

Whole English Catalog



Spring 2018

The English Major Club

Do you want to meet more students in the department? Do you want to feel more involved on campus? Do you enjoy great times and great people?

Come join the Undergraduate English Club! 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.

If you have any questions, e-mail us at: ubuffaloenglishclub@gmail.com

Our goals for this year are to do outreach in the University and the Buffalo area as a whole, as well as organize an Undergraduate Conference for students to showcase their work.

Did you know...

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

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



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

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

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

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

FYI...

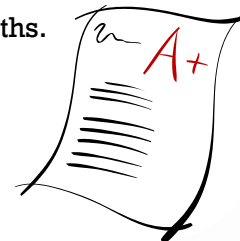
Incomplete Policy: The grace period for incomplete grades is 12 months.

Incomplete grades assigned for (semester):

Summer 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: @UB_English
- ◆ Look for us on Facebook at: [University at Buffalo English Department](#)
- ◆ Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as the Journalism Certificate Program.
- ◆ Keep an eye out for our Fireside Chats Series. These are talks hosted by our faculty, with free lunch provided.
- ◆ For much more information, please visit our website at: English.buffalo.edu



University at Buffalo Counseling Services

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

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

Please visit our website:

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

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

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

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

Department of English ~ Spring 2018

**Subject to change*

191	Literature and Technology		T Th	2:00	Alff
193	Fundamentals of Journalism (JCP)		Wednesdays (eve)	7:00	Galarneau
198	<i>UB Transfer Seminar: Monsters, Slashers, and Demons: The World of the Horror Film</i>		Wednesdays	10:00	Schmid
199	<i>UB Freshman Seminar: Media CSI, 50 Shades of Fake News</i>		T Th	11:00	Biehl
199	<i>UB Freshman Seminar: Watching Television</i>		MWF	12:00	Schmid
199	<i>UB Freshman Seminar: Myths of King Arthur</i>		T Th	8:00	Schiff
202	Technical Communication	CL2 Course	MWF	3:00	Boudreault
202	Technical Communication	CL2 Course	MWF	11:00	Coulter
202	Technical Communication	CL2 Course	MWF	9:00	Pawluk
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	11:00	Life
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	3:00	Gould
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	12:30	McCaffery
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	11:00	Sheldon
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	2:00	Nashar
208	Writing about Literature	CL2 Course	MWF	1:00	Dickson
208	Writing about Literature	CL2 Course	MWF	12:00	McIntyre
208	Writing about Literature	CL2 Course	T Th	9:30	Connelly
208	Writing about Literature	CL2 Course	T Th	12:30	Sharp
208	Writing about Literature	CL2 Course	MWF	10:00	Keane
209	Writing about Science	CL2 Course	MWF	9:00	Goffeney
209	Writing about Science	CL2 Course	MWF	1:00	Brown
209	Writing about Science	CL2 Course	MWF	10:00	Wilson
209	Writing about Science	CL2 Course	MWF	12:00	Flaccavento
210	Professional Writing	CL2 Course	MWF	9:00	Maxwell
210	Professional Writing	CL2 Course	MWF	2:00	Maxwell
210	Professional Writing	CL2 Course	T Th	9:30	Vanlieshout
210	Professional Writing	CL2 Course	T Th	9:30	Marshall
211	American Pluralism in Lit/Culture		T Th	8:00	Dauber
212	How to Write Like a Journalist (JCP)	CL2 Course	Mondays (eve)	7:00	McShea
212	How to Write Like a Journalist (JCP)	CL2 Course	Thursdays (eve)	7:00	Anzalone
212	How to Write Like a Journalist (JCP)	CL2 Course	Tuesdays (eve)	7:00	Andriatch
221	World Literature		MWF	10:00	Holstun
232	British Writers 2		T Th	9:30	Hensch
241	American Writers 1		MWF	9:00	McDonald
242	American Writers 2		MWF	11:00	Flatt
256	Film		T Th	2:00	Shilina-Conte
258	Mysteries		MWF	9:00	Schmid
258	Mysteries		T Th	3:30	Greer
264	Young Adult Literature		T Th	5:00	Valente
272	US Latino/a Literature		T Th	3:30	Tirado-Bramen
276	Literature and Law		MWF	2:00	Ryan
276	Literature and Law		T Th	11:00	Lyon
285	Writing in the Health Sciences	CL2 Course	MWF	10:00	Sanders
285	Writing in the Health Sciences	CL2 Course	T Th	9:30	Hoffman
285	Writing in the Health Sciences	CL2 Course	MWF	2:00	Wright
285	Writing in the Health Sciences	CL2 Course	T Th	2:00	Hoffman
285	Writing in the Health Sciences	CL2 Course	MWF	10:00	Ha
285	Writing in the Health Sciences	CL2 Course	T Th	9:30	Winnicki
285	Writing in the Health Sciences	CL2 Course	MWF	3:00	Heister
289	Intro to Shakespeare: Later		MWF	9:00	Bono
301	Criticism		MWF	9:00	Ma
301	Criticism		MWF	11:00	Feero
303	Chaucer (E)		T Th	11:00	Schiff
305	Medieval Epic (E)		Wednesdays (eve)	7:00	Frakes

Continued...

309	Shakespeare, Early Plays (E)	MWF	4:00	Eilenberg
317	Early British Drama (E)	T Th	11:00	Alff
319	18th Century Literature (E)	MWF	1:00	Mack
320	Romantic Movement (E)	MWF	2:00	Eilenberg
339	American Poetry	MWF	12:00	Goldman
346	Comparative Ethnic Literatures (B)	MWF	10:00	Lim
352	Modern & Contemporary Fiction	Thursdays (eve)	7:00	Millette
361	Modern & Contemporary Poetry	T Th	2:00	McCaffery
365	British Modernism	MWF	3:00	Keane
369	Literary Theory	MWF	10:00	Ma
372	Feminist Theory (B)	MWF	12:00	Holstun
375	Heaven, Hell, & Judgment (E)	Mondays (eve)	7:00	Christian
377	Mythology (E) or (B)	Tuesdays (eve)	7:00	Frakes
379	Film Genres	ONLINE	ARR	Conte
380	New Media	T Th	11:00	Reid, A.
381	Film Directors - Off Campus (at Amherst Theatre)	Tuesdays (eve)	7:00	Jackson
390	Creative Writing Poetry Workshop (CW)	T Th	12:30	Mac Cormack
391	Creative Writing Fiction Workshop (CW)	Mondays (eve)	7:00	Anastasopoulos
394	Writing Workshop - <i>Spectrum Newspaper</i> (JCP)	Mondays	5:00	Biehl
394	Writing Workshop - <i>Spectrum Photographers</i> (JCP)	Mondays (eve)	7:00	Biehl
401	English Honors Seminar: <i>Bible as Literature</i> (E)	T Th	12:30	Dauber
429	James Joyce	T Th	2:00	Valente
434	Advanced Creative Writing Poetry (CW)	Wednesdays	4:00	Kim
435	Advanced Creative Writing Fiction (CW)	Tuesday (eve)	7:00	Millette
441	Contemporary Cinema	Thursdays	4:00	Shilina-Conte
455	Cultural Theory	T Th	12:30	Lavin

JOURNALISM CERTIFICATE COURSES

193	Fundamentals of Journalism
212	How to Write Like a Journalist (3 sections available)
394	Writing Workshop (Spectrum Newspaper)
394	Writing Workshop - (Spectrum Newspaper- <i>Photographers</i>)

CREATIVE WRITING CERTIFICATE COURSES

207	Intro Writing Poetry/Fiction (3 sections available)
390	Creative Writing Poetry Workshop
391	Creative Writing Fiction Workshop
434	Advanced Creative Writing Poetry
435	Advanced Creative Writing Fiction

Compilation of Required Courses for the English Major

Criticism

301	Criticism	Ma
301	Criticism	Feero

Early Literature

303	Chaucer	Schiff
305	Medieval Epic	Frakes
309	Shakespeare, Early Plays	Eilenberg
317	Early British Drama	Alff
319	18th Century Literature	Mack
320	Romantic Movement	Eilenberg
375	Heaven, Hell & Judgement	Christian
377	Mythology (<i>E or B</i>)	Frakes
401	Bible as Lit (<i>Departmental Honors course</i>)	Dauber

Breadth of Literary Study

346	Comparative Ethnic Literatures	Lim
372	Feminist Theory	Holstun
377	Mythology (<i>E or B</i>)	Frakes



UB Freshman 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.

198 UB Freshman Seminar, Wednesdays, 10:00-10:50, Reg. No. 24404 **Professor David Schmid: Monsters, Slashers, and Demons: The World of the Horror Film**

Horror film is one of the most enduring, varied, and complex of all popular cultural genres. This series of lectures is designed to give students a sense of what horror film is, what it does, and how it does it in all the genre’s bloody glory. Beginning with its roots in German Expressionism, we’ll watch and discuss clips from many of the greatest horror movies ever made and look at all the major subgenres: the monster movie, the psycho thriller, the slasher movie, stories of demonic possession, the haunted house movie, found footage films, and feminist horror. Along the way, we’ll also discuss such subjects as directing, casting, lighting, camera technique, stardom, special effects, and the emotions of fear, disgust, and desire. In other words, these lectures are designed to appeal to anyone who loves film in general as well as horror film in particular.

These are some of the film we’ll be looking at:

Robert Wiene, *The Cabinet of Dr. Caligari* (1920)
James Whale, *Frankenstein* (1931)/*Bride of Frankenstein* (1935)
Don Siegel, *Invasion of the Body Snatchers* (1956)
Alfred Hitchcock, *Psycho* (1960)
George Romero, *Night of the Living Dead* (1968)
William Friedkin, *The Exorcist* (1973)
Tobe Hooper, *The Texas Chainsaw Massacre* (1974)

Dario Argento, *Deep Red* (1975)
John Carpenter, *Halloween* (1978)
Stanley Kubrick, *The Shining* (1980)
Daniel Myrick and Eduardo Sanchez,
 The Blair Witch Project (1999)
Jennifer Kent, *The Babadook* (2014)
Jordan Peele, *Get Out* (2017)



199 UB Freshman Seminar, Tuesday/Thursday, 11:00-12:20, Reg. No. 23784
Jody Kleinberg-Biehl: CSI Media, 50 Shades of Fake News

Be a media detective. Learn to differentiate credible news sites from bad, fake news from real and opinion from fact. Find out about the role and responsibility of journalism and why it should matter to you. This class will ask questions about where information originates and the motivations of those producing, spreading and sharing it. It will push you to consider your media diet and how it affects your life and your understanding of the world. Bring your cellphone to class and get ready uncover your own biases.

199 UB Freshman Seminar, MWF, 12:00-12:50, Reg. No. 22906
Professor David Schmid: Watching Television

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

COURSE REQUIREMENTS

Attend class and participate in class discussion.

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

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

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

199 UB Freshman Seminar, Tuesday/Thursday, 8:00-9:20, Reg. No. 21452
Professor Randy Schiff: Myths of King Arthur

Our course will explore cultural productions associated with King Arthur and his world, considering works of literature, mythology, visual arts, and film. After an introduction to the misty beginnings of Arthurian legend in early medieval history, we will engage with a survey of medieval Arthurian works (in translation) from a range of European cultures. Our course will explore chivalry and courtly love, tournaments, and literary knights and ladies. We will also examine the modern reception of Arthur, by exploring images and films that deal (in very different ways) with Arthurian stories and symbols. Students will explore the simultaneous continuity and dynamism of Arthurian myth as its meanings vary across times, places, and media. All students will participate in discussion, produce informal responses to class texts, will make one brief class presentation, take two brief exams, and write two formal papers.



191

Literature and Technology
Professor David Alff

T Th 2:00 - 3:20

The lectures are on Tuesdays, register by enrolling in one of the following Thursday recitations:

Section AL 2:00-3:20 Reg. No. 22002 OR

Section ST 2:00-3:20 Reg. No. 23245

In this course, we will study how technology has influenced literature over the course of history. Literature always finds itself both immersed in technology (in that technologies are used to produce the books and stories we read) and commenting on it (in the content of those books and stories). We will consider forms of literature as models of innovation, and we will think about how literature can turn our attention to the effects or future of technology, as in the genre of science fiction. In science fiction and elsewhere, literature often asks us to reflect critically on ideas of progress and newness that ordinarily accompany technological change.

193

Fundamentals of Journalism
Andrew Galarneau

Wednesdays (eve) 7:00 - 9:40

Reg. No. 11078

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

Students learn to find sources, conduct interviews, use quotes and write informative non-fiction prose. They also learn the importance of accuracy, integrity and deadlines. Students analyze the merit and structure of good (and bad) news stories and focus on how journalists tell stories differently in print, radio, TV and on the web.

Students will have in-class and take-home writing exercises, designed to help them master the fundamentals of news writing. In addition to a textbook, students will read articles, and learn from classroom guest speakers. Students will turn those presentations into articles as well.



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

202

Technical Communication
Brandon Boudreault

MWF 3:00 - 3:50

Reg. No. 23625

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

202

Technical Communication
Andi Coulter

MWF 11:00 - 11:50

Reg. No. 23624

An introduction to the basic forms of technical writing, including resumes, business letters, proposals, and reports, as well as job-related writing, such as correspondence, brochures, and newsletters. The course centers on the practice of real-world documents with an emphasis on defining audience and constructing documents to meet their needs. You learn the mechanics of good technical writing, clarity and brevity along with techniques for document design and page layout.

202

Technical Communication
C. Michael Pawluk

MWF 9:00 - 9:50

Reg. No. 24676

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





207 Intro to Writing Poetry/Fiction

George Life

MWF 11:00 - 11:50

Reg. No. 16631 *CL2 Course*

207 Declan Gould

MFW 3:00 - 3:50

Reg. No. 17968 *CL2 Course*

207 Professor Steve McCaffery

T Th 12:30 - 1:50

Reg. No. 22927 *CL2 Course*

207 Ryan Sheldon

T Th 11:00 - 12:20

Reg. No. 24678 *CL2 Course*

207 Claire Nashar

T Th 2:00 - 3:20

Reg. No. 24745 *CL2 Course*

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

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

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

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

208 Writing About Literature

Nathaniel Dickson

MWF 1:00 - 1:50

Reg. No. 21445 *CL2 Course*

High school literature courses focus on instilling a basic literary vocabulary, often at the expense of our experience of literature and the context necessary to make those concepts meaningful to us as readers and writers. This course goes beyond symbolism, themes, or characterization. We will investigate the rich variety of ways that we read and interpret both literature and the world by connecting methods of criticism and interpretation to works of poetry, fiction, and non-fiction. We will, in short, consider how literature and language help to shape our values, our beliefs, and our ideas, and how we and others in turn use literature and conversations around literature to generate meaning and develop those values, beliefs, and ideas. We will read and write about a broad variety of short literary works, canonical and otherwise, from a diverse set of authors, and engage in lively conversation about how and why we read and write.

208 Writing About Literature

Caitlin McIntyre

MWF 12:00 - 12:50

Reg. No. 21447 *CL2 Course*

In this course, we will practice reading and discussing various genres of literature, including the novel, poetry, drama and film. We will hone skills that are central to writing about literature, but are applicable to a wide variety of other disciplines and tasks, academic and non-academic alike, including close reading, compiling research, and building a well-reasoned argument. We will write about literature in different genres as well, paying attention how to communicate clearly and engagingly for different audiences. Throughout our discussions, we will think about literature in an interdisciplinary way: what does literature say about the world around us, and about pressing political, social, environmental issues? Why do we continue to turn to storytelling to make sense of (or to escape) our environments?

208 Writing About Literature

Professor Damien Keane

MWF 10:00 - 10:50

Reg. No. 24919 *CL2 Course*

This course will serve as an introduction to the kinds of reading, discussion, writing, and research one encounters through the university-level study of literature. While the class will focus its attention on how to write effectively and critically about literary texts, it will do so by reading works drawn primarily from *Continued...*



the twentieth century that examine the role technology has played in people's everyday lives. Some of these works will be standard "literary" texts (short stories, a novella, several poems), but others will explicitly fall on the borderline of what traditionally has been considered to be "literary" material, whether because of style (the thriller) or medium (the radio play). In learning how to read across this variety of written work, we will discuss and practice different ways to write for an audience of learned readers.

208	<u>Writing About Literature</u> Matthew Connolly T Th 9:30 - 10:50 Reg. No. 21446 <i>CL2 Course</i>
208	Kelly Sharp T Th 12:30 - 1:50 Reg. No. 24746 <i>CL2 Course</i>

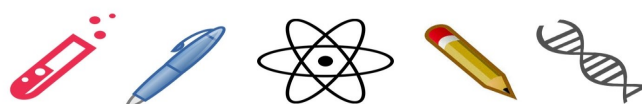
This course teaches modes of literary interpretation and strategies for researching and writing compelling and persuasive interpretive essays. Students will learn how to craft essays on poetry, fiction and non-fiction as well as how to locate historical and critical sources, create annotated bibliographies, 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	<u>Writing About Science</u> Martin Goffeney MWF 9:00 - 9:50 Reg. No. 21448 <i>CL2 Course</i>
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In this class we will explore how science moves beyond the lab to educate, enlighten, provoke and inspire non-scientists. Discoveries and developments in scientific fields as varying as environmental science, neurobiology, space exploration, and artificial intelligence, all have implications for how we relate to nature and to technology, how we eat and live and shop and vote and move through the world. They can also be extremely fun to read about. We will read widely in contemporary science writing. Inspired by this engagement, students will make their own forays into this stimulating and socially relevant genre, by developing narratives and essays on scientific topics of their choosing that consider science's relation to broader cultural and social issues. We will move through the research, drafting and revising processes several times. Along the way, students will learn to be better writers, and learn things about science and about writing that they might not have expected were there to be learned.

The skills you will develop as you work with scientific topics include research, responding to feedback about your writing, revision, communicating about the stakes and relevance of your writing and that of others, and developing your own authoritative and credible writerly voice. Using what the class covers, you will develop your own science writing project for a popular audience, using multiple kinds of sources, to be developed throughout the semester, turned in at the end, and uploaded to your Digication portfolio. Throughout the course, you will have a chance to examine and respond to many forms of science writing, all of which should be fodder for inspiration and modelling. While I assume you have already acquired some basic library and research skills, the class will work on developing those further, including how to find specific kinds of sources for your writing projects. While we will aim to have lively class discussions about the scientific topics and essays that we cover, the focus of the class will be your own writing process. Be prepared to write constantly.

NOTE that this class is **not** about writing lab reports, or grant applications, or specialized documents for expert audiences. (If you are a science major and your advisor steered you to this class to write such documents, they steered you wrong.) This class takes a humanistic approach to science.



209	<u>Writing About Science</u> Woodrow Brown MWF 1:00 - 1:50 Reg. No. 21449 <i>CL2 Course</i>
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"In this course we will read a wide array of texts that are primarily concerned with communicating information about science to a readership composed of laypeople. In the course of our readings, we will focus on the rhetorical maneuvers writers execute in order to impart the impression that what they have written is the truth--ostensibly inarguable scientific fact. Our main goal as a class will be to hone our skills as writers who write clearly, economically, and honestly about science. To that end, students will be expected to complete short weekly writing assignments in addition to larger papers that will be modeled on the various rhetorical situations in which a science writer might be called upon to compose. We will also enjoy a visit from a professional science writer (whose focus is writing about medical research) who will speak with us about the myriad career opportunities that are open to the student who would like to pursue writing about science further."



209

Writing About Science

Meagan Wilson

MWF 10:00 - 10:50

Reg. No. 22888 *CL2 Course*

In this class we will learn how to write about science to educate, enlighten, provoke, and inspire nonscientists. We will read widely in contemporary science writing and consider how science writing can be, also, great literature. Students will make their own forays into this stimulating and socially relevant genre by developing narratives and essays on scientific topics of their choosing that consider science's relation to broader cultural and social issues.

We will also consider how interviews and first-hand experiences and observations can work with library research to narrate both the intellectual core of a scientific subject but also its human heartbeat. We will move through the research, drafting and revising process several times. Along the way, students will learn to be better writers and learn things about science and writing that they might not have expected were there to be learned.

209

Writing About Science

Josh Flaccavento

MWF 12:00 - 12:50

Reg. No. 23248 *CL2 Course*

This course focuses on writing about science for general audiences. With the aims of learning how to communicate science with diverse types of audiences and of understanding the ways in which science writing addresses current social, political, and economic issues, students will read, analyze, discuss, research, draft, and revise essays on various scientific topics.

Professional Writing

Professor Jason Maxwell

TWO SECTIONS AVAILABLE:

210

MWF 9:00 - 9:50

Reg. No. 23249 *CL2 Course*

210

MWF 2:00 - 2:50

Reg. No. 23250 *CL2 Course*

What is professional writing? What does it mean, for that matter, to be a professional? How does professional labor differ from other forms of work? In this course, we will not only learn how to compose a variety of "professional" writing documents—memos, reports, presentations, proposals—but will also examine the

status of "professionalism" itself within American culture and how it has changed over time. In order to do so, we will watch the first four seasons of the recent television series *Mad Men* (AMC, 2007-2015). This series follows charismatic New York advertising man Don Draper, along with his family and business associates, as a way of exploring one of the most profound transitions in American history, a transition that still inflects our professional culture today: the rejection of the staid, conformist commitments of the 1950s in favor of the exuberant, rebellious culture of the 1960s. Discussing the series will fuel our examination of a variety of issues connected to professional writing—topics including (but not limited to) persuasion, immaterial labor, consumption, creativity, desire, gender, race, and history.

210

Professional Writing

Eric Vanlieshout

T Th 9:30 - 10:50

Reg. No. 23626 *CL2 Course*

Jocelyn Marshall

T Th 9:30 - 10:50

Reg. No. 24680 *CL2 Course*

This course offers practice writing different 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.

211

American Pluralism in Lit/Culture

Professor Kenneth Dauber

T Th 8:00 - 9:20

Reg. No. 21450

The purpose of this course is to introduce you to the issue of "pluralism" in the United States, both its promises and its problems, through literature mostly of the classic period of America, where pluralism is addressed not primarily as a sociological or empirical matter, but as a fundamental question of the idea of American society. What keeps us, as a nation, together? What do "we" have in common, and what separates us? What difference do differences themselves make? Is there such a thing as an American "we"? In literature from the founding of the United States as an independent country to its near break-up in a bloody Civil War, this was not a trivial question. Nor, as we shall see in the coda at the end of the course--Harper Lee's two novels--has it become any less vexing. The course takes no political *Continued...*



stance. It is not “liberal” or “conservative.” But it does attempt to give you the tools for understanding better what is at stake in your own and others’ political proclivities, to give you terms and frames for understanding provided by some of the important writers who were not philosophers or historians or academics of any sort, but who, because they saw themselves as Americans concerned with the nature of America, had inevitably to deal with the issue. Works will include books by Benjamin Franklin (inventor of “the American”), Charles Brockden Brown (the “first” American novelist), J.F. Cooper (inventor of the “western”), Harriet Beecher Stowe (author of the most popular novel produced in America until the twentieth century, on slavery), Frederick Douglass (abolitionist, former slave), Hawthorne (on socialism and the relation between men and women), and Harper Lee (whose second published novel considerably revises the portrait of race relations she draws in “To Kill a Mockingbird”).

212 How to Write Like a Journalist
Keith McShea
Mondays (eve) 7:00 - 9:40
Reg. No. 21466 *CL2 Course*

Journalism in the Age of the iPhone

Journalism in 2017 means being digital, social and mobile (not necessarily in that order) and that usually means using a smartphone. Today, journalists often report news with a smartphone to people reading news on the go. The journalist could be a sportswriter at a hometown high school football game or an international reporter in the Middle East. Technology (smartphones, tablets, the web and the countless tools available on it) has revolutionized how journalists tell stories -- in words, photos and video; and it has revolutionized how, when and where audiences are able to consume those stories.

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

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

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

212 How to Write Like a Journalist
Charles Anzalone
Thursdays (eve) 7:00 - 9:40
Reg. No. 23257 *CL2 Course*

Storytelling in the Digital Age

The power of storytelling is alive and well in the current professional communications world. But stories are now told using the complementary elements of the written word as well as visual, digital ingredients. This course will look at the partnership between a clear, technically accurate and compellingly written story as well as the multi-media elements that fit in so well with today's digital communications world.

Students will write two to three in-depth features or news stories. They also will produce or organize a multi-media element to complement the written story. This digital element can be a video, a photographic slideshow, oral history using audio interviews and “real sound” audio, social media, or any other non-written media that uses everyday technology to further tell the story.

Students should be ready to use their own video and visual tools, whether they be cameras and video recorders on smartphones, digital cameras or other technology that gives them this multi-media capabilities. We will also take advantage of the resources at Silverman Library, such as the library's video studio.

Aspiring storytellers need to embrace the marriage between traditionally hard-hitting and unforgettable written articles with the everyday technology that appeal to our increasing digital world. This course aims to make communication, journalism and other New Millennium storytellers comfortable and proficient within this new frontier of communication.





212

How to Write Like a Journalist

Bruce Andriatch

Tuesdays (eve) 7:00 - 9:40

Reg. No. 21467 *CL2 Course*

Journalists generally talk about two kinds of stories: hard news and features. Hard news stories make you smarter. Features make you wiser. That's what we'll be writing in this class – in depth pieces that focus on one topic, problem, trend or person. We'll also be looking at the work of some of journalism's greatest writers. Every week, we will read pieces of feature writing and analyze what makes them remarkable. We will also critique features appearing in current newspapers and magazines and on websites. We will work to become more perceptive and critical news consumers. At a time when the digital revolution is flooding the market with information and disinformation, this course will help students recognize the differences between news and propaganda, news and opinion, bias and fairness, assertion and verification and evidence and inference.

221

World Literature

Professor James Holstun

MWF 10:00 - 10:50

Reg. No. 23258

We'll read a diverse group of stories, novellas, and short novels from the Middle East, Asia, Africa, and the US-Mexican border. We'll be talking about questions of style and form; class struggle and imperialism; patriarchy and racism. How does fiction reflect and shape a world in turmoil?



Leo Tolstoy

—*Hadji Murat* (Russia, 1904): Lev Tolstoy's short novel about the Muslim resistance to Russian imperialism in the nineteenth-century Caucasus, based on his own years as a young Russian soldier.



—*The Factory Ship* (Japan, 1929): Takiji Kobayashi's explosive account of exploitation and a strike in the Sea of Okhotsk.



Kang Kyöng-ae

—“The Underground Village,” “Salt,” and “Darkness” (Korea, 1930s): three short stories by the Korean leftist feminist, Kang Kyöng-ae.

—*Khirbet Khizeh* (Israel, 1949): S. Yizhar's novella about the ethnic cleansing of a Palestinian village.

—*Sitt Marie Rose* (US/Lebanon, 1978): Etel Adnan's experimental novella on the Lebanese Civil War

—*The Quilt & Other Stories* (India, 1941ff): Ismat Chughtai's controversial and prosecuted account of hidden lesbianism, and other stories from this Muslim Indian writer of Urdu fiction.



Ismat Chughtai



Ngũgĩ wa Thiong'o

—*Weep Not Child* (Kenya, 1964): Ngũgĩ wa Thiong'o's autobiographical novel about growing up during Britain's repression of the Mau Mau Insurgency.



Americo Paredes

—*George Washington Gomez: A Mexico-Texan Novel* (Mexico-Texas! 1930s/1990): Americo Paredes' novel of imperialism, resistance, culture, and the border.

I may have to cut that 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 December for information on ordering inexpensive used copies.

I'm happy to talk with you more about the course, in person or by email: jamesholstun@hotmail.com.

232

British Writers 2

Laura Hensch

T Th 9:30 - 10:50

Reg. No. 20563

This course offers an overview of British literature from 1800 to the present, covering key figures of Romantic, Victorian, Modern, Postmodern, and contemporary British writing. Due to the breadth of the course, we will mostly read shorter pieces (poems, stories, essays, and excerpts of major novels and plays). To gain a more vivid sense of the atmosphere and conditions within which the works were produced, we will not only keep tabs on major historical events and social issues of each generation, but we will also engage with examples of music, art, popular culture, emerging technology, scandals, and trends that were in the air while these writers were working. At the end of the semester, the final paper will provide an opportunity for students to work more closely and deeply with a writer or piece they found particularly thought-provoking.

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Authors whose works we will sample include William Blake, Robert Burns, Mary Wollstonecraft, William Wordsworth, Samuel Coleridge, Jane Austen, George Gordon Byron, Percy Bysshe Shelley, John Keats, Mary Shelley, Alfred Tennyson, Charles Dickens, Lewis Carroll, Oscar Wilde, W.B. Yeats, Katherine Mansfield, Joseph Conrad, Virginia Woolf, James Joyce, T.S. Eliot, Dylan Thomas, Jean Rhys, Samuel Beckett, Anne Carson, and Zadie Smith.

Requirements include several short responses to readings, two quizzes, and a final analytical paper.



241 American Writers 1
Patrick McDonald
MWF 9:00 - 9:50
Reg. No. 23259

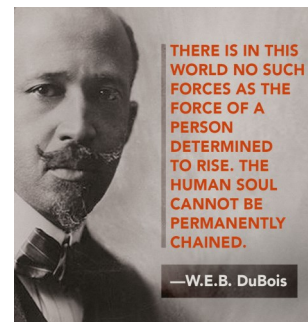
In “Hawthorne and his Mosses,” Herman Melville famously asserts: “Believe me, my friends, that men not very much inferior to Shakespeare, are this day being born on the banks of the Ohio.” Melville’s description, here, is loaded with assumptions about the nature of American literature: that it is distinct from other countries’ literatures, that it is still to be measured against the English tradition, that it is fictional, that it flows naturally from the American landscape itself. This course will put pressure on these assumptions and many others about the field of American literature from contact to the Civil War. Does American literature have to be in English? Produced by an American? (What is an American anyway?) Does it have to be fiction?

To that end, we will read widely across genres and authors ranging from the hyper-canonical, like Benjamin Franklin and Frederick Douglass, to the nearly forgotten, like Susan Warner and the Connecticut Wits. Through these readings, we will gain a nuanced understanding of some of the most important issues of the periods: the place of religion in society, the status of Indians both real and fictional, women’s rights, race, slavery, and abolition, temperance, industrialization, and poverty. In addition to a working knowledge of the canon of American literature, students will gain an appreciation for the extraordinary diversity of literature produced in and about the Americas and the processes whereby a work becomes part of the “official story” we tell about ourselves.

242 American Writers 2
Michael Flatt
MWF 11:00 - 11:50
Reg. No. 23261

Taking a fluid-borders view of “American”—including the North American, South American, Latin American, and Caribbean—this course covers writers both well-known and less familiar who were published between 1865 and present day. Our reading list will work flexibly between genres as well, including fiction, poetry, drama, and essays. Authors include:

Emily Dickinson
W.E.B. du Bois
Walt Whitman
William Faulkner
Zora Neale Hurston
Jorge Luis Borges
Clarice Lispector
James Baldwin
George Saunders



The goal of this survey is to develop a deep and varied understanding of the many exciting forms of literary practice that have taken place in the Americas in the last 150 years. We will explore threads of influence between writers and between literary and social movements. We will ask after the possibility of national and regional style, as well as the questions raised by the act of translation. These conversations will seek to provide students with a suitable grounding to contribute to the complex conversations surrounding race, economics, gender, and sexuality that are taking place both within and outside of literary studies.

256 Film
Professor Tanya Shilina-Conte
T Th 2:00 - 3:20
Reg. No. 21740

Post Cinema



“Cinema Is Dead, Long Live Cinema,” Peter Greenaway recently declared. This class will examine a “moving” target and engage with the new narratives of cinema as it attempts to redefine its status

Continued...



as an art form in a “multi-sensory milieu” (Rancière) of digital technologies and emerging media.

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

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

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

These questions lead to the pressing demand for a “new” film history and theory (Elsaesser). In our class we will explore the foundations of this new theory, imagining a variety of future film narratives by closely scrutinizing writings by Manovich, Elsaesser, Shaviro, Sobchack, Jenkins, Rancière, Rodowick, Naficy, etc. To sum up, the major agenda of this class will be to arrive at a dynamic definition of cinema as an art form in the thriving environment of digital diversity by analyzing the glo(c)al energy flows and processes that govern the current media ecosystem. Perhaps, together with Niels Niessen, we will come to the realization that “the declaration of cinema’s death arrives prematurely.”

258

Mysteries
Professor David Schmid
MWF 9:00 - 9:50
Reg. No. 11351

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

Course Texts:

Edgar Allan Poe

The Dupin Tales (“The Murders in the Rue Morgue,” “The Mystery of Marie Roget,” “The Purloined Letter”)

Sir Arthur Conan Doyle

Six Great Sherlock Holmes Stories

Agatha Christie

The ABC Murders

Dashiell Hammett

The Maltese Falcon

Raymond Chandler

The Big Sleep

Chester Himes

Cotton Comes to Harlem

Jim Thompson

The Killer Inside Me

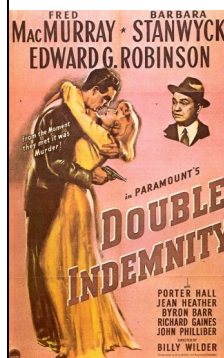
Sara Paretsky

Blood Shot

Barbara Wilson

Murder in the Collective

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



Attendance, keeping up with the reading, and participation in discussion are all mandatory. There

will be three five-to-seven-page papers, and reading notes throughout the semester.





258 Mysteries
Amy Greer
T Th 3:30 - 4:50
Reg. No. 23262



*NO
DESCRIPTION
AVAILABLE
AT THIS TIME*

264 Young Adult Literature
Professor Joseph Valente
T Th 5:00 - 6:20
Reg. No. 23263

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.



272 U.S. Latino/a Literature
Professor Carrie Tirado-Bramen
T Th 3:30 - 4:50
Reg. No. 23264

Intro to Latinx Literature & Culture

This multidisciplinary course introduces students to the field of Latino/a Studies in order to better understand the place of Latinos in U.S. politics, history, and culture. Students will be asked to examine how a heterogeneous and changing Latino/a population both shapes and is shaped by life in the United States. A selection of texts from various genres including short fiction, novels, poetry, personal essays, comics and film will inform our class discussions. Over the course of the semester, we will also engage with conversations about conceptions of "Latinidad" as they relate to questions of identity, class, race and/or ethnicity, religion, region, gender and sexuality, (im)migration, language, and popular culture. Students will learn to recognize and appreciate the complexities of Latino/a experiences in the United States and will become familiar with a critical vocabulary that will facilitate discussions about broader issues of American culture and identity.

276 Literature and Law
Hannah Ryan
MWF 2:00 - 2:50
Reg. No. 23267

The relationship between law enforcement and the criminals they pursue has been examined in literature of many times and places. While many of these texts on the surface represent the ethical divide between the state and the criminal, they also raise the question of when violence is a crime, and whether the label of criminality depends only on power dynamics. In this course, we will examine these and other questions through classic crime fiction such as Sherlock Holmes, but also other texts not normally considered detective fiction such as Spiegelman's memoir and graphic novel *Maus* or Marilyn O'Connor's *Wise Blood*. We will also examine theoretical discussions of violence and state power, such as the writings of social theorist Michel Foucault. Other possible authors include Toni Morrison, James Baldwin, Rodrigo Souza Leão, René Girard, Franz Kafka, and G.K. Chesterton. Through our readings, it is my hope that we can begin to articulate the complex relationships between the label of criminality with other social categories such as race, religion and economic status.



276 Literature and Law
Professor Arabella Lyon
T Th 11:00 - 12:20
Reg. No. 23266

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 may have more ethical force than legal force, but this raises 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 human rights law in relationship to the importance of

literary and rhetorical or political representations of human rights claims. The course will address a series of questions that will make us



better readers of human rights law, advocacy, and representation. We will consider: Who can speak and advocate for whom? How are human rights defined in law, literature, and film? How are gender, race, nationality, class, age depicted within popular culture and legal/political documents? How is the subject of human rights violation constructed, and for what purpose to whose advantage? To approach these questions along a historical line, the course will begin with Sophocles’ drama *Antigone* and end with Anne Fadiman’s *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures* and/or Dave Eggers biographical account of *Zeitoun*, the biography of a Syrian-American during Katrina. Along the way we will interpret documentary film, the Declaration of Independence as well as a court decision or two.

In addition to be 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.

	<u>Writing in the Health Sciences</u> Jake Sanders MWF 10:00 - 10:50 Reg. No. 22885 <i>CL2 Course</i>
285	Professor Nicholas Hoffman T Th 9:30 - 10:50 Reg. No. 22886 <i>CL2 Course</i>
285	Emerson Wright MWF 2:00 - 2:50 Reg. No. 23268 <i>CL2 Course</i>
285	Professor Nicholas Hoffman T Th 2:00 - 3:20 Reg. No. 23269 <i>CL2 Course</i>
285	Hyoseol Ha MWF 10:00 - 10:50 Reg. No. 24681 <i>CL2 Course</i>
285	Kinga Winnicki T Th 9:30 - 10:50 Reg. No. 24747 <i>CL2 Course</i>
285	Luke Heister MWF 3:00 - 3:50 Reg. No. 24748 <i>CL2 Course</i>

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

Writing in the Health Sciences provides students in health-related disciplines a course that addresses the writing and communication needs of their professions. Doctors, nurses, pharmacists, physical therapists, and other health-related professionals routinely produce documents and communications for their colleagues, clients, and the public at large. Together, we will examine and identify discourse practices common to these professions, and utilize these practices while producing documents that address relevant community health issues.





289

Intro to Shakespeare: Later
Professor Barbara Bono

This course is MWF from 9:00 - 9:50,
register by enrolling in one of the
following recitation sections:

289 Section B1 Reg. No. 23271

~~289 Section ST1 Reg. No. 23272~~

This course is an introductory-level survey of Shakespeare's later works—that is, a selection of those plays written after 1599-1600, chiefly tragedies and romances. In addition, because Shakespeare's works stand at the pivot point of western civilization, gathering up the aesthetics, politics, social arrangements and scientific, philosophical and religious concerns of antiquity and projecting them into their reformation in the modern period, this course can satisfy a SUNY General Education western civilization requirement.



301

Criticism

Professor Ming Qian Ma

MWF 9:00 - 9:50

Reg. No. 19801

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

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

The primary texts for the course are:

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

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

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

“Education is the
most powerful weapon
we can use to change
the world.”



Nelson Mandela
South African human
rights leader
July 16, 2003 speech in
Johannesburg, South Africa

301

Criticism

Richard Feero

MWF 11:00 - 11:50

Reg. No. 13241

The purpose of this course is to introduce the craft of literary criticism, including the techniques of close reading, cultural critique, and historical analysis; a variety of literary theories; and strategies for researching, writing and revising critical papers. We will seek familiarity with key journals in the field of literary studies, with major critics, and with the use of manuscripts and historical documents—both in the library and in on-line databases. In short, English majors can use this class as an entrance into the discipline's conversations and codes, developing the cultural capital of literary studies. We'll read some heavily worked literary texts, including selections from, Dickinson, Gilman, Gladspell and James, and sample from a number of *Continued...*



perspectives on these works, including reader-response, feminist, psychoanalytic, deconstructive, new-historicist, and Marxist criticism. In order to test this material and make it our own, we will keep a common-place journal, engage in a weekly discussion boards, and write several shorter informal pieces that explore and interrogate the readings. The main writing project will be researching, drafting, reviewing and revising a 10 - 12 page formal essay that can take its place in the field.

Required Texts:

- ◆ Jonathan Culler, *Literary Theory: A Very Short Introduction*. Oxford University Press, Edinon, 2nd
- ◆ Henry James, *The Turn of the Screw: A Case Study in Contemporary Criticism*. Ed Peter G. Biedler. 3rd edition.

303

Chaucer
Professor Randy Schiff
T Th 11:00 - 12:20
Reg. No. 19988

Geoffrey Chaucer has often been called the Father of English poetry, and indeed his work has profoundly influenced both the literary canon and the very language itself. In our course we will explore the texts and contexts of Chaucer's most seminal project, *The Canterbury Tales*. Besides reading Chaucer's poetry in the original Middle English, we will also familiarize ourselves with late-medieval culture by exploring related primary and secondary texts. Students will be required to write two term papers, take two exams, participate in class discussion, and present a performance of Chaucerian verse before the class.

Satisfies an Early Literature Requirement



305

Medieval Epic
Professor Jerold Frakes
Wednesdays (eve) 7:00 - 9:40
Reg. No. 23273

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



Lancelot

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 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.

Satisfies an Early Literature Requirement



309

Shakespeare: Early Plays
Professor Susan Eilenberg
This course is on MWF from 4:00 - 4:50,
register by enrolling in the following
recitation section:
309 Section EII Reg. No. 20599

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 Romeo and Juliet and or maybe Julius Caesar; the sonnets; a number of comedies, including A Midsummer Night's Dream, The Merchant of Venice, and Much Ado About Nothing; and a few late romances, including The Winter's Tale and The Tempest.

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 term paper of medium length, and periodic informal responses to their reading.

Satisfies an Early Literature Requirement



317

Early British Drama
Professor David Alff
T Th 11:00 - 12:20
Reg. No. 20565

London's playhouses had been shuttered for eighteen years when Charles II lifted the Puritan ban on public stage performance. His 1660 order to re-open the theaters triggered an outpouring of new and adapted plays from the likes of John Dryden, William Wycherley, Aphra Behn, and many others, while re-authorizing modes of cultural commentary and political expression that had been driven underground during the Interregnum. This course will familiarize students with British drama written between 1660 and 1730. We will read one play per week, giving special attention to how the London stage became a space for raising problems of class, gender, race, and national difference. Signature thematic interests of this period included differing conceptions of sex, marriage, and domesticity, the corruption of state leaders, the expansion of overseas empire, and the growing popularity of the city and its mercantile values. Our analysis will also take into the account how drama itself was changing in this period, including, most notably, the debut of women on stage. In addition to the primary literature, students will read brief excerpted works of

modern performance theory to consider what experiences and knowledge our text-based "reading" of drama might exclude.

Satisfies an Early Literature Requirement

319

18th Century Literature
Professor Ruth Mack
MWF 1:00 - 1:50
Reg. No. 23544

The Literature of Antislavery

What role did literature have in the British eighteenth-century struggle to end slavery? In answering this question, we will read novels, poems and plays, along with political pamphlets and newspaper articles. We will be especially interested in how political writing borrows from writing that is usually considered "imaginative" or "fictional," and, likewise, how imaginative works try to accomplish social and political ends. What particular kind of power, we will ask, did this realm of imagination have for practical politics and humanitarian goals? How did borrowing from it succeed, and in what ways did it fail?

Writing about slavery nearly always imagines a very particular role for its reader. Eighteenth century writers asked questions that we find historians still asking today: What kind of responsibility does the historian have to what she studies? What kind of responsibility do we all have, when we read these early texts or later histories? We will study, then, the habits of reading and writing these texts (early or present day) encourage: the challenges of writing about and responding to dehumanization in ways that are ethical and humanizing.

We will focus mainly on the British eighteenth century, but slavery spanned the globe. Thus, our texts will also lead us to consider the history of slavery in Haiti, Jamaica, and the Americas, to list only some of the most prominent contexts.

Our texts will include (1688-1800):

Aphra Behn, *Oroonoko*

Thomas Southerne, *Oroonoko, A Tragedy*

Joseph Addison and Richard Steele, *The Spectator*

Ottobah Cugoana, *Thoughts and Sentiments on the Evil and Wicked Traffic of Slavery*

Thomas Clarkson, *An Essay on the Slavery and Commerce of the Human Species*

Olaudah Equiano, *Interesting Narrative of the Life of Olaudah Equiano*

William Earle, *Obi; or, the History of Three-Fingered Jack*

Phillis Wheatley, *Poems*

Satisfies an Early Literature Requirement

**320**

Romantic Movement
Professor Susan Eilenberg
MWF 2:00 - 2:50
Reg. No. 23274

This course will be devoted primarily to a study of William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, and John Keats, four linguistic malcontents whose anxieties about the possibility of representation (also about the allied possibilities of likeness, of difference, of repetition, of sympathy, and of freedom) produced some of our most provocative critical mythologies, inexplicit allegories of reading and identity. We will be reading some of their major writings, most of it poetry, a small amount of it prose.

Written work will include three brief responses to the readings, a midterm exam, an outline of a critical essay, a medium-length paper, and a final examination.

Satisfies an Early Literature Requirement

339

American Poetry
Professor Judith Goldman
MWF 12:00– 12:50
Reg. No. 23275

In this course, we will take up an array of 21C innovative, North American poetries, studying works whose tendencies include incorporating non-traditional materials, writing across genres and in more than one language, conducting research and documenting events and phenomena, exploring the politics of social difference. Many of the poets we will consider compose at the level of the book-length project, by exploiting a particular technique or archive. Most of them work with digital and mass culture, often to bring into view, analyze, play upon, and critique contemporary technologies of selfhood and authorship. While we will learn about the aesthetic and formal dimensions of this poetry, we will also study it under the framework of “investigative art” – that is, with the understanding that the poems enact modes of nonstandard, experimental intellectual inquiry. Our topics will include: environment and ecology; war and militarization; 21C financial practices, consumerism, class, and debt; prison; photography; social media; race and contemporary identity politics; American colonization/decolonization; critical cartography studies.

Course requirements: Students will post reading responses once a week and will write one shorter (4pp) and one longer (8pp) paper. Students may also be asked to present and/or lead discussion.

Course materials: Poets for our consideration may include: Daniel Borzutzky, Julian Brolaski, Brandon Brown, CA Conrad, Allison Cobb, Aja Duncan, Laura Elrick, K. Lorraine Graham, Rob Fitterman, Ariel Gold-

berg, Douglas Kearney, Sueyeun Juliette Lee, Tan Lin, Dana Teen Lomax, Yedda Morrison, Harryette Mullen, Craig Santos Perez, Claudia Rankine, Evelyn Reilly, Ed Roberson, Evie Shockley, Juliana Spahr, James Thomas Stevens, Rodrigo Toscano, Chris Vitiello, Orlando White, C. D. Wright, and Heriberto Yopez.

346

Comparative Ethnic Literatures
Professor Jeehyun Lim
MWF 10:00 – 10:50
Reg. No. 23555

This course examines literature by writers of color with an eye to how these writers observe and portray cross-racial and interethnic relations. Despite laws, policies, and customs mandating and encouraging separation among racial groups at different times in North American history, communities of color have consistently mixed and interacted with each other, producing a rich history of intersections between groups. Using the cross-racial relations that have been historically and culturally prominent as flashpoints, the course will probe how the literary imagination reveals the multidimensional and variegated character of these relations. While cross-racial solidarity is most certainly one facet of these relations—and certainly one desired and sought after by many activists—the literature we read will also show a range of other modes of relation including competition, envy, stereotyping, and empathy. We will discuss some critical terms used to define and comprehend these complex relations—examples include wage of whiteness, Afro-Orientalism, comparative multiculturalism, model minority, and women-of-color feminism—but we will primarily rely on literary texts to guide our investigation of cross-racial and interethnic imagination as a seminal component of American literature.

This course satisfies a Breadth requirement

352

Modern & Contemporary Fiction
Professor Christina Milletti
Thursdays (eve) 7:00 - 9:40
Reg. No. 23276

What Writers Think About When They Think About Writing:

Trends and Countertrends in Contemporary Fiction This course will focus on novels published recently—in the past decade, many within the past 5 years, some this very semester—in order to consider both current trends and evident counter trends in literary fiction. In particular, we will consider the ways in which the conventions of realist fiction continue to be staged within the contemporary novel—how representations of the real *Continued...*



work against, and with respect to, the cultural landscape of the postmodern—as well as how realist conventions are resisted by novels that appear on the very same bookshelf. If realist novels “correspond,” as Susan Suleiman notes, “to what most of us think of, in our less theoretical moments, as the ‘natural order of the world,’” then our class will try to draw some conclusions about what kind of “order” realism offers: how it has been shared in the past, the ways in which it has become troubled in the present, as well as our changing understanding of what the “real” represents in the era of “truthiness.” Selected novels—drawn from both “trade” as well as “small press” publications—will, as a result, most often take an innovative stance with respect to the concept of the real.

To accompany our inquiry into the development of the current fiction marketplace, we will write book reviews over the course of the semester, may even try to get them published, as well as attend several fiction readings to meet authors and discuss their work in person.

361	Modern & Contemporary Poetry Professor Steven McCaffery T Th 2:00– 3:20 Reg. No. 23277
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RACE, REVOLUTION, VOLATILITY IN MODERN & CONTEMPORARY POETRY

The 20th century was one of the most violent and volatile periods in human history with two world wars and the rise of racial and gender issues. The Dada movement launched a whole scale repudiation of art, Wilfred Owen captured the horrors of trench warfare, Allen Ginsberg offered a counter-culture of sex and rebellion, the Harlem Renaissance promoted the intrinsic qualities of African-American culture, Marianne Moore brought a phenomenological curiosity to her approach to living things, Gertrude Stein blew the reader’s mind with her idiosyncratic descriptions of everyday objects, Futurism took an antihistorical path in its uninhibited embrace of modern technology and transformation, Mina Loy, Concrete Poetry, and the post-millennial emergence of Conceptual Poetry that spells the death of the reader and the birth of the thinker! These are the names and phenomena that students will encounter in this exhilarating excursion through the last 125 years of poetic creativity. The course explores the key poets, poems and poetic theories of perhaps the most exciting century of writing. Authors and topics covered include Race, Revolution, Poetry and War, Feminism and the body’s relation to language. Imagism, Vorticism, Feminist Poetics and Concrete Poetry. Among the movements we’ll explore are Symbolism, Imagism, Italian and Russian Futurism, Dada, Objectivism, the Beats, the Harlem Renaissance, Projective Verse, the New American Poetry of the 1960s, the New York School

and Language Poetry. Alongside texts to be studied, analyzed and compared are relevant theoretical texts largely by poets themselves. The classes will be enhanced by the occasional classroom visit by poets and scholars in the appropriate fields.

365	British Modernism Professor Damien Keane MWF 3:00 - 3:50 Reg. No. 23278
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This course will survey the literary field in the United Kingdom and Ireland between 1925 and 1950, with an aim to understanding how the status, value, and use of works of art changed during these years in response to the rise of mass politics, mass culture, and mass media; to expanding domestic readerships and transnational literary formations; and to alterations to the manner in which both writers and readers conceived of literary production and reception. While readings for the course will touch on poetry and non-fiction prose, the semester will be primarily devoted to prose fiction (novels, novellas, and short stories), ranging from canonical “greats” to lesser known texts, and indeed, we will attend to the evaluative distinction between “literature” and “pulp,” “art” and “propaganda,” “good” readers and “bad,” that were straddled and re-invented several times over during this period. Along the way, we will encounter the writers, gramophone players, and wireless sets, secretarial workers, nightwalkers, and cabaret singers, loafers, demobilized soldiers, spies, paranoiacs, and gigolos, moneyed drawing rooms, secret espionage backrooms, the trenches, and a lower middle class bed.

Course readings will be drawn from among the works of: W.H. Auden, Elizabeth Bowen, T.S. Eliot, Graham Greene, Christopher Isherwood, David Jones, James Joyce, Louis MacNeice, Flann O’Brien, George Orwell, Jean Rhys, Dylan Thomas, Evelyn Waugh, Rebecca West, Virginia Woolf, and W.B. Yeats.

Requirements will include several short response papers, a mid-term exercise, and a final essay.

*“Do not go gentle into that good night,
Old age should burn and rave at close of
day; Rage, rage against the dying of the
light.”*

Dylan Thomas



369

Literary Theory
Professor Ming-Qian Ma
MWF 10:00– 10:50
Reg. No. 23279

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

To answer this question, this course will concentrate on one early study of avant-garde titled *The Theory of the Avant-Garde* by Renato Poggioli. Situating ourselves in the historical and institutional contexts of UB’s own famed Poetics Program, we will study closely the basic issues that surround the phenomenon of “avant-garde,” exploring and understanding, among other topics, “avant-garde” as a concept, “avant-garde” as a movement, “avant-garde” in relation to various literary-art movements, “avant-garde” in relation to the public, “avant-garde” in relation to technology, and “avant-garde” in relation to literary criticism and literary theory.

Class requirements: Regular attendance, active participation in class discussions, periodic response papers, and a term paper.

Primary texts required for the course: 1). *The Theory of the Avant-Garde* by Renato Poggioli 2). Supplementary readings in poetry, art, and theory to be distributed in handout form.

372

Feminist Theory
Professor James Holstun
MWF 12:00– 12:50
Reg. No. 23280

We will focus on socialist feminism, in a global context, with attention to history, theory, and that peculiar blend of history, theory, and something else that we call “prose fiction.” This is about women and work (including sex work and maternal labor), and women as radicals and revolutionaries. The idea here is talking about gender, class, and literature in an exploratory and illuminating way, so you can pack up what you’ve learned, using it and developing it in your later classes and reading. No assumption of prior work in the field.



Friedrich Engels We will begin with two theoretical

giants, with an enormous influence on the field. First, we’ll read all of Friedrich Engels’s *The Origin of the Family, Private Property, and the State* (1884), which argues for the mutual formation of the patriarchal family and the state, and for an alternative (based in part on Iroquois / Haudenosaunee family forms. Second, we’ll



Simone de Beauvoir

read parts of Simone de Beauvoir’s *The Second Sex* (1949), perhaps the founding text of “Second Wave” feminism, but also an under-acknowledged classic of Western Marxism, and one of the most astonishing intellectual achievements of twentieth-century Europe.

We’ll read some “Second Wave” liberal feminist literary criticism of the seventies and eighties, then consider what socialist and global “Third Wave” feminism have to add. We will read from the socialism and feminism debates from the nineteen seventies, Sylvia Federici’s *Caliban and the Witch* (on women and the origin of capitalism), and Amber Hollibaugh’s reflection on poor lesbians, *My Dangerous Desires: A Queer Girl Dreaming Her Way Home*.

Along the way, we’ll be reading at least these novels:

—Tillie Olsen’s *Yonnondio: From the Thirties* (US, 1930s/1974), along with some of her essays

—Nawal el Saadawi’s *God Dies by the Nile* (Egypt 1974) and *Woman at Point Zero* (1975), along with parts of her history of Islam, feminism, and the Arab world, *The Hidden Face of Eve* (1977); and



Nawal el-Saadawi

—Kang Kyöng-ae’s *From Wönso Pond* (Korea, 1934), on the relations among peasantry and proletarians, sex workers and feminists, in Japan-occupied Korea; also, some Korean feminist theory of the period and of today.



Kang Kyöng-ae

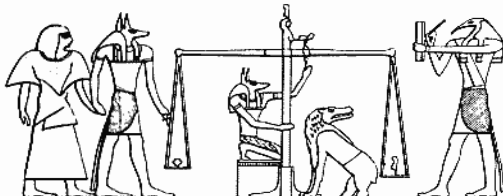
No tests. Informal essays (10 minutes’ writing) twice a week; an eight-page research paper at mid-semester; a fifteen-page expansion of it at the end of the semester. Texts in the University Bookstore, but contact me in December for information on ordering inexpensive used copies. I’m happy to talk with you more about the course, in person or by email: jamesholstun@hotmail.com.

This course satisfies a Breadth requirement



375

Heaven, Hell & Judgment
Professor Diane Christian
Mondays (eve) 7:00 - 9:40
Reg. No. 13621



Egyptian weighing of the soul

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

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

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

Satisfies an Early Literature Requirement

On the right is the alabaster Warka Vase, over 5000 years old. It depicts a festival held in Inanna's honor. It is divided into three sections, registers or friezes. In the very top frieze, there is a tall woman wearing a horned helmet. This is Inanna herself, or a priestess. The second frieze from the bottom shows men carrying baskets overflowing with the bounties bestowed upon them. On the lowest frieze, you see sheep, rams, barley and flax depicted.



377

Mythology
Professor Jerold Frakes
Tuesdays (eve) 7:00 - 9:40
Reg. No. 20567

In this course we will read the primary mythological texts from medieval Germanic and Celtic literature and explore especially the social and religious worlds envisioned by those conceptions. There are so few mythologically relevant texts remaining in medieval Germanic and Celtic languages that we can read almost all of them in a single semester, while also devoting significant attention to archeological and art historical research that reveals much about these cultures.

*This course satisfies an Early Lit **OR** a Breadth of Literary Study requirement.*



379

Film Genres
Professor Joseph Conte
ONLINE
Reg. No. 19802

Film Adaptation of the Novel

This online installment of Film Genres will examine film adaptations of the contemporary novel. Literary fiction provides a rich, original source for story, character and setting in feature films. And yet the director, screenwriter and actors are inevitably faced with challenges in successfully transferring a predominantly textual art into a visual and auditory medium. Especially with well-known classic works such as F. Scott Fitzgerald's *The Great Gatsby* (1925), recently adapted by director Baz Luhrman, the problem of fidelity to the original novel arises. The editing of long prose fictions to fit within the typical two-hour duration of feature films gives the most gifted screenwriter migraines.



Continued...



Sometimes, however, a script must be augmented with scenes or characters not present in the original for a coherent representation of the story on screen. Literature that heavily relies on interior monologue and narration rather than external dramatic action or dialogue poses a nearly insurmountable hurdle for adaptation. We should also consider that novels are most often sole-authored works of the imagination that, in the words of Irish writer and humorist Flann O'Brien, are "self-administered in private," while films are very much collective enterprises demanding the skills of hundreds of people and, ideally, screened in public theaters to large appreciative audiences.



First, we'll read David Mitchell's *Cloud Atlas* (2004), with its six overlapping storylines and recurrent characters; and then compare its ambitious adaptation by directors Tom Tykwer, Lana and Lilly Wachowski (*The Matrix Trilogy*) in 2012. We'll then read Ian McEwan's historical novel of class and moral responsibility, *Atonement* (2001), set in England

in 1935, during World War II, and in present day England. Its adaptation by director Joe Wright in 2007 confronts the multiple historical settings and the complex subjectivity of the novel's characters.

Next on the program will be two novels by postmodern writers whose work has been resistant to adaptation. We'll read Thomas Pynchon's psychedelic 1960s-era detective novel, *Inherent Vice* (2009), and then ponder



Paul Thomas Anderson's truly "gonzo" adaptation (2014), featuring Joaquin Phoenix as the pot-smoking private eye, Larry "Doc" Sportello, which must be one of the weirdest literary-filmic adventures you can have—without the influence of cannabis or other psycho-pharmaceuticals. Dave Eggers's *A Hologram for the King* (2013) issues a challenge to the

global economy and the perils of digital technology that can either liberate or enslave us. We'll watch the recent adaptation, also directed by Tom Tykwer (2016), starring Tom Hanks as the American IT consultant in Saudi Arabia.



This course will be conducted online through UB Learns, with streaming of films through the Multimedia Library's Digital Campus or other online services. Students will be required to participate in weekly graded blogs and complete two writing assignments and peer reviews on the novels and films.

380

New Media

Professor Alex Reid

T Th 11:00–12:20

Reg. No. 20922

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

Professors Diane Christian & Bruce Jackson

Tuesdays (eve) 7:00 - 9:40

Reg. No. 21463

*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.

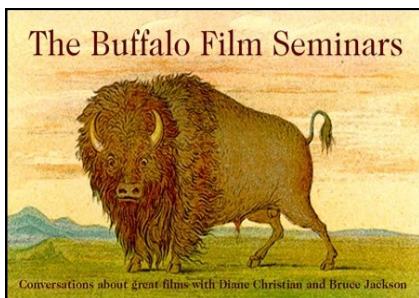
The two of us introduce each film, we screen it, we take a short break, and then we talk about the film with the students and anyone in the audience who wants to join us. The non-student part of the audience has been running over 200 people for each screening, about half of whom stay for the discussions.

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

Continued...



may get the contour of the story but not the experience of the work. Movies were meant to be seen big, in the company of other people. The second is that a conversation among people of various ages and experiences about a good movie they've all just seen can be interesting and useful.



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

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

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

390

Creative Writing Poetry Workshop
Karen Mac Cormack
T Th 12:30- 1:50
Reg. No. 20217

The emphasis of this workshop-seminar course is the relationship of poetry to difficulty. What is the value of exploring poetry that is "difficult", that does not yield an immediately transparent meaning or amalgam of emotions? Topics and contestations to be investigated include open versus closed form; the opaque text versus the transparent, and the variant sociologies of the reader function. Students are expected to actively engage with the various aspects of difficulty they encounter throughout the course and within their own and other students' work, and to regularly submit their writing to the workshop to review. Class participation is imperative.

Students should send two of their poems by e-mail (either as Word attachments or in the e-mail message

itself) **IN ADVANCE** of the first class to Karen Mac Cormack at kmm52@buffalo.edu.

Pre-requisite: ENG 207 : Introduction to Poetry and Fiction - or by permission of instructor.



391

Creative Writing Fiction
Professor Dimitri Anastasopoulos
Mondays (eve) 7:00 - 9:40
Reg. No. 14091

This workshop is for advanced fiction writers who have completed ENG 207. The course emphasizes the development of each student's style and invention process, as well as the practical and technical concerns of a fiction writer's craft. Students will not only be asked to locate a context for their fictions by situating their work among a community of other fiction writers, but also to envision how their stories might intersect with different schools of fiction. Each writer will be expected to conceive each story within the scope of a larger fiction project as well as to revise extensively in order to explore the full range of the story's narrative themes.

The workshop will blend a craft-centered approach with discussions on the form and theory of fiction. We will spend the first third of the semester reading published fictions and completing exercises designed to develop your skills at writing complex forms of narrative. In the second half of the semester, we will then engage one another's work in a traditional workshop format (i.e. each week we'll read two or three student manuscripts and critique them as a class; hopefully, *Continued ...*



the original student manuscripts will embrace the spirit, if not always the model, of assigned literature selections).

Pre-requisite: ENG 207 : Introduction to Poetry and Fiction.

394

**Writing Workshop: Writing for
*The Spectrum Newspaper***

Jody Kleinberg Biehl
Mondays 5:00 - 6:20
Reg. No. 11118

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

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

Prior experience in journalism is a plus, but not absolutely necessary. At the very least, you need to be a capable writer with solid basic writing skills. Completion of English 201 or its equivalent is a minimum qualification before registering, and English 193 is also a good idea, either before you sign up for this workshop or in conjunction with it. You will be expected to attend a mandatory organizational meeting that will be held at the beginning of the semester. Please check *The Spectrum* for details. If you have any questions, please stop in to *The Spectrum* offices and ask.

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

394

Writing Workshop: *Spectrum Photographers*

Jody Kleinberg Biehl
Mondays 7:00 - 8:20
Reg. No. 11131



*SPECTRUM PHOTOGRAPHERS
SECTION*

401

English Honors: Bible as Lit

Professor Kenneth Dauber
T Th 12:30 - 1:50
Reg. No. 23282

The purpose of this course is to familiarize you with one of the founding documents of Western civilization. The Bible (which means "book") is simply one of the best books ever written, and its way of looking at the world, its understanding of what it means to be human, of how life may be--and is--lived, its conception of ethics and nationhood, of what it means to be a person and what it means to live with other persons, has had extraordinary influence on how we conceive of ourselves, even--some might even say especially--on those who do not read the Bible as divine. Note that this course is not a course formally on "religion." Church doctrine will not be our concern. "Proving" or disproving the "truths" of the Bible is not what we will be up to. Thus, although we will inevitably discuss religious matters, our focus will not be on formal theological propositions, but on what the Bible's theological conceptions mean philosophically. We will read selections, including Genesis, Exodus, Deuteronomy, Samuel (the lives of Saul and David), Jonah and Hosea and Amos (the idea of "prophecy" or "inspirations"), Job, Matthew.

Also satisfies an Early Literature Requirement

429

James Joyce

Professor Joseph Valente
T Th 2:00 - 3:20
Reg. No. 23283

This course will give students the opportunity to take a guided tour through the works of the greatest novelists of the twentieth century. We will begin with Joyce's invention of the literary genre (*Dubliners*), continue through his transformation of the novel of youthful development (*A Portrait of the Artist as a Young Man*, and conclude with texts that took literary representation and even the English language itself to places it had never been before (*Ulysses*, *Finnegans Wake*).





434 Advanced Creative Writing Poetry
Professor Myung Mi Kim
Wednesdays 4:00 - 6:40
Reg. No. 21468

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

University at Buffalo is widely acknowledged as one of the most exciting sites for the study of contemporary American poetry and poetics today, and this course will offer you numerous chances to hear/talk with and to study the work of poets who will be visiting campus during Spring, 2017.

Prerequisites: ENG 207 and ENG 390.

435 Advanced Creative Writing Fiction
Professor Christina Milletti
Tuesdays (*eve*) 7:00 - 9:40
Reg. No. 23284

What Writers Think About When They Think About Writing: Trends and Countertrends in Contemporary Fiction

This course will focus on novels published recently—in the past decade, many within the past 5 years, some this very semester—in order to consider both current trends and evident counter trends in literary fiction. In particular, we will consider the ways in which the conventions of realist fiction continue to be staged within the contemporary novel—how representations of the real work against, and with respect to, the cultural landscape of the postmodern—as well as how realist conventions are resisted by novels that appear on the very same bookshelf. If realist novels “correspond,” as Susan Suleiman notes, “to what most of us think of, in our less theoretical moments, as the ‘natural order of the world,’” then our class will try to draw some conclusions about what kind of “order” realism offers: how it has been shared in the past, the ways in which it

has become troubled in the present, as well as our changing understanding of what the “real” represents in the era of “truthiness.” Selected novels—drawn from both “trade” as well as “small press” publications—will, as a result, most often take an innovative stance with respect to the concept of the real.

To accompany our inquiry into the development of the current fiction marketplace, we will write book reviews over the course of the semester, may even try to get them published, as well as attend several fiction readings to meet authors and discuss their work in person.

Prerequisites: ENG 207 and ENG 391.

441 Contemporary Cinema
Professor Tanya Shilina-Conte
Thursdays 4:00 - 6:40
Reg. No. 22349

Deleuze and Theories of Representation

This class will be structured as an overview of the theory and practice of montage and representation in global film and media. Topics for discussion will include the Soviet montage school (Eisenstein, Kuleshov, Pudovkin, Vertov), American continuity style, rational and irrational / serial montage (Deleuze), analogue and digital montage. We will trace the technological developments in film and digital media that permitted a shift from single frame shots (sequence) to multiple frames, windows, and



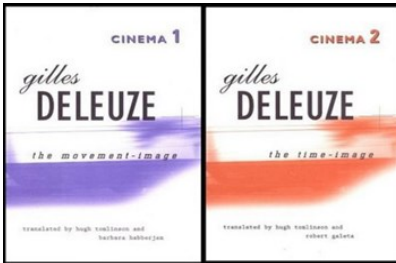
screens multiplicity). We will also discuss the contemporary remix era, the emerging genre of the cinematic remix, and the notions of copy-right and fair use.

Many films discussed in this class will explore alternative modes of representation such as fragmentation, coding, silence, and absence, both as a means of experimentation with the cinematic language and as a tool of political protest and resistance. From these reservoirs of invisible evidence in cinema emerge a host of critical issues such as ethnicity, race, sexuality, gender, ethics, trauma, and censorship. The topics covered in this class will help us to understand the connection between cinematic form and content and place mediated representations into social, cultural, and historical contexts. We will also focus on the recent turn to non-representation and the reframing of regimes of visibility in film-philosophy and media studies, especially in the context of affect theory.

Continued...



For our purposes, we will rely on excerpts from Gilles Deleuze's diptych on cinema, *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*, and his other key writings, such as *A Thousand Plateaus: Capitalism and Schizophrenia* (co-written with Felix Guattari), *Kafka: Toward a Minor Literature* (co-written with Guattari; discussed in the context of "minor cinema"), *Difference and Repetition*, and *The Fold: Leibniz and the Baroque* (discussed in the context of "baroque cinema"). We will also engage with key theoretical writings on post-Deleuzian thought in the digital age (so-called "Third Image" approaches) by a range of leading scholars such as Patricia Pisters, Felicity Colman, Steven Shaviro, David Martin-Jones, William Brown, Elena del Rio, and others.



This class would be indispensable for students interested in learning how to interpret film and media critically as well as for students who wish to become better editors/makers of their own media.

such as Pierre Bourdieu, Fredric Jameson, Frantz Fanon, and Judith Butler as well as cultural producers such as David Foster Wallace, Ta-Nehisi Coates, Charlie Kaufmann, and Malcolm Gladwell.

Assignments will include regular response papers and take-home essay exams.



455

Cultural Theory
Professor Chad Lavin
T Th 12:30 - 1:50
Reg. No. 21469

What is culture, and how does it work?

This is certainly a question appropriate for English majors, living amidst and looking for something – relevance, leverage, opportunity – in a series of texts. But it is also much more than that, and surely an interdisciplinary question if ever there was one. This class will examine some of the key texts, approaches, and ideas that are used in fields across the humanities and the social sciences to theorize culture. The aim of the class is to develop a familiarity with the theoretical tools of cultural analysis, and then to use those tools to better understand what is at stake in the production, distribution, and consumption of culture.

While we will encounter a series of familiar ways of theorizing culture (marxism, feminism, postmodernism, postcolonialism, etc.), the class itself will be organized around the key concepts of cultural theory – concepts such as authorship, ideology, memory, work, media, class, race, sexuality, and nature. We will study these concepts, and then put these concepts to work to unpack the meaning and function of cultural artifacts such as novels, films, advertisements, and self-help books.

We will be dealing with the work of cultural theorists



UBuffalo mascots, Victor E. Bull, with sister Victoria S Bull.

English Honors Program

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

Minimum Requirements for Department Acceptance:

For entry to the English Honors Program, students must have a 3.5 GPA within English or faculty recommendation for Honors; if the latter, students must have achieved a 3.5 GPA before graduation in order to graduate with honors. *Students with an English GPA of 3.8 or above do not need to submit a writing sample to be admitted, simply stop by the Undergraduate Office and request to be added to the English Honors Program.

Department Requirements for Graduation with Honors

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



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

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

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

There is a one-time enrollment fee ~ \$46 membership fee includes \$40 Sigma Tau Delta Lifetime Membership fee and \$6 SUNY GUSF fee.

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

For more information on Sigma Tau Delta and member benefits, please visit their website at: **<http://www.english.org/sigmatd/index.shtml>**

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2017-2018

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

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

1. FULL MAJOR IN ENGLISH - for students accepted to the major Fall 2015 and after.

Minimum Requirements for Department Acceptance:

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

Department Requirements for Graduation:

1. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)
 2. Two additional 200-level courses (202-299)
 3. Ten courses (30 credits) on the 300-400 level, as follows:
 - A. One course (3 credits) in Criticism – English 301. Criticism introduces the students to the practice and principles of literary criticism. Classes will discuss the close reading of texts (including poetry, prose, and analytical writing), the intelligent use of secondary sources, the revision of critical prose, the meaning of scholarly conventions, and several varieties of literary theory. Topics vary with instructors' interests, but in all sections students will draft and revise a research paper of at least twelve pages. Criticism may not fulfill any other requirements for the major.
 - B. Four courses (12 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
 - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
 - D. Four additional (elective) courses: one in the ENG 200-ENG 400 level, two in the ENG 300-ENG 400 level, and one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.
- 13 courses (39 credits) in all.**

* * * * *

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

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

Department Requirements for Graduation

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

1. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)
2. Two additional 200-level courses (202-299)
3. Seven courses on the 300-400 level, as follows:
 - A. One course (3 credits) in Criticism – English 301. Criticism introduces the students to the practice and principles of literary criticism. Classes will discuss the close reading of texts (including poetry, prose, and analytical writing), the intelligent use of secondary sources, the revision of critical prose, the meaning of scholarly conventions, and several varieties of literary theory. Topics vary with instructors' interests, but in all sections students will draft and revise a research paper of at least twelve pages. Criticism may not fulfill any other requirements for the major.
 - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.

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

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

10 courses (30 credits) in all.

* * * * *

3. MINOR IN ENGLISH

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

Department Requirements for Graduation

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

Six courses (18 credits) in all.

* * * * *

4. ENGLISH HONORS PROGRAM

Minimum Requirements for Department Acceptance:

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

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

Department Requirements for Graduation with Honors

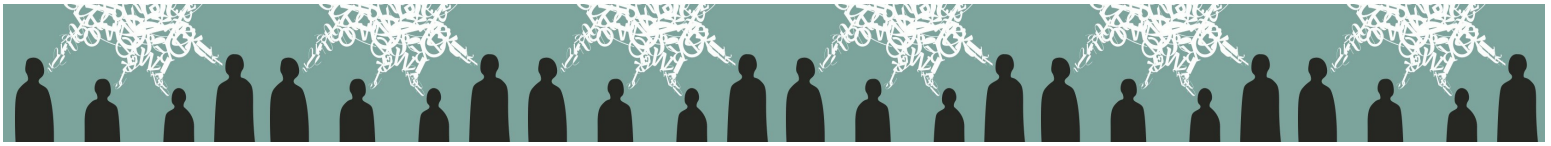
1. At least one English Department honors seminar (3 credits)
2. One Senior Thesis - independent work culminating in a thesis of 30-35 pages. This might be a research essay or a form of creative work. A creative thesis must include two introductory pages placing the work in a conceptual context. The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

* * * * *

5. GENERAL RECOMMENDATIONS

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

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CREATIVE WRITING CERTIFICATE

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

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

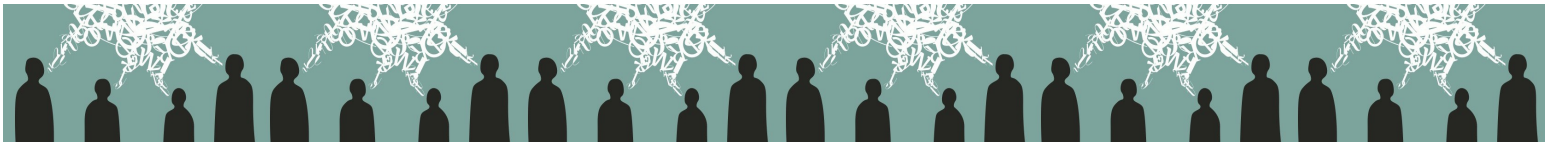
CREATIVE WRITING CERTIFICATE CURRICULUM (6 courses):

- *Prerequisite for all creative writing courses: ENG 207: Intro to Poetry and Prose
- *3 workshops in poetry or fiction (390, 391, 434, 435). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.
- *392: Literature, Writing, Practice, or a similar literature course with a writing or author focus, such as 339: American Poetry or 353: Experimental Fiction (or another course approved by the Creative Writing Advisor).
- *Capstone course: 480: Creative Writing Capstone

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

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

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



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

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

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

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

Why Creative Writing? . . .

Everyone writes.

We’re social beings. We tweet. We blog. We post status updates. Send emails that describe and shape descriptions of our day-to-day life for friends, family, and colleagues. We turn in papers and lab reports that meet our professors’ expectations. Perhaps we keep a journal to reflect on the pleasures and ironies of daily experiences that take us by surprise.

Everyone writes.

But sometimes we put words on a page and we’re not sure what they are. The Creative Writing Certificate is designed to give students a space where you can figure out what kind of writing you do. What shape it can take. Let us help you to discover what your writing might *become*.

OUR MISSION...

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

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

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

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



Journalism Certificate Program

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

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

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

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

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

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

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

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

Prerequisite Courses

ENG 101 - Writing 1, and ENG 201 - Advanced Writing 1, or ENG 102 - Writing 2, or ENG 105 - Writing and Rhetoric. ENG 193 - Fundamentals of Journalism (Journalism I)

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

Required Courses

- **DMS 105** - Introduction to Documentary Filmmaking (4 credits)
- **ENG 396** - Advanced Journalism
- **ENG 398** - Ethics in Journalism
- **Two Internship Courses:** Choose from **ENG 394** Writing Workshop, **ENG 496**, Writing Internship, or **COM 496** Internship in Communication (two semesters; Fall and Spring)
- **Electives** (two courses): To be selected from the list below or in consultation with the program advisor.

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

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



Journalism Program Overview

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

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

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

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

Contact us:

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

Phone: 716.645.0669

Fax: 716.645.5980

Email: ub-journalism@buffalo.edu

Program Director: Jody Kleinberg Biehl

Website: journalism.buffalo.edu

Internships and conferences

INTERNSHIPS!!!

UB has internship programs with WBFO, YNN — Time Warner, ArtVoice, The Public and many other local news organizations. Talk to the program director about opportunities to learn from professional journalists.

UB journalism students will be traveling to NYC from March 11- to attend the [College Media Association's spring journalism](#) convention.

Spectrum students have won 41 national journalism awards in the past six years.

The Spectrum is recruiting writers, editors, photographers and videographers for the Spring 2018 class.



Center for Excellence in Writing



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



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

First Year Writing: With English 105, we give UB undergraduates a foundation in research, academic literacy, and flexible writing practices that will help them throughout their academic career and beyond.

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

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

In addition, we may provide support to individual, writing-intensive classrooms.



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 tshilina@buffalo.edu or the English Undergraduate Secretary, Nicole Lazaro at

DEPARTMENT
OF ENGLISH

SPECIAL
POINTS OF
INTEREST:

- Spring 2017 Writing Prizes
- Sigma Tau Delta open enrollment
- Library Skills requirement
- Application for Degree
- Application deadlines

Coming this Spring...

Spring 2018 English Department Writing Prizes

The English Department would like to invite all writers to participate in our annual writing competitions.

There are prizes awarded for poetry, while others are given for works of fiction, drama, or the essay. Some are strictly for undergraduate students, while others also include graduate student participation.

There are entries that must be submitted to the Undergraduate Library rather than the English Department, so please read carefully the specifics for each prize.

The English Department Writing Prize brochures for 2018 will be available early in the spring semester.

Details for criteria and instruction for each prize is listed in our brochure so be on the lookout!

The deadline for all submissions is Friday, March 3rd, 2018.



FYI...

Enrollment for the International English Honor Society, Sigma Tau Delta will be open in March 2018. Students need to have a minimum English GPA of 3.0 to join.

Please stop by Clemens 303 for more information!

Be on the lookout for upcoming events in the English department, such as the 'What to do with a Liberal Arts Major, and our Fireside Chat Series.

Getting ready to graduate???

Library Skills must be done 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:

June 1, file by Feb. 18

Sept. 1, file by June 18

Feb. 1, file by Sept. 18

Check with the advisor

*in your major to be sure all department requirements have been met **AND** check with your general advisor to be sure all of your University requirements have been met.*

Ostara, or Eostre or Eastre, is the Germanic Goddess of spring and dawn...



...she is the first warm spring winds, the birds that return, the trees that bud and curl forth leaves and flowers. She is the awakening earth, rabbits and hares, the eggs that appear after a winter of no light.

The name "Eostre" (Old Germanic "Ostara"), is related to that of Eos, the Greek goddess of dawn, and both can be traced back to a Proto-Indo-European goddess of dawn.

She is also mentioned in a number of inscriptions in Germany, and the modern holiday of Easter - originally the name for the spring Equinox.