies*, *Visual Anthropology*, *Southern Communication Journal*, *Public Books*, *Ebony.com*, *The Funambulist (Clothing Politics Vol. 1 and Vol. 2)*, and *Diverse: Issues in Higher Education*.

Outside the classroom, he enjoys spending time with his dogs, live music, theater, shopping at vintage stores, art museums, listening to podcasts, and watching pretty much anything that airs on VH1, Bravo or The CW.



# 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 [ubenglishconf@gmail.com](mailto:ubenglishconf@gmail.com) for more information

Look for us on Facebook under [UB Undergraduate English Club](#).

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## 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!

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## 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.

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## FYI...

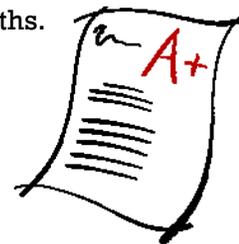
Incomplete Policy: The grace period for incomplete grades is 12 months.

**Incomplete grades assigned for (semester):**

Summer 2017  
Fall 2017  
Spring 2018

**Will default in 12 months on:**

August 31, 2018  
December 31, 2018  
May 31, 2019



## English Department News



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

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### University at Buffalo Counseling Services

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

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

Please visit our website:

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

Telephone: (716) 645-2720 or (716) 829-5800

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|---|--|
| <p><u>Hours:</u> Mo, Tu, Fri: 8:30am - 5:00pm<br/>We, Th: 8:30am - 7:00pm<br/>Counselors also available on South Campus (2nd floor Michael Hall offices), Monday 8:30am - 7pm, Tuesday-Friday 8:30 am - 5 pm.</p> | <p><u>After-Hours Care:</u> 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 <a href="#">Crisis Intervention page</a>.</p> |
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# Department of English - Fall 2018

\*Subject to change

|                |  |                       |                 |                 |                    |
|----------------|--|-----------------------|-----------------|-----------------|--------------------|
| 199            | UB Freshman Seminar: Hollywood & American Lit  |                       | MWF             | 2:00            | Solomon            |
| 199            | UB Freshman Seminar: Making Shakespeare - Case of Othello  |                       | T Th            | 11:00           | Bono               |
| 199            | UB Freshman Seminar: Real Life: Telling Stories Creatively   |                       | MWF             | 1:00            | Bramen             |
| 199            | UB Freshman Seminar: Me?! Language and the Self  |                       | MWF             | 9:00            | Miller, C.         |
| 199            | UB Freshman Seminar: Norse Sagas   |                       | T Th            | 9:30            | Frakes             |
| 199            | UB Freshman Seminar: The Name is the Game: The Poetics<br>& Politics of Names and Naming (University Honors) |                       | MWF             | 1:00            | Goldman            |
| 199            | UB Freshman Seminar:   |                       | T Th            | 2:00            | Keane              |
| 193            | Fundamentals of Journalism (JCP Pre-requisite)   |                       | Wednesday (eve) | 7:00            | Galarneau          |
| 202            | Technical Communication  | CL2 Course            | MWF             | 9:00            | Zielinski          |
| 202            | Technical Communication  | CL2 Course            | MWF             | 10:00           | TBA                |
| 202            | Technical Communication  | CL2 Course            | MWF             | 12:00           | Swenson            |
| 202            | Technical Communication  | CL2 Course            | MWF             | 1:00            | TBA                |
| 202            | Technical Communication  | CL2 Course            | T Th            | 2:00            | Sheldon            |
| 202            | Technical Communication  | CL2 Course            | T Th            | 3:30            | Maitra             |
| 207            | Intro Writing Poetry/Fiction (CW)  |                       | T Th            | 12:30           | McCaffery          |
| 207            | Intro Writing Poetry/Fiction (CW)  |                       | MWF             | 11:00           | Nashar             |
| 207            | Intro Writing Poetry/Fiction (CW)  |                       | MWF             | 11:00           | Reber              |
| 207            | Intro Writing Poetry/Fiction (CW)  |                       | T Th            | 2:00            | Lowman             |
| 208            | Writing about Literature   | CL2 Course            | MWF             | 9:00            | McLaughlin         |
| 208            | Writing about Literature   | CL2 Course            | MWF             | 10:00           | Flatt              |
| 208            | Writing about Literature   | CL2 Course            | MWF             | 12:00           | Flaccavento        |
| 208            | Writing about Literature   | CL2 Course            | T Th            | 2:00            | Katz               |
| <del>208</del> | <del>Writing about Literature</del>  | <del>CL2 Course</del> | <del>T Th</del> | <del>3:30</del> | <del>Lyon</del>    |
| <del>208</del> | <del>Writing about Literature</del>  | <del>CL2 Course</del> | <del>MWF</del>  | <del>9:00</del> | <del>Hubbard</del> |
| 209            | Writing About Science  | CL2 Course            | MWF             | 8:00            | Hoffman            |
| 209            | Writing About Science  | CL2 Course            | MWF             | 9:00            | Hoffman            |
| 209            | Writing About Science  | CL2 Course            | MWF             | 11:00           | Heister            |
| 209            | Writing About Science  | CL2 Course            | MWF             | 12:00           | Wilson             |
| 209            | Writing About Science  | CL2 Course            | MWF             | 2:00            | Winnicki           |
| 209            | Writing About Science  | CL2 Course            | T Th            | 8:00            | Tannehill          |
| 209            | Writing About Science  | CL2 Course            | T Th            | 2:00            | Tannehill          |
| 210            | Professional Writing   | CL2 Course            | MWF             | 9:00            | Wright             |
| 210            | Professional Writing   | CL2 Course            | MWF             | 11:00           | Pawlik             |
| 210            | Professional Writing   | CL2 Course            | MWF             | 1:00            | Vanlieshout        |
| 210            | Professional Writing   | CL2 Course            | MWF             | 3:00            | Scherr             |
| 210            | Professional Writing   | CL2 Course            | T Th            | 12:30           | Coulter            |
| 212            | How to Write Like a Journalist   | CL2 Course            | Thursday (eve)  | 7:00            | Anzalone           |
| 221            | World Literature   |                       | T Th            | 9:30            | Holstun            |
| 222            | Survey of Asian Literature   |                       | MWF             | 2:00            | Hakala             |
| 232            | British Writers 2  |                       | T Th            | 11:00           | Eilenberg          |
| 241            | American Writers 1   |                       | T Th            | 9:30            | Dauber             |
| <del>242</del> | <del>American Writers 2</del>  |                       | <del>MWF</del>  | <del>9:00</del> | <del>Hubbard</del> |
| 251            | Short Fiction  |                       | MWF             | 11:00           | Pulver             |
| <del>252</del> | <del>Poetry</del>  |                       | <del>T Th</del> | <del>9:30</del> | <del>Ma</del>      |
| 253            | Novel  |                       | MWF             | 11:00           | Fogarty            |
| 256            | Film   |                       | T Th            | 2:00            | Shilina-Conte      |
| 264            | Young Adult Literature   |                       | T Th            | 11:00           | Valente            |
| 273            | Women Writers  |                       | T Th            | 12:30           | Lyon               |
| <del>276</del> | <del>Literature and Law</del>  |                       | <del>T Th</del> | <del>3:30</del> | <del>Lyon</del>    |
| 285            | Writing in the Health Sciences   | CL2 Course            | MWF             | 8:00            | Goffeney           |
| 285            | Writing in the Health Sciences   | CL2 Course            | MWF             | 10:00           | Sharp              |
| 285            | Writing in the Health Sciences   | CL2 Course            | MWF             | 12:00           | Sharp              |

|                |   |                   |                         |                  |                        |
|----------------|---|-------------------|-------------------------|------------------|------------------------|
| 285            | Writing in the Health Sciences  | <i>CL2 Course</i> | MWF                     | 12:00            | Greer                  |
| 285            | Writing in the Health Sciences  | <i>CL2 Course</i> | MWF                     | 3:00             | McIntyre               |
| 285            | Writing in the Health Sciences  | <i>CL2 Course</i> | T Th                    | 8:00             | Goffeney               |
| 285            | Writing in the Health Sciences  | <i>CL2 Course</i> | T Th                    | 2:00             | Dickson                |
| 290            | Literature & War<br>(Lecture Tuesday, recitation Thursday))                   |                   | T *Th                   | 12:30            | Schmid                 |
| 301            | Criticism   |                   | T Th                    | 12:30            | Ma                     |
| 305            | Medieval Epic (E)   |                   | T Th                    | 11:00            | Frakes                 |
| 309            | Shakespeare, Early Plays (E)  |                   | T Th                    | 2:00             | Eilenberg              |
| 310            | Shakespeare, Late Plays (E)   |                   | T Th                    | 11:00            | Mazzio                 |
| 315            | Milton (E)  |                   | T Th                    | 12:30            | Holstun                |
| 323            | Sex & Gender in the 19th Century  |                   | MWF                     | 1:00             | Hubbard                |
| 346            | Comparative Ethnic Literatures (B)  |                   | T Th                    | 11:00            | Keane                  |
| 350            | Literature of Migration   |                   | Online                  | Online           | Conte                  |
| 369            | Literary Theory: <i>Stories of Sacrifice and Martyrdom (Criticism/Theory)</i> |                   | MWF                     | 10:00            | Miller, S.             |
| 371            | Queer Theory ( <i>Criticism/Theory OR B</i> )                                 |                   | T Th                    | 2:00             | Varnado                |
| 377            | Mythology (E)   |                   | Monday (eve)            | 7:00             | Christian              |
| 380            | New Media (JCP)   |                   | MWF                     | 10:00            | Reid, A.               |
| 381            | Film Directors ( <i>Off Campus</i> )  |                   | T (eve)                 | 7:00             | Jackson                |
| 382            | Shakespeare in Film 1 (E)   |                   | Thursday (eve)          | 7:00             | Bono                   |
| 383            | Studies in World Literature (B)   |                   | Wednesdays              | 3:30             | Christian              |
| 383            | Studies in World Literature (B)   |                   | T Th                    | 2:00             | Conte                  |
| 390            | Creative Writing Poetry (CW)  |                   | Thursday                | 3:30             | Kim                    |
| 391            | Creative Writing Fiction (CW)   |                   | Thursday                | 12:30            | Anastasopoulos         |
| 394            | Writing Workshop-Spectrum <i>Photographers</i> (JCP)                          |                   | Mondays                 | 7:00             | Biehl                  |
| 394            | Writing Workshop-Spectrum <i>Newspaper Writers</i> (JCP)                      |                   | Mondays                 | 5:00             | Biehl                  |
| 395            | Special Topics: <i>The Language of Black Freedom</i>                          |                   | T Th                    | 2:00             | Pritchard              |
| <del>397</del> | <del>Digital and Broadcast Journalism: <i>Sports Journalism</i> (JCP)</del>   |                   | <del>Monday (eve)</del> | <del>7:00</del>  | <del>McShea</del>      |
| 397            | Digital and Broadcast Journalism: <i>Podcasting</i> (JCP)                     |                   | Tuesday                 | 4:00             | Lam                    |
| 398            | Ethics in Journalism (JCP)  |                   | T Th                    | 11:00            | Biehl                  |
| <del>434</del> | <del>Advanced Creative Writing: Poetry (CW)</del>                             |                   | <del>T Th</del>         | <del>12:30</del> | <del>Mac Cormack</del> |
| 435            | Advanced Creative Writing Fiction (CW)  |                   | Monday (eve)            | 7:00             | Milletti               |
| 441            | Contemporary Cinema   |                   | T Th                    | 9:30             | Pritchard              |
| <del>495</del> | <del>Supervised UG Teaching</del>   |                   | <del>T Th</del>         | <del>2:00</del>  | <del>TBA</del>         |

### **Compilation of Required Courses for the English Major**

#### **Criticism/Theory**

|     |   |            |
|-----|---|------------|
| 301 | Criticism   | Ma         |
| 369 | Literary Theory: <i>Stories of Sacrifice and Martyrdom (or Breadth)</i> | Miller, S. |
| 371 | Queer Theory ( <i>or Breadth</i> )                                      | Varnado    |

#### **Early Literature**

|     |                          |           |
|-----|--------------------------|-----------|
| 305 | Medieval Epic            | Frakes    |
| 309 | Shakespeare, Early Plays | Eilenberg |
| 310 | Shakespeare, Late Plays  | Mazzio    |
| 315 | Milton                   | Holstun   |
| 377 | Mythology                | Christian |
| 382 | Shakespeare in Film 1    | Bono      |

#### **Breadth of Literary Study**

|     |   |           |
|-----|---|-----------|
| 346 | Comparative Ethnic Literatures              | Keane     |
| 371 | Queer Theory ( <i>or Criticism/Theory</i> ) | Varnado   |
| 383 | Studies in World Literature                 | Christian |
| 383 | Studies in World Literature                 | Conte     |



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

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

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

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

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

### **199 UB Freshman Seminar, MWF, 2:00-2:50, Reg. No. 20658** **Professor William Solomon: Hollywood and American Literature**

“Hollywood and American Literature” examines the impact of motion pictures on narrative fiction and lyric poetry in this country through much of the twentieth century. Like the mass of Americans in these years, writers often fell in love with the movies; but just as consistently they expressed their hostility toward their new cultural rival. Moreover, as the sound era in film got underway, increasing numbers of American writers looked to the film industry both as a means of supplementing their incomes and as an opportunity to adapt their craft to an exciting new medium. As a logical consequence of this new experience, stories and poems focused on either the making or the watching of movies began to appear in print. This trend led to the gradual development of a literary sub-genre—the Hollywood novel—in which actors, directors, producers and spectators frequently took center stage as the main characters. In this course, we will read and analyze a representative selection of twentieth-century literary materials that have addressed the psychological and sociopolitical repercussions of the growth of the cinema in this country. This course might also be of particular interest to students interested in the historical dialogue between independent and mainstream or studio film production from the silent period to the 1960s.

### **199 UB Freshman Seminar, T Th, 11:00-12:20, Reg. No. 20647** **Professor Barbara Bono: Making Shakespeare - The Cases of Twelfth Night and King Lear**

William Shakespeare really did exist, and really did write all or most of the plays traditionally attributed to him, as well as some others which have been lost. But how did Shakespeare—the glover’s son from Stratford with the good grammar school education, the possible Catholic tutor, the young man from the provinces come down to the big city to begin to play on and to

*Continued...*



write for the London stage, the businessman of the documentary record—become “Shakespeare,” the quintessential “author” in the western literary tradition, the bane and delight of every school child today, and the continued subject of critical, philosophical, and aesthetic appreciation and reinterpretation?

We can address this question through any number of Shakespeare’s plays. Our proof texts for this semester will be the beautifully comic *Twelfth Night* and the excoriatingly tragic *King Lear*—and their complementary treatment of “the sweet and bitter fool” (*King Lear* 1.4) in relation to the final years of Elizabethan monarchy and the opening years of the Jacobean monarchy. We will read these plays in required good student paperback editions which combine the text of the play with their sources, literary criticism about them from the 17<sup>th</sup> through to the 21<sup>st</sup> century, and some discussion of performance.

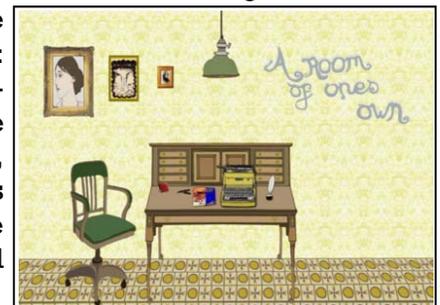


In addition to considering the plays through these critical student editions, we will also review the performance and adaptative traditions in film: for *Twelfth Night* the 1996 Trevor Nunn period production, starring Ben Kingsley as Feste and Helena Bonham Carter as Olivia; the famous 2014 all-male stage production starring Mark Rylance as Olivia; and the notorious 1992 Neil Jordan *The Crying Game*, where sexual drama is set against the background of the present-day political troubles in Northern Ireland; for *Lear* the equally impressive Russian version by Grigori Kozintsev and British version by Peter Brook, both made in 1971.

Classroom practice will build from a collective table-read and preliminary blocking of the play. In addition to reading the play and its criticism and watching the films, students will complete several Worksheets assessing their note-taking skills and comprehension of the play, an editing and interpretative exercise which will also teach and assess issues of indebtedness and academic integrity, conduct an in-class oral “Film Critics’ Debate,” and conceptualize and present a brief creative response to the seminar’s content. They will also be taught time management by completing, by the end of the third week of class, a flow chart derived from the Syllabi of all their courses, and then, in the week before Thanksgiving, recurring to that flow-chart and comparing where they are with their semester’s work. Students will also conference one-on-one with their instructor at least twice during the course of the semester and will use both the UBLearns and DIGICATION platforms in this class.

**199 UB Freshman Seminar, MWF, 1:00-1:50, Reg. No. 24096**  
**Professor Carrie Tirado-Bramen: Real Life - Telling Stories Creatively**

Our current moment marks a golden age of creative nonfiction. Some of the most dynamic and innovative writing is happening in this genre – from memoirs and personal essays to travel writing and investigative reporting. This genre also has a rich history and we will scratch the surface of a few of its twentieth-century highlights from Virginia Woolf and John Hersey to James Baldwin and Audre Lorde before moving on to contemporary examples. We will consider issues of ethics in telling true stories, and what it means to write from “real life.” We will also explore the meaning of “creative” in discussing the genre of “creative nonfiction: does “creative” emphasize artistry and craft in addition to truthfulness? What role does accuracy play? We will also discuss the elements of craft that creative nonfiction borrows from fiction, including voice, description, point of view, story and dialogue. This course will not be a creative writing workshop, but it will be a course that delves into this rich and expansive genre as readers equipped with an analytical eye and a curious mind.





**199 UB Freshman Seminar, MWF, 9:00-9:50, Reg. No. 20656**  
**Professor Cristanne Miller: Me? Language and the Self**

“Me?!” Language and the Self explores ways that language—particularly figurative language such as metaphor—helps construct our sense of who we are in relation to other groups and categories of people. Are you described or perceived as nerdy, cool, fat, thin, large, small, handsome, pretty, homely, black, brown, white, quick, slow? What do these categories mean? How much do they depend upon stereotypes? How does language of popularity, weight, race, appearance, or other descriptive categories (whether essentializing or superficial) impact your life, or the lives of people in negatively stereotyped categories? Language can push us to think more inclusively about ourselves, others, and all things in the world, but it can also carry embedded assumptions that unconsciously influence our perception and thought. Through reading literature, sociolinguistic studies, advertisements, and any other kind of print that engages in description of people or human behavior, students in this class will become more sensitive to the politics of daily language use and the significance of nuance in communication, and they will develop finer strategies for analyzing what they hear and read. Through writing several informal reflections and a few formal essays, students will develop skills that enable them to articulate their ideas accurately and respond (more) effectively to important issues of our time.

**199 UB Freshman Seminar, T Th, 9:30-10:50, Reg. No. 22417**  
**Professor Jerold Frakes: Norse Saga**

In the thirteenth and fourteenth centuries, the tiny nation of Iceland created one of the great genres of world literature: the Icelandic saga, the quintessential collection of authentic tales about Vikings. In essence this genre constitutes a heroic literature, but unlike most other heroic literatures of the world, it is a written not an oral tradition, and it is composed in prose not verse; likewise it is a literature by, for, and about *not* kings and demi-gods but farmers and sheep-herders living in a forbidding climate on a thin-soiled volcanic island in the mid-Atlantic, fifteen hundred kilometers from the Scandinavian mainland. This literary corpus provides an exemplary introduction to the study of literature not just as the expression of an alien culture (and Viking culture is altogether alien!) but also as an alien aesthetic: narratives that are simultaneously riveting and conforming to no familiar norms or rules of narrative, marked by a perplexingly dark sense of humor, the strange genealogies of characters both significant and ephemeral, and the insistent focus on the legal implications of most social acts. But despite its alien nature, this bizarre literary aesthetic creates some of the most engaging characters in world literature, some of the most dramatically human moral dilemmas, and in the end expresses the essence of Icelandic cultural identity. After twenty pages, some readers are exasperated, but after a hundred pages, they are generally hooked for life.

**199 UB Freshman Seminar, (University Honors Section)**  
**MWF, 1:00-1:50, Registration through the Honors College,**  
**Professor Judith Goldman: The Name is the Game -**  
**The Poetics & Politics of Names and Naming**

In this course, we'll investigate “onomastics,” or names and naming, paying close attention to the peculiar nature of names and to the interesting, sometimes complicated or contested, and often strange processes by which all sorts of entities receive their names. What do names tell us of the named? Do names and the act of naming exert special power over the named, somehow helping to form or create them? Who gets to name, and who gets to use that name? Which names stick (or don't), and why? How do names change in different times and contexts? What is at stake in a name – why do names matter? Over the semester, we'll develop insights into such questions of

*Continued...*



the poetics and politics of naming.

*Would* a rose by any other name smell as sweet? As Juliet's declaration tells us, the term "name" can refer both to proper nouns, such as "Montague," and to common ones, such as "rose." In the first part of this course, we'll read Enlightenment theories of the origins of language: hypotheses about how human beings took up naming everything. We'll consider whether language constitutes a system of names, in part by looking at what visual artists such as René Magritte and Joseph Kosuth show us about names and reference. We'll also look at logical paradoxes of naming/names as explored in philosophy, poems, riddles, and nonsense literature (for instance, *Alice in Wonderland*), as well as the "slant-names" in slang.

In the course's second part, we'll study naming/names across a number of discourses, disciplines, cultural objects and literary works, such as: • toponymy (place-names) and critical cartography (map studies) • species taxonomy and synthetic biology • Biblical and other representations of Adamic naming • speech act theory: or, "how to do things with words," including productive social acts of naming such as baptism • brand names and critical study of marketing strategies • American identity categories • the titling of artworks • naming and re-naming in African American culture during slavery and post-slavery • Native American naming practices • name-displays as public monuments: Maya Lin's Vietnam Veterans Memorial and the Names Project's AIDS Memorial Quilt.

**199 UB Freshman Seminar, T Th 2:00-3:20 Reg. No. 22418**

**Professor Damien Keane: TBA**

Several years before its close, the twentieth century was famously dubbed the "age of extremes." This moniker reflected not only a sense of the century's intense ideological turbulence, but also a recognition of increasingly "normalized" experiences of one extreme or another – or of several extremes at once. In this course, we will examine how twentieth-century cultural works responded to, and even participated in, this process of agitation and normalization. The seminar takes its own name from the iconic Jamaican showdowns between rival sound systems, because we will be primarily concerned with the sonic artifacts of the century: radio broadcasts, literary recordings, musical forms, and more. During the semester, our attention will be directed toward cultural works that aimed to produce specific arguments about social events and what they meant. At times such works were called "art," at others "propaganda," and at still others "news" or "information." What can this particular set of rival modes of experiencing events tell us about the rise of mass politics, mass culture, and mass media? In probing these relationships, the course will serve as an introductory survey of some of the kinds of questions that have been asked by critics about representing social interactions. By following the interactions of these three components (historical events, cultural representations, critical responses), students will have the opportunity to work on their own critical skills, through practical assignments geared toward first-year university students





**193** Fundamentals of Journalism  
 Andrew Galarneau  
 W (eve) 7:00 - 9:40  
 Reg. No. 18184



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

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

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

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

**202 Technical Communication**

Corey Zielinski  
 MWF 9:00 - 9:50  
 Reg. No. 22626 *CL2 Course*

TBA  
 MWF 10:00 - 10:50  
 Reg. No. 22631 *CL2 Course*

Dan Swenson  
 MWF 12:00 - 12:50  
 Reg. No. 22632 *CL2 Course*

TBA  
 MWF 1:00 - 1:50  
 Reg. No. 21916 *CL2 Course*

Ryan Sheldon  
 T Th 2:00 - 3:20  
 Reg. No. 23490 *CL2 Course*

Dipanjan Maitra  
 T Th 3:30 - 4:50  
 Reg. No. 23491 *CL2 Course*

**\*Note: This class satisfies the Communication Literary 2 (CL2) requirement in the UB Curriculum. For those in the previous general education curriculum, this course will satisfy the requirement for ENG 201.**

Specialized styles of writing including technical, academic, journalistic, and scientific writing. This course is designed to prepare you for the practical and technical activities you will encounter in the workplace or in other courses.

**207 Intro to Writing Poetry/Fiction**

Claire Nashar  
 MWF 11:00 - 11:50  
 Reg. No. 18634 *CL2 Course*

Jake Reber  
 MWF 11:00 - 11:50  
 Reg. No. 18295 *CL2 Course*

Professor Steven McCaffery  
 T Th 12:30 - 1:50  
 Reg. No. 21675 *CL2 Course*

Nicole Lowman  
 T Th 2:00 - 3:20  
 Reg. No. 24140 *CL2 Course*

**\*Note: This class satisfies the Communication Literary 2 (CL2) requirement in the UB Curriculum. For those in the previous general education curriculum, this course will satisfy the requirement for ENG 201.**

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

*Continued...*



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.

## 208 Writing About Literature

Amanda McLaughlin  
MWF 9:00 - 9:50  
Reg. No. 22423 *CL2 Course*

Michael Flatt  
MWF 10:00 - 10:50  
Reg. No. 23492 *CL2 Course*

Adam Katz  
T Th 2:00 - 3:20  
Reg. No. 23493 *CL2 Course*

Josh Flaccavento  
MWF 12:00 - 12:50  
Reg. No. 22606 *CL2 Course*

***\*Note: This class satisfies the Communication Literary 2 (CL2) requirement in the UB Curriculum. For those in the previous general education curriculum, this course will satisfy the requirement for ENG 201.***

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

## 209 Writing About Science

Nicholas Hoffman  
MWF 8:00 - 8:50  
Reg. No. 22177 *CL2 Course*

Nicholas Hoffman  
MWF 9:00 - 9:50  
Reg. No. 22178 *CL2 Course*

Luke Heister  
MWF 11:00 - 11:50  
Reg. No. 22431 *CL2 Course*

Meagan Wilson  
MWF 12:00 - 12:50  
Reg. No. 22605 *CL2 Course*

Kinga Winnicki  
MWF 2:00 - 2:50  
Reg. No. 23494 *CL2 Course*

Susan Tannehill  
T Th 8:00 - 9:20  
Reg. No. 23495 *CL2 Course*

Susan Tannehill  
T Th 2:00 - 3:20  
Reg. No. 23496 *CL2 Course*

***\*Note: This class satisfies the Communication Literary 2 (CL2) requirement in the UB Curriculum. For those in the previous general education curriculum, this course will satisfy the requirement for ENG 201.***

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



## 210 Professional Writing

Emerson Wright  
MWF 9:00 - 9:50  
Reg. No. 22623 *CL2 Course*

C. Michael Pawluk  
MWF 11:00 - 11:50  
Reg. No. 22624 *CL2 Course*

Eric Vanlieshout  
MWF 1:00 - 1:50  
Reg. No. 22625 *CL2 Course*

Cassandra Scherr  
MWF 3:00 - 3:50  
Reg. No. 23497 *CL2 Course*

Andi Coulter  
T Th 12:30 - 1:50  
Reg. No. 23498 *CL2 Course*

***\*Note: This class satisfies the Communication Literary 2 (CL2) requirement in the UB Curriculum. For those in the previous general education curriculum, this course will satisfy the requirement for ENG 201.***

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

**212** How to Write Like a Journalist  
Charles Anzalone  
Thursday 7:00 - 9:40  
Reg. No. 23640 *CL2 Course*

***\*Note: This class satisfies the Communication Literary 2 (CL2) requirement in the UB Curriculum. For those in the previous general education curriculum, this course will satisfy the requirement for ENG 201.***

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

**222** Survey of Asian Literature  
Professor Walter Hakala  
MWF 2:00 - 2:50  
Reg. No. 24672

### ***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 1 of 3 required 200-level courses for English majors and minors.\*\****



221

World Literature  
 Professor James Holstun  
 T Th 9:30 - 10:50  
 Reg. No. 23508

We'll read a diverse group of fiction and drama from Europe, the Middle East, Asia, Africa, and the US. We'll be talking about questions of style and form; class struggle and imperialism; patriarchy and racism. How do drama and fiction reflect and shape a world in turmoil?

—*The Posthumous Memoirs of Brás Cubas* (1881): Joaquim Maria Machado de Assis's Brazilian modernist masterpiece: the comic autobiography of a dead man.



Lu Xun

—*Selected Stories*, fiction by Machado de Assis  
 China's most-revered twentieth-century writer, Lu Hsun (1881-1936).



—*From Wŏnso Pond* (1934), Kang Kyŏng-ae's magnificent novel about peasant men and women struggling against capitalism and patriarchy in the country and the cities of Japanese-occupied Korea.



—*Mine Boy* (1946), Peter Abrahams on the country, the city, and labor action in pre-Apartheid South Africa.

—*The River Between* (1965), Ngũgĩ wa Thiong'o on colonialism, schooling, and cultural conflict in early colonial Kenya.



Etel Adnan

—*Sitt Marie Rose* (1978): Etel Adnan's experimental novella, which rewrites Sophocles' *Antigone* in a meditation on gender and violence during the Lebanese Civil War.

—Brian Friel's *Translations* (1980), a play about linguistic and political conflict in occupied Ireland, England's oldest colony.

—*The Sympathizer* (2015), Viet Thanh Nguyen's Pulitzer Prize-winning novel about espionage, mass culture, and the Vietnamese-American refugee experience.



Viet Thanh Nguyen



to Gillo Pontecorvo

—During the last week, as you write your final paper, we'll view Gillo Pontecorvo's *Battle of Algiers* (1965), one of the greatest political films ever made, about Algerian terrorist resistance to French colonization.

(I'll have to cut this down a little!) We'll be spending most of our time in discussion. You'll write biweekly informal essays on the readings (5-10 minutes' writing), a five-page essay at mid-semester, and a ten-page expansion of this essay at the end of the semester. Texts in the University Bookstore, but contact me in August for information on ordering inexpensive used copies. Course reader available in the first week of classes at Queen City Imaging (832-8100). I'm happy to talk with you more about the course, in person or by email: [jamesholstun@hotmail.com](mailto:jamesholstun@hotmail.com).

232

British Writers 2  
 Professor Susan Eilenberg  
 T Th 11:00 - 12:20  
 Reg. No. 23509

This course is designed as a survey of prose fiction and poetry written in England between the Romantic Period and the present. We shall be reading fiction by Jane Austen, Charlotte Bronte, and Virginia Woolf, (probably) Iris Murdoch or Henry James, and (possibly too) Joseph Conrad and Muriel Spark, together with poems by William Blake, John Keats, Robert Browning, Dylan Thomas, W. B. Yeats, and W. H. Auden. I shall try to show what makes a poem a poem, what makes a novel a novel, and how a work lets you know how it wants to be read.

The work for the course will consist of three brief reflections upon the reading, a midterm exam, an outline of a critical essay, and a final analytical paper of medium length.



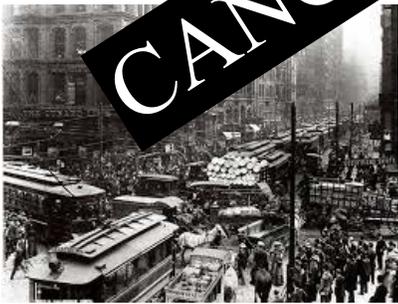
241 American Writers 1  
 Professor Kenneth Dauber  
 T Th 9:30 - 10:50  
 Reg. No. 20085

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

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

242 American Writers 2  
 Professor Stacy Hubbard  
 MWF 9:00 - 9:50  
 Reg. No. 23510

This course offers a survey of American literature from 1865 to the present, including poetry, fiction, drama, autobiography and non-fiction prose organized around 4 major thematic threads: Con-Men and Women; Negotiating Identity; Making and Buying Things; and National Landscapes. In exploring these threads, students will acquire a knowledge of literary genres and movements, including realism, naturalism, local color, regionalism, modernism, the Har-



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lem Renaissance, war literature, postmodernism and feminist fiction. Literary readings will be supplemented by materials relevant to historical contexts such as Reconstruction, the New Woman, urban life, immigration, the western frontier, race relations, the world wars and Vietnam. The course thus offers a broad view of American literary traditions and their historical contexts, as well as introducing students to strategies of literary interpretation and intertextual analysis. Some attention will be given to the question of how literary canons are formed and challenged.

Requirements include diligent attendance and informed participation in class discussions; frequent informal

251 Short Fiction  
 Morgan Pulver  
 MWF 11:00 - 11:50  
 Reg. No. 23511

It can be hard to put a finger on what has just happened in a piece of short fiction. We are left with a strong impression, and we know, certainly, that *something* has happened, but the text tends to keep quiet about what that something is. And compared to the word, "novel," which means "new" (even "poet" goes back to a Greek word meaning "create"), the words, "short fiction," seem utterly mundane. They say very little: the fiction is short, probably shorter than a novel, and maybe longer than a poem, but then maybe not. The best way to begin thinking about the strangeness of short fiction, then, might be to say that short fiction is just that, strange.

This will be our starting point in this course, which will feature authors like James Joyce, Samuel Beckett, Katherine Mansfield, Franz Kafka, and Sigmund Freud.

252 Poetry  
 Professor Ming Qian Ma  
 T Th 9:30 - 10:50  
 Reg. No. 21918

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

Among the features we will study in this class are, for example, 1) what are the main types of meters (e.g., syllabic, accen-

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tual-syllabic); 2) what are the most popular metric lines (e.g., iambic pentameter) and how to scan them; 3) how to recognize different forms (e.g., sonnet, blank verse) and genre (e.g., ballad, elegy); 4) how poetic styles change from one historical period to another; 5) how poems are related to social, political, and cultural environments in which they are created and received; 6) how aesthetic judgments are made and how they change over time (about poets, poetic schools, poetic styles, and about poetic reception); and 7) how language is used and understood in the poem.

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

Class requirements include regular attendance, active participation in class discussions, unit quizzes, short interpretative papers, and a term paper.

Primary texts required for the class:

|            |  |
|------------|--|
| <b>253</b> | Novel<br>Hannah Fogarty<br>MWF 11:00 - 11:50<br>Reg. No. 23512 |
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*“The novel is an anarchic genre, since its rule is not to have rules.” – Terry Eagleton*

How do you define something that’s constantly breaking the rules? The novel may seem like an easy thing to define but when we try to pin down the rules of the novel, we encounter more rule-breakers than rule-followers. As one of the most popular forms of literature, the novel can feel straightforward and familiar, but it is also a genre that defies definition and challenges boundaries as soon as they are set. Today, the novel continues to take many forms, with works that adopt mainstream genre conventions, like *The Fault in Our Stars*, or science fiction like *A Wrinkle in Time*, and works that defy our expectations, like the comic-strip-styled frames of a graphic novel such as *Fun Home*, or a character-limited Twitter novel like *The Right Sort*.

Despite the fact that it might feel timeless to us now, the novel has a relatively short history, beginning in the 18<sup>th</sup> century. Taking Terry Eagleton’s “definition” of the novel as an “anarchic genre,” we will think about the ways that novels from the 18<sup>th</sup> to the 21<sup>st</sup> century have continued to break the rules. In following its develop-

ment, we will look at how different literary movements changed the definition of what a novel is. In the process, we will encounter works that break free of concepts like “genre” and “movement” altogether, either through their narrative experiments or through how freely they borrow from other forms such as poetry, plays, art, comic books, or social media.

Course readings may include works by Lawrence Stern, Jane Austen, George Eliot, Emily Brontë, Virginia Woolf, Jean Toomer, Thomas Pynchon, Madeleine L’Engle, John Green, Alison Bechdel, and David Mitchell, as well as multimedia adaptations.

Requirements include class participation, reading responses, two short traditional papers (5-7 pages) and a final project.

|            |   |
|------------|---|
| <b>256</b> | Film<br>Professor Tanya Shilina-Conte<br>T Th 2:00 - 3:20<br>Reg. No. 23513 |
|------------|---|



“World cinema” can no longer be reduced to the category of individual national cinemas, eroded by the oppositional formula “the West and the Rest.” David Martin-Jones suggests approaching “world cinemas” in the plural mode “as an interconnected multiplicity (forest) rather than a collection of autonomous sovereign nation-states (trees).” To use the metaphor of the GPS navigation device, this class will engage in remapping and recalculating the alternative routes of world cinema. Creating this new cartography will require different models of reconceptualization.

One such concept is “Minor Cinema,” which will serve as the cornerstone for this class. On the one hand, we will look at minor cinema as a vehicle of experimentation that goes against dominant practices and mainstream currents, pushing the limits of cinematic language to open new horizons. On the other hand, we will engage with minor cinema as political cinema, created by or for minority figures. Mikhail Bakhtin once stated that “in culture, exotopy is the most powerful tool for understanding.” The look from the outside invites “becoming-minor,” in order to entertain and celebrate difference, not sameness. Approached from both angles, minor cinema intersects with cinema of small or unrecognized nations, women’s cinema, queer cinema, indigenous cinema, black cinema, amateur cinema, remix culture, etc. In addition, we will explore a range of other competing terms at the

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intersection of transnationalism, information age, global culture, and activist cinema. These will include “Third Cinema” (Solanas & Getino), “Intercultural Cinema” (Marks), “Accented Cinema” (Naficy), “Peripheral Cinema” (Iordanova), “Nomadic Cinema” (Andrew), as well as postcolonial, hybrid, marginal, militant, interstitial, and diasporic cinema.

Critical texts and films assigned in this class will help us move beyond national frameworks to account for an increasingly transnational imagination of film production, reception, and distribution. Rachel Falconer describes a person who is critically attuned to the new challenges of globalized networked culture as a “DJ of Thought.” This class invites you to become a DJ of Thought.

**264** Young Adult Literature  
Professor Joseph Valente  
T Th 11:00 - 12:20  
Reg. No. 23514

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

**273** Women Writers  
Professor Arabella Lyon  
T Th 12:30 - 1:50

Tracy Chapman sings “Talkin’ about a Revolution,” and that is what we can do in this class. In Women Writers (righters), we will examine how a few revolutionary women imagine a new world. To understand their strategies in context, we will read in two historical periods. First we will read fiction and nonfiction written and spoken from the beginning of the suffrage movement until its achievement in 1920. Then we will turn to feminist writing in the 21<sup>st</sup> century. Our initial readings might include selections from Margaret Fuller’s *Women in the Nineteen Century* (1845), Sojourner Truth’s “Ain’t I a Woman” (1851), Elizabeth Cady Stanton’s “Solitude of Self” (1892). Our contemporary readings may include Naomi Adleman’s *The Power* (2016), selections from

bell hooks’ *Feminism is for Everyone* (2014), Katha Politt’s *Pro: Reclaiming Abortion Rights* (2014), and Laurie Penny’s *Bitch Doctrine: Essays for Dissenting Adults* (2017). If I’m really feeling revolutionary, I might break the chronology and throw in Andrea Dworkin’s “I Want a 24 Hour Truce During Which There is No Rape” (1983).

This class will be reading and writing intensive, requiring reading responses, presentations, and two papers.

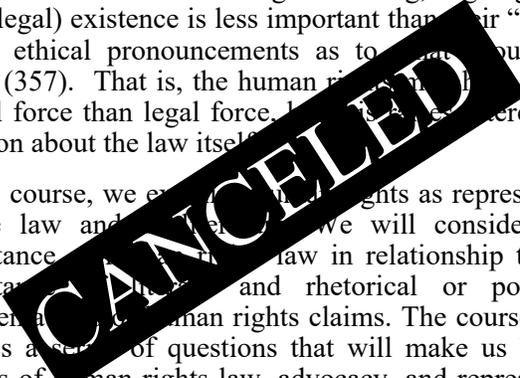
**276** Literature & Law  
Professor Arabella Lyon  
T Th 3:30 - 4:50  
Reg. No. 20646

**HUMAN RIGHTS IN LITERATURE AND THE LAW**

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

In this course, we examine human rights as represented in the law and in literature. We will consider the importance of the law in relationship to the important ethical and rhetorical or political representation of human rights claims. The course will address a series of questions that will make us better readers of human rights law, advocacy, and representation. We will consider: Who can speak and advocate for whom? How are human rights defined in law, literature, and film? How are gender, race, nationality, class, age depicted within popular culture and legal/political documents? How is the subject of human rights violation constructed, and for what purpose to whose advantage? To approach these questions historically, the course will begin with Sophocles’ drama *Antigone* and end with Dave Egger’s biographical account of *Zeitoun*, the biography of a Syrian-American during Katrina. Along the way we will interpret documentary film, the Declaration of Independence, a few novels, and a court decision or two.

In addition to being evaluated through participation, quizzes, presentations, and short reading responses, you will write two four to five-page papers that examine at least one of our longer readings.





## 285 Writing in the Health Sciences

Martin Goffeney  
MWF 8:00 - 8:50  
Reg. No. 22179 *CL2 Course*

Kellie Sharp  
MWF 10:00 - 10:50  
Reg. No. 22424 *CL2 Course*

Kellie Sharp  
MWF 12:00 - 12:50  
Reg. No. 22432 *CL2 Course*

Amy Greer  
MWF 12:00 - 12:50  
Reg. No. 23010 *CL2 Course*

Caitlin McIntyre  
MWF 3:00 - 3:50  
Reg. No. 23516 *CL2 Course*

Martin Goffeney  
T Th 8:00 - 9:20  
Reg. No. 23517 *CL2 Course*

Nathaniel Dickson  
T Th 2:00 - 3:20  
Reg. No. 23518 *CL2 Course*

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

**290** Literature & War  
Professor David Schmid  
This course is T TH from 12:30-1:50,  
register by enrolling in one of the  
following recitation sections:  
290 Section SC1 Reg. No. 21922  
290 Section STU Reg. No. 23519

The aim of this class is to introduce you to the vast field of literary representations of war. By looking at the work of a wide range of writers from different countries and different historical periods, who write about different kinds of armed conflict, we will be able to identify both similarities and differences in the ways that writers have treated the subject of war. The subjects

we will cover will include the relationship of war to colonialism and imperialism, gender, nation, sexuality, family, and futurity. We will also study the ways in which writers use a variety of techniques, including irony, humor, point of view, and either narrative resolution or open-endedness to indicate the complexity of the causes and consequences of war. Finally, we will consider the possibility that one of the primary functions of literary treatments of war is to explore alternatives to armed conflict.

### Reading List

Candace Ward (ed), *World War One British Poets*  
Dalton Trumbo, *Johnny Got His Gun*  
Art Spiegelman, *Maus*  
Kurt Vonnegut, *Slaughterhouse Five*  
Dorothy Hughes, *In a Lonely Place*  
Nora Okja Keller, *Comfort Women*  
Tim O'Brien, *The Things They Carried*  
Michael Herr, *Dispatches*  
Sara Novic, *Girl At War*  
Joshua Dysart and Alberto Ponticelli, *Unknown Soldier, Vol. 2: Easy Kill*  
Helen Benedict, *Sand Queen*  
Max Brooks, *World War Z*  
Francis Ford Coppola, *Apocalypse Now*

### Requirements

Informal written responses to the texts  
Participation in class discussion  
Two 5-7 page papers  
Final exam

**301** Criticism  
Professor Ming Qian Ma  
T Th 12:30 - 1:50  
Reg. No. 17024

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

Class requirements include regular attendance, active

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

The primary texts for the course are:

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

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

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

**305** Medieval Epic  
Professor Jerold Frakes  
T Th 11:00 - 12:20  
Reg. No. 23520

One important means of coming to an understanding of significant social structures and structures of meaning in any culture is by examining its heroes: How does the society conceive of heroic action? Who can be a hero? Under what circumstances? To what further social purpose? How is this heroism sanctioned and rewarded by the society? What form does the literary re-enactment of the heroism take, and who has access to it? The multiple cultures of medieval Europe offer a variety of kinds of heroes who can be classified in a number of ways, most obviously, according to the time and place of their origins (both historical and literary). But even within single cultures there was great variation in the conception of heroism, depending on the specific cultural function of the hero. There were, for instance, historical military heroes (the crusader, Godfrey of Bouillon), mythical heroes (Óðinn, Beowulf, Siegfried/Sigurðr), romance heroes (Lancelot), historical religious heroes (St. Martin of Tours), legendary saintly heroes (Gregorius), female 'heroes' (Joan of Arc), national heroes (Roland), quasi-messianic heroes (Parzival), remnants of ancient novellistic heroes (Apollonius of Tyre, Alexander the Great), troubled imperialist heroes (Digenes Akrites). Medieval European conceptions of heroism have exercised enormous influences throughout the modern world, in literature, international politics, the arts, and contemporary pulp fiction, film, comics, and computer games. In this course we will read a representative selection of heroic texts from the European Middle Ages, in order to come to an understanding of the



Joan of Arc

types of heroes imagined during that period and their cultural functions in their various societies of origin, that is, among other things, how these heroes embodied the dreams and aspirations of the economic, social and national groups that created them. We will also views parts of several films relevant to the texts and analyze them in the same rigorous way that we do the books, which will provide us with some insight into how the concept of heroism has been understood, used, and misused, and abused in the course of the twentieth and twenty-first centuries.

*This course satisfies an Early Literature requirement.*

**309** Shakespeare, Early Plays  
Professor Susan Eilenberg  
T Th 2:00 - 3:20  
Reg. No. 23522

This course will be devoted to a reading of some of the poems and plays Shakespeare wrote in the earlier part of his career. We shall look at an early tragedy, possibly *Titus Andronicus*; some of the sonnets; a number of comedies, including *The Merchant of Venice*, *As You Like It*, and *Much Ado About Nothing*; and likely a problem play, such as *Measure for Measure* or *Troilus and Cressida*. As we read, we shall trace the emergence of the uneasy problem of identity (including gender identity) and its increasingly rich relation to ideas of nature and art.

I could tell you how good, how rich, how enthralling all this material is, but surely everyone reading this knows already. Students will be asked to write a midterm exam, an outline of a critical essay, a final exam, a final paper of medium length, and three informal responses to their reading.

*This course satisfies an Early Literature requirement.*

**310** Shakespeare, Late Plays  
Professor Carla Mazzio  
T Th 11:00 - 12:20  
Reg. No. 23524

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. *Continued...*





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 James Holstun  
T Th 12:30 - 1:50  
Reg. No. 21924

Before they read Milton, students frequently know they hate him; afterwards, they tend to love him, particularly *Paradise Lost*. And they find themselves astonished at Milton's audacity and brilliance, and at their own ability to engage and master (kind of) him.



More than any other English poet before or since, Milton combined the roles of great poet and political radical. He risked his life for the revolutionary English republic, which cut off the head of King Charles Stuart. His heretical theology, his fierce hatred of tyranny, and his insistence on the power and independence of individual human conscience distinguish him from his more conservative poetic contemporaries. He engaged and exploded the received genres of Classical antiquity and Renaissance Europe: the sonnet, the masque, the pastoral elegy, the epic poem, the oration.

We'll spend a good deal of time talking about gender-oriented interpretation of Milton's work, and political interpretation of Milton's relation to the royalists and radicals of his day. We will read some of Milton's shorter poems, including "The Nativity Ode," a selection of sonnets, a court masque (*Comus*), and two pastoral elegies: "Lycidas," the most famous poem of the genre in English; and, in translation, "Epitaphium Damonis," the great gay elegy of English Renaissance literature. We will read *Areopagitica*, his 1644 prose defense of free speech (and his second-greatest work?); and *Samson Agonistes*, his play of terrorist revenge on the courtly culture of Restoration England.

But we will spend most of the semester reading *Paradise Lost*, his post-revolutionary epic on the physical universe, the grandeur of the law and free choice, the Creation, Satan as ur-tyrant and ur-rebel, a cosmic battle, and a man and a woman in a garden working, merrily singing and screwing, arguing, betraying each

other, and reconciling. Virginia Woolf, who also had critical things to say, says, "What poetry! . . . I can conceive that this is the essence, of which almost all other poetry is the dilution. The inexpressible fineness of the style, in which shade after shade is perceptible, would alone keep one gazing into it, long after the surface business in progress has been dispatched. Deep down one catches still further combinations, rejections, felicities and masteries."

Biweekly informal short essays (5-10 minutes focused writing), a midterm, a final, and an eight-page paper. Course reader available in the first week of classes at Queen City Imaging (832-8100). We'll be using the two Norton Critical editions of Milton's work, available at the University Bookstore. Write me at [jamesholstun@hotmail](mailto:jamesholstun@hotmail) for links to cheaper used editions, and for any questions.

*This course satisfies an Early Literature requirement.*

**323** Sex & Gender in the 19th Century  
Professor Stacy Hubbard  
MWF 1:00 - 1:50  
Reg. No. 23525

***Sex & Gender in the 19th C: America***

This course examines cultural and literary aspects of sex and gender in nineteenth century America. Through reading fiction, poetry, essays, autobiographies and speeches, we will explore what it meant to be a man or a woman, "masculine" or "feminine," and how these categories shaped the culture at large as well as individual lives. We will explore how sex and gender categories are created and regulated through laws, religious prescriptions, customs, medical practices and representations and how particular groups or individuals confirmed, challenged or altered these categories throughout the nineteenth century. Among topics we'll explore are courtship and marriage, adultery, homosexuality, "fallenness," sex and slavery, "Boston marriages,"

Fourierism, Woman Rights, black manhood, "miscegenation," separate spheres ideology, hysteria and neurasthenia, and masculinity and war. Along with primary works, we'll read short selections from theoretical and historical materials by Michel



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Foucault, Judith Butler, Carol Smith-Rosenberg, Gillian Brown, and Michael Warner.

**Primary readings:** Susanna Rowson, *Charlotte Temple*; Margaret Fuller, *Woman in the Nineteenth Century*; Henry David Thoreau, *Walden* (selections); Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Frederick Douglass, *Narrative of the Life*; Nathaniel Hawthorne, "The Birthmark"; Walt Whitman, poems; Emily Dickinson, poems & letters; Henry James, *The Bostonians*; Louisa May Alcott, "Behind a Mask"; Charlotte Perkins Gilman, "The Yellow Wallpaper"; Elizabeth Cady Stanton, speeches; Ida B. Wells, speeches; Stephen Crane, *The Red Badge of Courage*; Charles Chesnutt, selected stories; Kate Chopin, *The Awakening*.

Requirements include diligent attendance and informed participation; reading quizzes; several short exercises in independent research; two 1800-2100 word essays; and a final comprehensive essay exam.

**346** Comparative Ethnic Literatures  
Professor Damian Keane  
T Th 11:00 - 12:20  
Reg. No. 23527

**Race, Ethnicity, and Urban Experience**

This course will introduce students to the critical study of race and ethnicity in literary texts by exploring representations of urban inter-racial and -ethnic contacts in short fiction, poetry, and essays, as well as in various sound media (radio broadcasts, audio documentaries, musical recordings). By attending to such contact-points, we will begin to recognize both positive and negative attributes within group identity, clannishness, social traditions, cultural memory (and the desire to defend it), and the aesthetic forms that arise and take shape amid these conditions. Alongside the primary texts of the syllabus, we will read critical and historical texts as a way to augment our understanding of the issues raised in the course of the semester. Readings for the course will be drawn mostly from American works of the twentieth century, although occasional pieces from other parts of the world will feature among them.

Requirements for the course will include: consistent attendance and in-class participation; three small response papers; a short essay (4-6 pages); and a final research project (10-12 pages).

*This course satisfies a Breadth requirement.*



**350** Literature of Migration  
Professor Joseph Conte  
ONLINE COURSE  
Reg. No. 20092

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 scabble 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



Yeziarska's novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. We'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 *Continued...*



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.

**369** Literary Theory: *Stories of Sacrifice and Martyrdom*  
 Professor Steven Miller  
 MWF 10:00 - 10:50  
 Reg. No. 23487

Among the most inevitable features of any story is a dramatic turning point when the main character must, by choice or not, make a sacrifice of some kind—whether it be a person, a thing, or something more impalpable such as a self or desire. Such stories reveal that moments of sacrifice—and the long history to which they belong, from the Bible and Greek tragedy to the novel and cinematic narrative—are integral to our relationship to society and ourselves, to politics and religion, to morality and economy, and to time and history. In this course, then, readings will introduce students to the history of sacrifice across cultures and religions and open a discussion of the many ways in which this history informs narrative genres (biblical narrative, tragedy, novel, poem, philosophy, and film) and continues to structure modern social and political life. Readings might include: the Bible, the Koran, the Upanishads, Buddhist scriptures, Sophocles, Plato, Margery Kempe, John Donne, Emily Dickinson, Gustave Flaubert, Friedrich Nietzsche, Edith Wharton, T.S. Eliot, Yukio Mishima, Max Weber, Sigmund Freud, Marcel Mauss, René Girard, Georges Bataille, Jacques Derrida, William Faulkner, Samuel Beckett, and Toni Morrison. Films might include: Dreyer, *The Passion of Joan of Arc*; Ozu, *Late Spring*; Hardy, *The Wicker Man*; Ray, *Bigger Than Life*; and Tarkovsky, *The Sacrifice*.



*This course satisfies a Criticism/Theory requirement OR an English Elective.*

**371** Queer Theory  
 Professor Christine Varnado  
 T Th 2:00 - 3:20  
 Reg. No. 24243

This course provides an overview of feminist, gender, and queer theory at the advanced undergraduate level. It will focus on the historical and theoretical foundations of feminism, gender, and queer theory; examine the ways in which gender theories approach femininities and masculinities as social, cultural, political, and economic constructions; and in a similar vein, it will explore the ways in which we can draw from queer theory to problematize heteronormativity and destabilize gender and other identities. For example, Fall 2018 - C. Varnado: This course is an interdisciplinary investigation of the set of questions about sexuality and gender that have come to be known as queer theory. Is "queer" delimited to LGBT issues, or does it exceed identity categories? What are the political stakes of theorizing from a sexual identity? Readings may include work by theorists such as Eve Sedgwick, Judith Butler, Jack Halberstam, José Esteban Muñoz, and others.

*This course satisfies a Breadth of Literary Study Or a Criticism/Theory requirement.*

**377** Mythology  
 Professor Diane Christian  
 Mondays (eve) 7:00 - 9:40  
 Reg. No. 20180

***Origin and Sexual Myths***

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

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

This course will consider myths of origins and sexual organization from all over the world, sacred narratives from ancient and modern times. From the *Continued...*



ancient world we'll look at Sumerian, Egyptian, Hebrew and Greek myths particularly, and from the modern Dogon, Darwinian, Hopi and Inuit. We'll use Barbara Sproul's *Primal Myths* which is organized according to geography, and a *Mythology Course-book*.



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

*This course satisfies an Early Literature requirement.*

380

New Media  
Professor Alex Reid  
MWF 10:00 - 10:50  
Reg. No. 22419

Mobile phones, smart cities, artificial intelligence, 3D printing, augmented reality, automation, machine learning, an internet of things: contemporary media-information technologies are not simply found on screens or paper but rather are interwoven into the everyday life of our homes, workplaces, and public spaces. From the automation of factories and professions to the role of algorithms and bots in election politics, we face a series of social, ethical, and rhetorical challenges. It is not enough to say that we use technologies to communicate with one another. We also write for machines, machines write for us, and machines write for other machines. This class combines a discussion of emerging technologies, an investigation of their treatment in fiction, film, and games, and experimentation with new modes of digital composing.

No technical expertise required. For the final course project, students will have the option of writing an essay or composing in other media either individually or in groups.

Readings will include some of the following:

Lev Manovich *Software Takes Command*, Adam Greenfield *Radical Technologies*, Sherry Turkle *Reclaiming Conversation*, danah boyd *It's Complicated*, Rob Reid *After On*, Neal Stephenson *Snow Crash*, Dave Eggers *The Circle*.

381

Film Directors  
Professor Bruce Jackson  
Tuesdays (Eve) 7:00 - 9:40  
Reg. No. 20660  
  
\*Off Campus @ Amherst Theatre,  
Across from UB South Campus

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](http://www.buffalofilmseminars.com) for the latest information on the schedule, as well as a full list of all the films we've programmed in the first fourteen series, and other information about the screenings and the class.

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.

382

## Shakespeare in Film 1

Professor Barbara Bono

Thursday (eve) 7:00 - 10:00

Reg. No. 23529

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

In this class we will screen, discuss and write about a film adaptation or cluster of film adaptations of Shakespeare's works every other week. Successful completion of at least one college-level Shakespeare course or its equivalent is a useful preparation for this offering, but I have had novice Shakespearians who have done very well in it. (If you have any doubt about your readiness for the course, please e-mail me at [bbono@buffalo.edu](mailto:bbono@buffalo.edu) with a description of your preparation.) In every case I will assume careful and informed reading of the play texts under discussion. Screenings will usually take place during the first part of the class: please be prepared to stay overtime for some of the longer films. In addition to a good student text of Shakespeare's plays (I will order copies of *The Norton Shakespeare*), required course texts will include Russ McDonald's *The Bedford Companion to Shakespeare*, 2<sup>nd</sup> edition; Timothy Corrigan's *A Short Guide to Writing About Film*, 4<sup>th</sup> edition; and Courtney Lehmann's *Shakespeare Remains: Theater to Film, Early Modern to Postmodern*; as well as certain required article-length pieces. During the course of the semester you will be asked to submit 7 brief (1-2 page typewritten pages); informed but informal response papers, which will fuel our weekly discussions; and 7-10 page final paper or project (reviewed with me in individual conference). Students may also be asked to attend and write up 1 or 2 co-related curricular events.

*This course satisfies an Early Literature requirement.*

383

## Studies in World Literature

Professor Diane Christian

Wednesdays 3:30 - 6:10

Reg. No. 21927

The class will consider famous works of World Literature from the ancient world to the present, loosely organized around themes of Love and Death and

sometimes their linkage.

We'll read "The Courtship of Inanna" from ancient Sumer "The Song of Songs" from the Hebrew Bible (arguably the greatest love poem in world literature), Plato's "Symposium," Sophocles "Antigone," and Euripides' "The Bacchae," "Amor & Psyche" from Apuleius and many famous love poems and stories, including Chaucer's Wife of Bath's Tale. For death, we'll sample Homer, Plato, Virgil, *Revelation* and Freud, as well as theories of love and death like Bataille's *Death and Sensuality*.

We'll think about movies as world literature too and compare Fellini's "Juliet of the Spirits" with Shakespeare and Almodóvar's *Julieta*.

Two quizzes (30% each toward grade) and one ten-page paper developed, written, and rewritten over the semester (60%).

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

383

## Studies in World Literature

Professor Joseph Conte

T Th 2:00 - 3:20

Reg. No. 23530

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

The global novel transcends the traditional borders of national literatures, native languages, colonialism, racial and ethnic divides, and religion. These fictions both represent and critique the technological consumerism, transnational politics, and cultural conflicts of migration that have come to dominate globalism. Its authors—and sometimes their texts—are bi- or multilingual, even as the world Anglophone novel trades in an English language that has become the *lingua franca* of an increasingly cosmopolitan citizenry. We will ask whether the global novel can be "ours" in the same manner as a national literature OR in the form of universal, *Continued...*





shared humanitarian values—like the “white helmet” volunteers of the Syrian crisis—of liberality, human rights, and a progressive, social democracy, OR whether such novels are merely another ITEM on the checkout receipt of the marketplace of popular ideas and entertainment.

This semester’s reading list will include:

- Chimamanda Ngozi Adichie, *Americanah* (Nigeria/US, 2013)
- Kiran Desai, *The Inheritance of Loss* (India/US, 2006)
- Dave Eggers, *A Hologram for the King* (US, 2013)
- Mohsin Hamid, *Exit West* (Pakistan/UK, 2017)
- Azar Nafisi, *Reading Lolita in Tehran* (Iran/US, 2003)
- W. G. Sebald, *The Emigrants* (Germany/UK, 1992)

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

390

Creative Writing Poetry  
Professor Myung Mi Kim  
Thursday 3:30 - 6:10  
Reg. No. 21928

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 North American poetry, and intensive workshops, you will intensify 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 deepen your practice of poetry.

Further, University at Buffalo is widely acknowledged as one of the most exciting, vital sites for the study poetry nationally and internationally, 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, 2018.

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 Dimitri Anastopoulos  
Thursday 12:30 - 3:10  
Reg. No. 17854

This workshop is for advanced fiction writers who have completed ENG 206. The course emphasizes the development of each student's style and invention process, as well as the practical and technical concerns of a fiction writer's craft. Students will not only be asked to locate a context for their fictions by situating their work among a community of other fiction writers, but also to envision how their stories might intersect with different schools of fiction. Each writer will be expected to conceive each story within the scope of a larger fiction project as well as to revise extensively in order to explore the full range of the story's narrative themes.

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

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

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

394

Writing Workshop:  
*Spectrum Photographers*  
Jody Kleinberg Biehl  
Mondays 7:00 - 8:20  
Reg. No. 16115



SPECTRUM PHOTOGRAPHERS SECTION

THE SPECTRUM

THE INDEPENDENT STUDENT PUBLICATION OF THE UNIVERSITY AT BUFFALO. SINCE 1950



394

Writing Workshop:  
Writing for *The Spectrum*  
Jody Kleinberg Biehl  
Mondays 5:00 - 6:20  
Reg. No. 17394

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.*

395

Special Topics: *The Language of Black Freedom*  
Professor Eric Pritchard  
T Th 2:00 - 3:20  
Reg. No. 24253

This course will examine the historic and contemporary role of language and literacies in the pursuit and expression of freedom by people of African descent in social movements from the 19<sup>th</sup> century to the present. Merging literacy and language studies with Black feminist and Black queer theory, we will examine the literacy and language strategies people of African

descent have employed to assert their right and desire to define their life on their own terms, depict the world as they see and experience it, and to



create socio-political change. Texts include speeches, fiction, poetry, essays, photography, dance, popular music, and fashion and style. Among the movements explored are abolition, suffrage, the civil rights movement, voting rights, Black Power, Black Feminisms, Black LGBTQ activism, #BlackLivesMatter, mass incarceration and the prison industrial complex, Black athlete

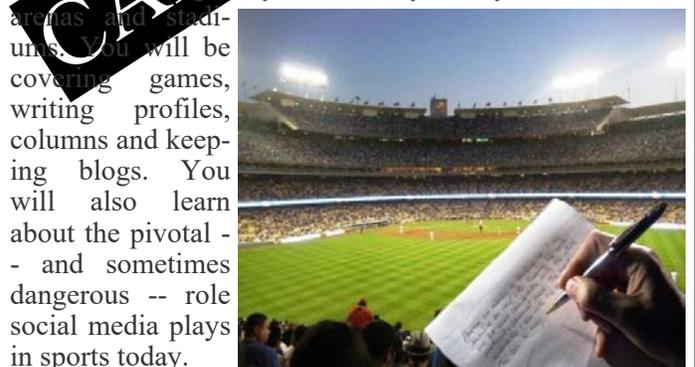


activism, recent student activism against racism and discrimination on college campuses, and the pursuit of representational diversity and equity in the fashion and beauty industries.

397

Digital and Broadcast  
Journalism: *Sports Journalism*  
Keith McShea  
Monday 7:00 - 9:40  
Reg. No. 23641

This class will help you understand what it means to be a sports journalist and help you gain a deeper insight into what it takes to covering athletics -- from the big business of professional sports to a high school soccer game. The class will teach you to talk, write and think about what competition means and what it means to your audience. It will teach you the best way not only to report the scores and the winners, but how to tell the longer stories that go beyond the day-to-day action in the



areas 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.

397

Digital and Broadcast Journalism: *Podcasting*

Carl Lam

Tuesday 4:00 - 6:40

Reg. No. 24290

This class introduces students to the art of developing and creating a journalistic podcast series which will be suitable for broadcast. Students in this course will have a hands on approach in preparing topics for the program, recording content, and editing the show with current software. This course will also challenge students to market their podcasts and develop listenership on multiple social media platforms as they build a brand. This course will also cover the latest research in podcast demographics, regular listening assignments, and effective marketing strategies to capture largest audience possible.



398

Ethics in Journalism

Jody Kleinberg-Biehl

T Th 11:00 - 12:20

Reg. No. 18674

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? The answer to these and other ethical dilemmas facing media outlets today can be found during a semester of Ethics in Journalism. Students will study a range of scenarios, real and hypothetical; debate the instructor and each other; be part of a panel that takes a position and defends it; and learn from the experiences and mistakes of journalists who have come before. Every person has a moral compass. This class will help you find yours.

434

Advanced Creative Writing: Poetry

Karen Mac Cormack

T Th 12:30 - 1:50

Reg. No. 23534

This workshop/seminar course will focus on writing and the temporal, investigating the dynamics of poetry within appropriate historical contexts designed to create and inform the students' own work. We will explore the poetry considered in the course and its impact on contemporary writing.



Texts to be read include: the early 20th century attacks on the sonnet 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](mailto:kmm52@buffalo.edu).

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

Advanced Creative Writing Fiction

Professor Christina Milletti

Monday (eve) 7:00 - 9:40

Reg. No. 22416

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

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

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

**441** Contemporary Cinema: *LGBTQ People of Color Film*  
 Professor Eric Pritchard  
 T Th 9:30 - 10:50  
 Reg. No. 24254



This course will examine films about and/or directed by lesbian, gay, bisexual, and transgender, people of color that have been produced independently or within the mainstream movie industry. The course traces the history of LGBTQ people of color films from boundary breaking documentaries filmed or released in the mid to late 1980s, to experimental and independent films in the 1990s. Our primary focus will be on contemporary films, exploring the emergence of a cadre of new LGBTQ people of color filmmakers from the first decade of the 21<sup>st</sup> century. In addition to screening films, students will read and discuss scholarly articles and book chapters to learn concepts that will enrich their writing and discussion of the major themes emerging from each film. An instructional aim of the course is to engage students in the meaning and practice of writing, thinking, and discussing critically film and other cultural texts from a position centered on intersectionality and LGBTQ people of color subjects.



**495** Supervised UG Teaching  
*TBA*  
 T Th 2:00 - 3:20  
 Reg. No. 20093



English 495 is designed to introduce students to theories of writing and writing processes.

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!**



# MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2018-2019

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

Professor David Alff  
303 Clemens Hall (645-2579)  
Nicole Lazaro

## 1. FULL MAJOR IN ENGLISH

### Minimum Requirements for Department Acceptance:

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

### Department Requirements for Graduation:

1. Three 200-level English courses (202-299)
  2. Ten courses (30 credits) on the 300-400 level, as follows:
    - A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)
    - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
    - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
    - D. Five additional (elective) courses in the ENG 300-ENG 400 level, and at least one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.
- 13 courses (39 credits) in all.**

\* \* \* \* \*

## 2. JOINT MAJOR IN ENGLISH

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

### Department Requirements for Graduation

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

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

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

\* \* \* \* \*

### 3. MINOR IN ENGLISH

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

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

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

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

\* \* \* \* \*

### 4. GLOBAL FILM MINOR

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

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

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

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

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

\* \* \* \* \*

### 5. ENGLISH HONORS PROGRAM

**Minimum Requirements for Department Acceptance:**

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

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

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

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

\* \* \* \* \*

### 6. GENERAL RECOMMENDATIONS

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

\* \* \* \* \*



# CREATIVE WRITING CERTIFICATE

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

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

## CREATIVE WRITING CERTIFICATE CURRICULUM (5 courses):

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

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

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

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



## ***Journalism Certificate Program***

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

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

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

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

### **Contact us:**

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

**Phone:** 716.645.0669

**Fax:** 716.645.5980

**Email:** [ub-journalism@buffalo.edu](mailto:ub-journalism@buffalo.edu)

**Program Director:** Jody Kleinberg Biehl

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

## ***ABOUT THE PROGRAM***

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

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

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

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

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

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



# IN ALL YOUR WORK, STRIVE FOR:

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## CLARITY ACCURACY GENEROSITY RIGOR

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

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

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

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

## DEPARTMENT OF ENGLISH

# Looking forward to Fall...

### SPECIAL POINTS OF INTEREST:

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

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

### HUB System Features:

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

### *To-Do Items/*

**Admissions:**  
*View application status  
...and much more!  
NEED HELP??*



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

**HUB Student Center**  
**Questions:** *Contact the  
Student Response Center at*

[src@buffalo.edu](mailto:src@buffalo.edu).

*Check out the HUB How-To's  
and Tutorials at: [http://  
www.buffalo.edu/hub/](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, 2018

- *File by July 15, 2018*

Feb. 1, 2019

- *File by Oct. 15, 2018*

June 1, 2019

- *File by Feb. 15, 2019*

*Check with the advisor in*

*your major to be sure all  
department requirements  
have been satisfied **AND**  
also check with your gen-  
eral Academic Advisor to  
be sure all of your  
University requirements  
have been satisfied!*

