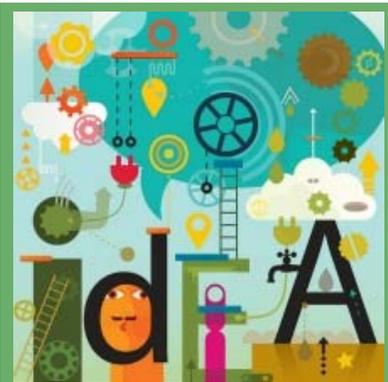


# Spring 2020



# Whole English Catalog



# Center for Excellence in Writing

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.

Center for Excellence  
in Writing

209 Baldy Hall

University at Buffalo

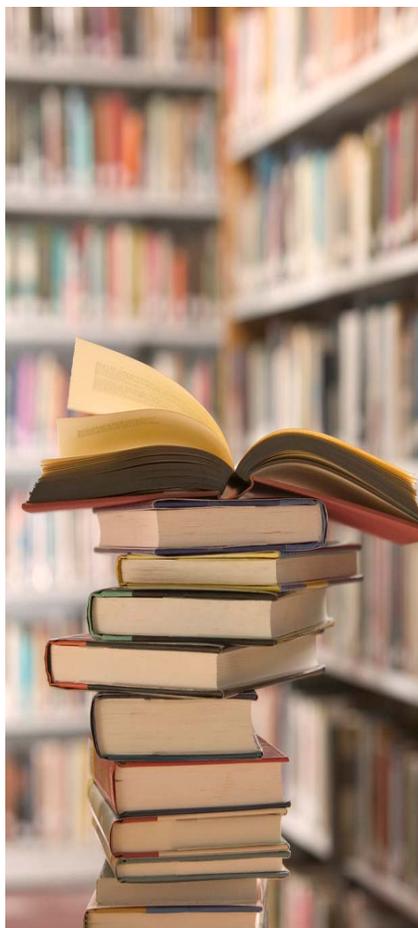
North Campus

Buffalo, NY 14260-0001

Phone: 716-645-5139

Email: [writing@buffalo.edu](mailto:writing@buffalo.edu)

*Keep up with us on Facebook: <https://www.facebook.com/UBEnglish>, and Follow us on Twitter: @UB\_English*



## 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.

**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.

### ***FYL..***

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

***Incomplete grades will default:***

Summer 2019	August 31, 2020
Fall 2019	December 31, 2020
Spring 2020	May 31, 2021

## ***UB Health and Wellness: Mental Health Counseling***

It's normal to be stressed out when you're a college student. Whether you're worried about your grades, your friends or a personal crisis, we're here to help you. Counseling — also known as mental health counseling — is available at no cost to all undergraduate and graduate students currently enrolled at UB.

### ***What to expect...***

When you go to counseling, you can expect to have open and honest discussions with a trained counselor in a safe environment. As you talk about your feelings, behaviors, relationships, life experiences and circumstances, your counselor will work with you to help you identify your strengths, find resources, and begin a process of change and growth. Ultimately, this process is designed to help you make healthy choices and take appropriate actions, so you can have more satisfying relationships and make greater progress toward your life goals.



***Participation in counseling is private and confidential as permitted by law. In fact, counselors are under ethical and legal obligations not to release confidential information.***

## ***UB Health and Wellness: 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 their website:

<http://www.buffalo.edu/studentlife/who-we-are/departments/counseling.html>

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

### **Crisis Text Line**

#### ***Need to talk?...***

The Crisis Text Line provides 24-hour support for people experiencing a mental health or situational crisis. Users are connected to a trained Crisis Counselor, who will help them develop a plan to stay safe. Messages are **confidential, anonymous** and **secure**.

Data usage while texting the Crisis Text Line is **free** and the number **will not** appear on a phone bill.

**Text: "GOT5" to 741-741**

### **North Campus Hours**

**Monday** 8:30am to 5 pm  
**Tuesday** 8:30 am to 5 pm  
**Wednesday** 8:30 am to 7 pm  
**Thursday** 8:30 am to 7 pm  
**Friday** 8:30 am to 5 pm

Telephone: (716) 645-2720

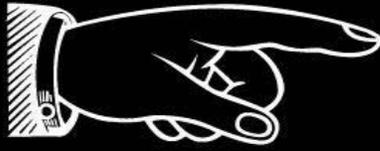
### **South Campus Hours**

**Monday** 8:30 am to 7pm  
**Tuesday** 8:30 am to 5 pm  
**Wednesday** 8:30 am to 5 pm  
**Thursday** 8:30 am to 5 pm  
**Friday** 8:30 am to 5pm

Telephone: (716) 829-5800

*Note: hours may be abbreviated during winter break; contact us for details.*

# DID YOU



# KNOW?

In addition to an *English BA*, *English minor*, *Global Film minor*, the *Journalism Certificate*, and the *Creative Writing Certificate*, The English Department is excited to share that we now also offer the following additional programs:



**English BA/MA** - The BA/MA program allows qualified UB undergraduates to begin work on their MA during their senior year, earning both degrees in just 5 years. Undergraduates must have a minimum GPA of 3.0 to be considered for the MA.

More information:

<http://www.buffalo.edu/cas/english/graduate/master-program.html>



**UB Teach** - The UB Teach English Education Program is an accelerated, combined degree program that allows you to earn an English BA and an English Education EdM in five years. The program focuses on providing you with content expertise in English while preparing you to teach English at the adolescence level (grades 5 to 12).

More information: <http://ed.buffalo.edu/teaching/academics/ub-teach/english.html>



**3+3 Accelerated BA-J.D (English/Law program)**

The School of Law recognizes that qualified undergraduate students have the capacity and readiness to complete their undergraduate education and their law degree in less time than the seven years of study typically required.

We encourage undergraduate students to accelerate their course of study by completing their Bachelor of Arts and Juris Doctor in just six years of full-time study, saving students one year's worth of time and tuition.

Eligible students must take the LSAT no later than January of their junior year and must apply to UB School of Law (via the Law School Admission Council) no later than February 1 of their junior year of undergraduate studies. Following the receipt of all required admission materials, the School of Law will review and arrive at an admission decision. The School of Law's Admissions Committee reserves the right to request and conduct an in-person admissions interview prior to arriving at a final admission decision.

More information: <http://www.law.buffalo.edu/admissions/3-plus-3.html>

# Department of English ~ Spring 2020

110	Great Books		T Th	9:30	Dauber
191	Literature and Technology		T Th	11:00	Alff
193	Fundamentals of Journalism (JCP)		Wednesdays (eve)	7:00	Galarneau
199	UB Freshman Seminar: Buffalo Poetry and Poets		T Th	3:30	Kim
199	UB Freshman Seminar: Norse Sagas		Mondays (eve)	7:00	Frakes
199	UB Freshman Seminar: Watching Television		MWF	12:00	Schmid
202	Technical Communication	CL2 Course	MWF	8:00	TBA
202	Technical Communication	CL2 Course	MWF	9:00	TBA
202	Technical Communication	CL2 Course	MWF	10:00	Sgro
202	Technical Communication	CL2 Course	MWF	1:00	Feero
202	Technical Communication	CL2 Course	MWF	2:00	Burgess
202	Technical Communication	CL2 Course	MWF	3:00	Burgess
202	Technical Communication	CL2 Course	T Th	9:30	TBA
202	Technical Communication	CL2 Course	T Th	11:00	Barber
202	Technical Communication	CL2 Course	T Th	3:30	Barber
204	Writing About the Environment	CL2 Course	MWF	8:00	McIntyre
204	Writing About the Environment	CL2 Course	T Th	11:00	Sheldon
204	Writing About the Environment	CL2 Course	T Th	2:00	Reber
205	Writing for Change	CL2 Course	MWF	10:00	Venerable
205	Writing for Change	CL2 Course	T Th	2:00	Scherr
205	Writing for Change	CL2 Course	T Th	3:30	Sharp
205	Writing for Change	CL2 Course	MWF	10:00	Mack
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	9:00	Brown
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	2:00	Cardon
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	3:00	Naughton
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	9:30	Marshall
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	11:00	Marris
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	12:30	McCaffery
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	5:00	Kim
208	Writing about Literature	CL2 Course	MWF	9:00	TBA
208	Writing about Literature	CL2 Course	MWF	1:00	Life
208	Writing about Literature	CL2 Course	MWF	2:00	Mitts
208	Writing about Literature	CL2 Course	MWF	3:00	Zielinski
208	Writing about Literature	CL2 Course	T Th	9:30	Keane
208	Writing about Literature	CL2 Course	T Th	3:30	Winicka
209	Writing about Science	CL2 Course	MWF	8:00	Goffeney
209	Writing about Science	CL2 Course	MWF	9:00	McCumber
209	Writing about Science	CL2 Course	MWF	10:00	McIntyre
209	Writing about Science	CL2 Course	MWF	2:00	Eales
209	Writing about Science	CL2 Course	MWF	4:00	Ha
209	Writing about Science	CL2 Course	T Th	8:00	Sharp
209	Writing about Science	CL2 Course	T Th	2:00	Sharp
210	Professional Writing	CL2 Course	MWF	9:00	Bassett
210	Professional Writing	CL2 Course	MWF	11:00	Greer
210	Professional Writing	CL2 Course	MWF	12:00	Greer
210	Professional Writing	CL2 Course	MWF	2:00	Chakraborty
210	Professional Writing	CL2 Course	MWF	3:00	Martin
210	Professional Writing	CL2 Course	T Th	8:00	Wilson
210	Professional Writing	CL2 Course	T Th	12:30	McDonald
210	Professional Writing	CL2 Course	T Th	3:30	Smith
211	American Pluralism in Lit/Culture		T Th	12:30	Hubbard
212	How to Write Like a Journalist (JCP)	CL2 Course	Tuesdays (eve)	7:00	Andriatch

212	How to Write Like a Journalist (JCP)	<i>CL2 Course</i>	Thursdays ( <i>eve</i> )	7:00	Anzalone
231	British Writers 1		MWF	11:00	Pawluk
242	American Writers 2		MWF	4:00	Sanders
251	Short Fiction		T Th	3:30	Hubbard
<del>253</del>	<del>Novel</del>		<del>MWF</del>	<del>10:00</del>	<del>Mack</del>
257	Tolkien in Text & Film	<i>*NEW COURSE*</i>	Wednesdays ( <i>eve</i> )	7:00	Frakes
258	Mysteries		MWF	10:00	Schmid
<del>263</del>	<del>Environmental Humanities</del>		<del>Wednesdays</del>	<del>12:00</del>	<del>Mardorossian</del>
264	Young Adult Literature		MWF	11:00	Ohm
271	African American Literature		MWF	10:00	Johnson
273	Women Writers		MWF	1:00	Goldbort
276	Literature and Law		MWF	3:00	Vanlieshout
285	Writing in the Health Sciences	<i>CL2 Course</i>	MWF	8:00	Burgess
285	Writing in the Health Sciences	<i>CL2 Course</i>	MWF	9:00	Henry
285	Writing in the Health Sciences	<i>CL2 Course</i>	MWF	10:00	Burgess
285	Writing in the Health Sciences	<i>CL2 Course</i>	MWF	11:00	<b>TBA</b>
285	Writing in the Health Sciences	<i>CL2 Course</i>	MWF	1:00	Hoffman
285	Writing in the Health Sciences	<i>CL2 Course</i>	MWF	2:00	<b>TBA</b>
285	Writing in the Health Sciences	<i>CL2 Course</i>	MWF	3:00	<b>TBA</b>
285	Writing in the Health Sciences	<i>CL2 Course</i>	T Th	8:00	Sharp
285	Writing in the Health Sciences	<i>CL2 Course</i>	T Th	11:00	Sharp
285	Writing in the Health Sciences	<i>CL2 Course</i>	T Th	2:00	<b>TBA</b>
301	Criticism ( <i>Criticism/Theory</i> )		MWF	11:00	Feero
303	Chaucer (E)		T Th	9:30	Schiff
315	Milton (E)		MWF	2:00	Eilenberg
331	Studies in Irish Literature		T Th	12:30	Valente
348	Studies in U.S. Literature		T Th	12:30	Thaggert
369	Literary Theory ( <i>Criticism/Theory or Elective</i> )		MWF	1:00	Ma
374	Bible as Literature (E)		T Th	2:00	Dauber
375	Heaven, Hell, & Judgment (E)		Mondays ( <i>eve</i> )	7:00	Christian
377	Mythology (E)		Wednesdays	3:30	Christian
379	Film Genres		<b>ONLINE</b>	<b>ARR</b>	Conte
380	New Media		T Th	9:30	Maxwell
381	Film Directors - <i>Off Campus</i> (at Amherst Theatre)		Tuesdays ( <i>eve</i> )	7:00	Jackson
383	Studies in World Literature (B)		MWF	2:00	Miller, S.
384	Shakespeare in Film 2 (E)		Mondays ( <i>eve</i> )	7:00	Mazzio
386	Postcolonial Literature (B)		MWF	9:00	Holstun
390	Creative Writing Poetry Workshop (CW)		T Th	12:30	Mac Cormack
391	Creative Writing Fiction Workshop (CW)		Mondays ( <i>eve</i> )	7:00	Bump
394	Writing Workshop - <i>Spectrum Newspaper</i> (JCP)		Mondays	5:00	Biehl
394	Writing Workshop - <i>Spectrum Photographers</i> (JCP)		Mondays ( <i>eve</i> )	7:00	Biehl
397	Digital & Broadcast Journalism (JCP)		Mondays ( <i>eve</i> )	7:00	McShea
398	Ethics in Journalism (JCP)		T Th	11:00	Biehl
429	James Joyce		T Th	11:00	Valente
<del>434</del>	<del>Advanced Creative Writing Poetry (CW)</del>		<del>Wednesdays (<i>eve</i>)</del>	<del>7:00</del>	<del>Kim</del>
440	Film Theory ( <i>Criticism/Theory</i> )		Tuesdays	4:00	Shilina-Conte
441	Contemporary Cinema		Thursdays	4:00	Shilina-Conte

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

### Criticism/Theory

301 Criticism  
369 Literary Theory  
440 Film Theory

### Early Literature

303 Chaucer  
315 Milton  
374 Bible as Literature  
375 Heaven, Hell & Judgement  
377 Mythology  
384 Shakespeare in Film 2

### Breadth of Literary Study

383 Studies in World Literature  
386 Postcolonial Literature



### **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:

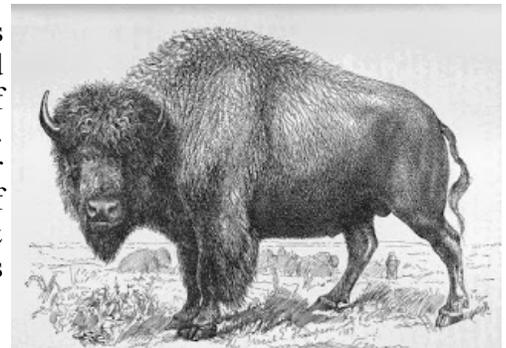
- Think critically using multiple modes of inquiry.
- Analyze disciplinary content to identify contexts, learn fresh perspectives, and debate and discuss problems in the field.
- Understand and apply methods of close reading, note taking, analysis, and synthesis.
- Recognize and debate ethical issues 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.

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### **199 UB Freshman Seminar, T Th, 3:30-4:50, Reg. No. 21780** **Professor Myung Mi Kim: Buffalo Poetry and Poets**

The number of major poets who have lived, worked and written poetry in Buffalo is amazing. What is it about Buffalo’s history, environs and cultural scene that has helped to produce or support such richly varied poetic practices and experiments, including Black Mountain poetry, LANGUAGE poetry, electronic poetry, feminist poetry, Spoken Word and others? In this course, we’ll explore the city of Buffalo as a poetry incubator and UB as a center of innovative practices in poetry production, scholarship and curatorship. We’ll sample the work of poets such as Charles Olson, Robert Creeley, John Logan, Ishmael Reed, Lucille Clifton, Carl Dennis, Susan Howe, Charles Bernstein, Judith Goldman and many others and we’ll visit the University Library’s Poetry Collection to examine manuscripts, chapbooks and journals by Buffalo poets from various time periods.

We’ll also attend poetry readings & slams on campus and in various locations throughout the city; we’ll talk with some local poets and scholars of Buffalo poetry; and we’ll learn about vibrant centers of poetic activity such as the Just Buffalo Literary center downtown. No background in poetry study or poetry-writing is necessary for this class, just an interest in getting to know the literary culture of campus and city. Students will write close-reading essays & reflective and researched blogs, and will compile mini-anthologies of Buffalo poetry with researched introductions and notes.





**199 UB Freshman Seminar, Mondays (eve), 7:00-9:40, Reg. No. 19583**  
**Professor Jerold Frakes: Norse Saga**

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

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**199 UB Freshman Seminar, MWF, 12:00-12:50, Reg. No. 20347**  
**Professor David Schmid: Watching Television**

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

**COURSE REQUIREMENTS**

Attend class and participate in class discussion.

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

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

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



**110 Great Books**  
Professor Kenneth Dauber  
T Th 9:30 - 10:50  
Reg. No. 21779

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

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

**191 Literature and Technology**

Professor David Alff

T Th 11:00 - 12:20

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

Section AL 11:00-12:20 Reg. No. 19585

Section STU 11:00-12:20 Reg. No. 23675

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. 10906

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 in print, radio, TV and digital media.

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

### CL2 Course

9 Sections Available

TBA  
MWF 8:00 - 8:50  
Reg. No. 24021

TBA  
MWF 9:00 - 9:50  
Reg. No. 20715

Sarah Sgro  
MWF 10:00 - 10:50  
Reg. No. 24020

Richard Feero  
MWF 1:00 - 1:50  
Reg. No. 24022

Andrew Burgess  
MWF 2:00 - 2:50  
Reg. No. 20716

Andrew Burgess  
MWF 3:00 - 3:50  
Reg. No. 21336

TBA  
T Th 9:30 - 10:50  
Reg. No. 22817

Jamie Barber  
T Th 11:00 - 12:20  
Reg. No. 21781

Jamie Barber  
T Th 3:30 - 4:50  
Reg. No. 22108

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.

## 204 Writing about the Environment

### CL2 Course

3 Sections Available

TBA  
MWF 8:00 - 8:50  
Reg. No. 24024

Ryan Sheldon  
MWF 12:00 - 12:50  
Reg. No. 24023

Jacob Reber  
T Th 2:00 - 3:20  
Reg. No. 24025

This course will explore kinds of writing related to environmentalist expression and action, both activist and professional. Students will develop a rhetorical understanding of what makes various forms of communication effective, to be able to produce their own environmentalist communication and respond to that of others. We will consider film representations of responses to climate change, and analyze visual culture's capacity to induce social change. Finally, students will produce a paper in a genre and on a topic of their own choosing, and write a reflective essay about what they hope to accomplish with their paper, who it is for, how it is related to their professional or activist plans, and how it addresses concerns raised throughout the semester related to writing about the environment. Engaging, informative and relevant writing is possible for anyone willing and able to devote work and attention to it; it is collaborative; and it is the result of multiple drafts. Good writing about the environment is the result of curiosity, research, passion, and logical, critical thinking based on trustworthy evidence and expertise. These are the principles on which the class is based.

## 205 Writing for Change

### CL2 Course

3 Sections Available

Dana Venerable  
MWF 10:00 - 10:50  
Reg. No. 24137

Cassandra Scherr  
T Th 2:00 - 3:20  
Reg. No. 24026

Travis Sharp  
T Th 3:30 - 4:50  
Reg. No. 24027

Professor Ruth Mack  
MWF 10:00 - 10:50  
Reg. No. 24996

This course introduces students to the written genres and rhetorical practices utilized by change agents and advocates who champion social causes. Change writing can take a wide variety of forms, such as letters, essays, poster art, blog posts, proposals, and speeches, to name just a few. In the process of composing in different genres to address timely local issues, students study the psychology of change, research local communities, and meet with the stakeholders they hope to learn from and influence. Major assignments include letters, reports, grant proposals, and speeches.

**207 Intro to Poetry/Fiction**  
**CL2 Course**  
7 Sections Available

Zackary Brown  
MWF 9:00 - 9:50  
Reg. No. 16684

Allison Cardon  
MWF 2:00 - 2:50  
Reg. No. 21338

Kathleen Naughton  
MWF 3:00 - 3:50  
Reg. No. 21383

Jocelyn Marshall  
T Th 9:30 - 10:50  
Reg. No. 21782

Laura Marris  
T Th 11:00 - 12:20  
Reg. No. 21783

Professor Steve McCaffery  
T Th 12:30 - 1:50  
Reg. No. 20362

Professor Myung Mi Kim  
T Th 5:00 - 6:20  
Reg. No. 15758

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**  
**CL2 Course**  
6 Sections Available

TBA  
MWF 9:00 - 9:50  
Reg. No. 19580

George Life  
MWF 1:00 - 1:50  
Reg. No. 21384

Adam Mitts  
MWF 2:00 - 2:50  
Reg. No. 21499

Corey Zielinski  
MWF 3:00 - 3:50  
Reg. No. 21784

Professor Damien Keane  
T Th 9:30 - 10:50  
Reg. No. 19579

Kinga Winicka  
T Th 3:30 - 4:50  
Reg. No. 23815

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

**209 Writing About Science**  
**CL2 Course**  
 7 Sections Available

Martin Goffeney  
 MWF 8:00 - 8:50  
 Reg. No. 19581

Willis McCumber  
 MWF 9:00 - 9:50  
 Reg. No. 20337

Caitlin McIntyre  
 MWF 10:00 - 10:50  
 Reg. No. 24028

Simon Eales  
 MWF 2:00 - 2:50  
 Reg. No. 20563

Hyoseol Ha  
 MWF 4:00 - 4:50  
 Reg. No. 21785

Kellie Sharp  
 T Th 8:00 - 9:20  
 Reg. No. 21786

Kellie Sharp  
 T Th 2:00 - 3:20  
 Reg. No. 21787

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

**210 Professional Writing**  
**CL2 Course**  
 8 Sections Available

Tiffany Bassett  
 MWF 9:00 - 9:50  
 Reg. No. 20564

Amy Greer  
 MWF 11:00 - 11:50  
 Reg. No. 20565

Amy Greer  
 MWF 12:00 - 12:50  
 Reg. No. 20717

Abhipsa Chakraborty  
 MWF 2:00 - 2:50  
 Reg. No. 21340

Tina Martin  
 MWF 3:00 - 3:50  
 Reg. No. 21788

Meagan Wilson  
 T Th 8:00 - 9:20  
 Reg. No. 21789

Macy McDonald  
 T Th 12:30 - 1:50  
 Reg. No. 24029

Ryan Smith  
 T Th 3:30 - 4:50  
 Reg. No. 21790

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

**211 American Pluralism in Lit & Culture**  
 Professor Stacy Hubbard  
 T Th 12:30 - 1:50  
 Reg. No. 22141



Some of the more enduring novels and autobiographies in American literary history, as well as some of the most innovative recent works, have been stories of immigration. In this course, we'll ask what elements define immigrant stories (both those *by* immigrants and those others tell *about* them), and how these stories have helped to shape notions of American democracy and pluralistic culture. We'll examine how attitudes towards immigrants and refugees and the laws governing their movements have changed over time and how different ethnic groups have experienced the transition to America. Along the way, we'll also examine ideas about language communities, education, food practices, war, family life, gender roles, work and religion. We'll read short works by Anzia Yezierska, Sui-Sin Far, Mary Antin, Henry Roth, Eva Hoffman, Joseph Brodsky, Gloria Anzaldúa, Jamaica Kincaid, Gary Shteyngart, Dinaw Mengestu, Edwidge Danticat, Richard Rodriguez, and others; novels by Willa Cather (*My Antonia*), Anya Ulinich (*Petropolis*) and Yuri Herrera (*Signs Preceding the End of the World*); and story collections by Viet Than Nguyen (*The Refugees*) and Jhumpa Lahiri (*Interpreter of Maladies*). Requirements include an immigrant interview project; frequent short analysis papers; reading quizzes; and a final comprehensive essay exam. Students will gain experience in interview techniques and textual and cultural analysis, and will acquire a deeper and broader perspective on historical and current political debates and demographic changes as well as on American literary history.

*This course fulfills the UB Curriculum Diversity requirement*

## 212 How to Write Like a Journalist

**CL2 Course**

2 Sections Available

Bruce Andriatch

Tuesdays (eve) 7:00 - 9:40

Reg. No. 19588

Charles Anzalone

Thursdays (eve) 7:00 - 9:40

Reg. No. 23676

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

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

## 231 British Writers 1

Michael Pawluk

MWF 11:00 - 11:50

Reg. No. 23677

This course is a survey of British literature from its inception—ca. 800 AD—to the end of the long eighteenth century; our cutoff point will be around 1800. This means that we will cover over a millennium of literature in just fifteen short weeks; it also means that the course will ask a broad set of questions about the material rather than address a specific theoretical inquiry. We'll discuss the permeability of historical and generic margins, but we will also use these concepts as frameworks for situating the course texts in their social, political, historical, formal, and cultural contexts.

To accomplish this, we will examine texts by authors you may already be familiar with (Chaucer, Shakespeare, Milton) as well as historically disenfranchised or overlooked authors whom scholars have recently re-evaluated (Behn, Sancho, Burney). How did poetry evolve over this vast historical period from *Beowulf* to Pope? Where did the novel originate and what did its earliest iterations look like, from Haywood to Defoe, Richardson to Sterne? We'll also look at texts that might seem more ephemeral: periodicals like the *Spectator* and the *Female Spectator*, daily London newspapers, and enormously popular court records. How might we read these texts as literary artifacts, and how did they reciprocally inform the more traditional "literature" we will read alongside them? Finally, we will look at both contemporary and historical philosophy and literary scholarship alongside these primary texts to better understand how scholars have discussed this material in the past and present.

## 242 American Writers 2

Jake Sanders

MWF 4:00 - 4:50

Reg. No. 20573

### ***Writing Labor: American Working-Class Literature from 1865-Present***

This course examines American working-class poetry, prose, music, art and film from the civil war to the present, comparing these works to historical events and documents relating to the labor movement in America. We will begin by reading works about the growing presence of heavy industry in American life during the reconstruction era. We will then examine works of the early twentieth century that deal with the growing influence of unions and strike action. The course will then turn to a major novel of the depression era, John Steinbeck's *The Grapes of Wrath*, as well as John Ford's film adaptation. We will compare this "major" work with some "minor" short stories that similarly address the plight of dispossessed workers struggling with poverty, violence and illness. Finally we will examine late-twentieth century works of

American proletarian literature, including Dorothy Allison's *Bastard Out of Carolina* and short works by a variety of other authors and poets.

**251 Short Fiction**  
Professor Stacy Hubbard  
T Th 3:30 - 4:50  
Reg. No. 24662



Short stories are the 50-yard dashes, the balance beam back flips, the high wire acts of fiction—they succeed through economy, precision and power. In this course, we'll be reading the kind of stories that are hard to get out of your head after you encounter them: stories about murder, lust, religious ecstasy and office work, people in the throes of mortal terror and people going to work or to the supermarket—everything from the mundane (made luminous or strange) to the improbable (brought close and made real). We'll also do some reading about how short stories are put together, what makes them work or not, and how they relate to their social and historical contexts (discussions meant to enhance your experience as a reader, and to enrich your own practices if you are a fiction writer). We'll watch several film adaptations of short stories in order to see what happens when these tight little tales are expanded and visualized as feature-length films.

This course requires no particular background—all are welcome: students looking for an elective or fulfilling a major requirement, and prospective or declared English majors getting their feet wet in the field. The course will help you to develop skills of close-reading and critical writing and introduce you to elements of narrative form and style. Most importantly, it will expose you to a range of masterful writers whom you'll want to read and reread for years to come. Requirements include regular attendance and active participation, two 5-7 page papers, occasional short exercises, frequent reading quizzes, and a final project that requires you to bring together elements of multiple stories.

**253 Novel**  
Professor Ruth Mack  
MWF 10:00 - 10:50  
Reg. No. 23709

This course is an introduction to one of the most popular literary forms since the eighteenth century: the novel. From its beginnings in Britain, the novel has been especially prized for its ability to show us the insides of other (fictional) people's minds. In fact many novels, like the ones in this course, have proper names—*Robinson Crusoe*, *Mrs. Dalloway*—or symbolic names that still seem to point to a specific person but whose meaning isn't clear until we read further: *Invisible Man*, *The Poet X*. So much are people at the forefront of books like this that in certain cases it can be hard to tell if someone is talking about the book or the character at its center!

There is nothing simple about "the novel." The novel is a form that has borrowed—poaching from travel accounts and scientific works in its early days—and consistently tested its boundaries. What are we to make of the fact that Daniel Defoe's 1719 *Robinson Crusoe* pretends to be the real journal of a man named Crusoe? And if we know a novel because we recognize that it's in prose, not poetry, what are we to make of Elizabeth Acevedo's 2018 *The Poet X*, which is described as a novel on its cover but written in verse, as poetry?

We start in the eighteenth century and work our way toward Acevedo's novel from a couple of years ago. Along the way, we will ask about the kinds of people writers are able to create in their fictions: What is a mind, anyway? And how are individuals related to the societies they inhabit? The questions are those our books will insist that we ask.

Course texts: Daniel Defoe, *Robinson Crusoe*; Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*; Virginia Woolf, *Mrs. Dalloway*; Ralph Ellison, *Invisible Man*; Elizabeth Acevedo, *The Poet X*.

This is an introductory course without prerequisites, and everyone is welcome.



**255 Tolkien in Text & Film**  
Professor Jerold Frakes  
Wednesdays (eve) 7:00 - 9:40  
Reg. No. 23769



The enduring popularity of J.R.R. Tolkien's fantasy world, Middle Earth, is in itself a fascinating cultural phenomenon: how can the unashamedly nerdy philological creation of a Professor of Anglo-Saxon language, literature, and culture captivate multi-lingual, international literary and film audiences of all ages worldwide? More than one (Anglophone) public survey has even designated Tolkien as the most important author of the twentieth century (much to the chagrin of the literary establishment).

The world invented by Tolkien grew directly out of the medieval literatures (English, German, Scandinavian, Irish, Welsh) that constituted the field of his research and teaching throughout his professional *Continued...*



life. To those familiar with those medieval traditions, there is little in his tales of Middle Earth that surprises or is new in any way: characters, values, situations, themes, even names are immediately recognizable and plottable on a graph of those academic fields. But the unique combination of these known elements both creates a new world and comments from Tolkien's early twentieth-century cultural perspective on fate, heroism, malaise with industrialism and capitalism, good vs. evil, totalitarianism, friendship, loyalty, justice, power, wisdom, despair and hope, life and death. Pretty powerful stuff indeed!

We will discuss Tolkien's *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*, along with Peter Jackson's films of "The Hobbit" and "The Lord of the Rings".

**258 Mysteries**  
 Professor David Schmid  
 MWF 10:00 - 10:50  
 Reg. No. 23711

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



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

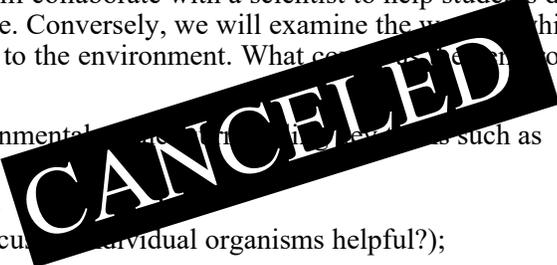
Attendance, keeping up with the reading, and participation in discussion are all mandatory. There will be three five-to-seven-page papers, and reading notes throughout the semester.

**263 Environmental Humanities**  
 Professor Carine Mardorossian  
 Wednesdays 12:00 - 2:40  
 Reg. No. 21794

In this course, a humanities professor will collaborate with a scientist to help students discover how being science- or ecology-minded changes our approach to culture. Conversely, we will examine the ways in which our global world has produced new ways of thinking about our relationship to the environment. What does "environment" and "nature" in our globalized world? We will:

1/ revisit principal debates within environmental humanities, such as

- **wilderness** (is it out there?);
- **endangered species** (is a focus on individual organisms helpful?);
- **invasive species** (are they all bad?);



Continued...

- **bacteria** (as “other” / within us);
- **sustainability** (as code word for business interests?)
- **genes and DNA** (a tool of power?)

2/ go on fieldtrips to Niagara Falls; study vernal pools on campus; collaborate with Coalesce, the Bio-Art laboratory at UB; conduct an excursion to the Botanical Gardens; check out the UB archives on Love Canal; and attend various cultural exhibits as well as a film screening. The goal will be to allow students to develop a big picture perspective and make connections between what they are learning and the real world by exploring the practical applications of each debate in the field and the laboratory through hands-on, experiential learning.

Special attention will be made to the ways in which throughout its history, environmental studies has been used and abused to establish the superiority of particular groups of people over others, the West over the nonWest, etc. What are the different patterns of othering (human/animal, male/female, East/West, urban/ rural, culture/nature, etc.) that narratives surrounding the environment display, challenge, and sometimes unwittingly reproduce? We will seek to develop an environmental consciousness that neither reproduces such pitfalls nor relativizes environmental destruction.

To do all this, we will read excerpts from the prize-winning Amitav Ghosh’s *Hungry Tide* (which is the environmentalist novelist’s beautiful fifth novel about endangered Irawaddy Dolphins, Bengal Tigers, and displaced people in the Sundarbans delta of West Bengal); the Caribbean-American Jamaica Kincaid’s *Among Flowers: A Walk in the Himalaya* (about her plant-hunting expedition in Nepal) and *My Garden (Book)*; the South African Nadine Gordimer’s “The Ultimate Safari,” a story situated in one of Africa’s largest game reserves Kruger Park at the border of South Africa and Mozambique which leads to a commentary on tourism, migrant labor, and refugees; the Cuban author Montero’s novel *In the Palm of Darkness* about a herpetologist looking the last existing eleutherodactylus sanguineus, or blood frog, in the mountains of Haiti, as well as science fiction work by the acclaimed Greg Bear or Michael Crichton, and nonfiction work by William Cronon, Candace Slater, Donna Haraway, Timothy Morton, Rob Nixon, Lynn Margulis, etc.

### 264 Young Adult Literature

Jiwon Ohm

MWF 11:00 - 11:50

Reg. No. 23712

Young Adult (YA) Literature has recently become more popular than ever, with the publications and visual adaptations of works such as *Harry Potter* and *The Hunger Games*. In this course, we will begin by thinking about the question of genre, and what constitutes “YA Literature.” What subject matters do works categorized as such deal with, and what kind of narrative techniques are unique to the genre? We will specifically focus on more contemporary fictions, and the blending of genres between “YA Literature” and “Fantasy”/“Sci-Fi.” Furthermore, we will not only examine how these works challenge, reinforce, or question existing cultural assumptions and ideologies such as those concerning gender, race, sexuality, ableism, socio-economic background, but also how some of them are translated to visual adaptations.

### 271 African American Literature

Professor Nicole Morris Johnson

MWF 10:00 - 10:50

Reg. No. 23713

What is African American Literature?

“If I were to participate in the critical discourse, I would need to clarify the question of what, other than melanin and subject matter, made me an African American writer. I didn’t expect to arrive at some quintessential moment when the search was ended, even if that were possible. But I did want to be counted among those for whom the quest was seriously taken and seriously pursued.” ~ Toni Morrison

Questions such as what constitutes black literature, what and who counts as a black writer, and whether or not African American literature still exists have been hotly debated in numerous fora, from newspapers to academic journals and conference halls. In this class, we will examine several debates involving black literature, including discussions on cultural representation, the black aesthetic, gender, class, the proper relationship between art and propaganda, and the very definition of black literature itself. Engaging the work of authors such as Phillis Wheatley, W.E.B. DuBois, George Schuyler, Zora Neale Hurston, Toni Morrison, Tracy K. Smith, and Ta-Nehisi Coates, we will comparatively analyze diverse views on black cultural production as articulated or contested across various literary movements. We will consider the big questions and issues faced by black writers in the past and present, and the impact that their responses have upon current-day discussions of African American art.

## 273 Women Writers

Sara Goldbort  
MWF 1:00 - 1:50  
Reg. No. 23714

### *Women Writers, Feminism, and Rape Culture*

From Louis CK and Aziz Ansari to Trump and Kavanaugh to Brock Turner and Elliot Rodger, discussions of sexual assault and other forms of violence span comedy, politics, and college campuses. With the recent #metoo movement, scholars, poets, and activists, among others, have begun to shift the conversation. Has the movement gone too far? Not far enough? This course seeks to investigate the underlying institutional and systemic influences that produce a “rape culture” in 21<sup>st</sup> century America. More specifically, we will explore readings on the following topics: the history of feminism & violence; intersections of race, class, gender, sexuality and other identity markers; the politics of rape & resistance; power and privilege; masculinity and rape culture on college campuses, and other related topics. We will consider answers to broad questions such as: “Are human gender divisions the result of cultural construction or biology?” and How have debates about gender, sexuality, and rape varied historically and cross-culturally? We will read excerpts from feminist theory by Gloria Steinem, bell hooks, Audre Lorde, and Judith Butler. We’ll also read about the history of rape culture in Joanna Bourke’s *Rape: A History from 1860 to the Present* and Danielle McGuire’s *At the Dark End of the Street: Black Women, Rape, and Resistance—A New History of the Civil Rights Movement from Rosa Parks to the Rise of Black Power*. Our class will also potentially explore novels such as *The Handmaid’s Tale* by Margaret Atwood and *Breath, Eyes Memory* by Haitian-American author, Edwidge Danticat. Through looking at a variety of texts by women writers and activists, we will explore how writers navigate and challenge rape culture throughout history, as well as how they (and we) imagine potential futures.

## 276 Literature and the Law

Eric Vanlieshout  
MWF 3:00 - 3:50  
Reg. No. 21795

“I fought the law and...?” And then what?

What does it mean to resist and fight laws, or even The Law? Is it possible to beat or escape the proverbial long arm of the law? Is the outlaw really outside the law? And how can literature offer unique insights into our own relationships with laws and social institutions?

This course will sample a variety of literature, from Kafka and 60s counterculture to famous civil rights and activist writings to popular political songs, plus class suggestions, to consider and discuss the ways literature can engage and challenge laws and legal frameworks.

## 285 Writing in the Health Sciences

### CL2 Course

10 Sections Available

Andrew Burgess  
MWF 8:00 - 8:50  
Reg. No. 20335

Kaitlyn Henry  
MWF 9:00 - 9:50  
Reg. No. 24030

Andrew Burgess  
MWF 10:00 - 10:50  
Reg. No. 24031

TBA  
MWF 11:00 - 11:50  
Reg. No. 20336

Nicholas Hoffman  
MWF 1:00 - 1:50  
Reg. No. 20575

TBA  
MWF 2:00 - 2:50  
Reg. No. 20574

TBA  
MWF 3:00 - 3:50  
Reg. No. 21341

Kellie Sharp  
T Th 8:00 - 9:20  
Reg. No. 21385

Kellie Sharp  
T Th 11:00 - 12:20  
Reg. No. 21386

TBA  
T Th 2:00 - 3:20  
Reg. No. 21797

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

**301 Criticism**  
Richard Feero  
MWF 11:00 - 11:50  
Reg. No. 12829

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 the King James Bible. Our main text for exploring a range of criticism and developing a longer written analysis will be Conrad's *Heart of Darkness*. Along the way, we'll sample a number of 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 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 page formal essay that can take its place in the discipline's conversations.

**Required Texts** (available at University Bookstore)

Jonathan Culler, *Literary Theory: A Very Short Introduction*. Oxford University Press, 2<sup>nd</sup> Edition,  
Joseph Conrad, *Heart of Darkness: Bedford Case Studies in Contemporary Criticism*, 3<sup>rd</sup> Edition.



**303 Chaucer**  
Professor Randy Schiff  
T Th 9:30- 10:50  
Reg. No. 23715

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.

*This course satisfies an Early Literature Requirement*

**315 Milton**  
Professor Susan Eilenberg  
MWF 2:00 - 2:50  
Reg. No. 21800

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

The written work will include four brief, written responses to the reading, two outlines, a midterm, a final paper, and a final exam. Attendance and participation are required.

*This course satisfies an Early Literature Requirement*

### 331 Studies in Irish Literature

Professor Joseph Valente

T Th 12:30 - 1:50

Reg. No. 23717

#### *Modern Irish Literature: Joyce, Yeats, Beckett, Synge and O'Casey*

This course will serve as an introduction to Irish literature during its golden age, the Modernist period, roughly the first half of the twentieth century. We will be looking at work in all genres—prose fiction, poetry and drama—by the acknowledged Irish masters of these forms: James Joyce, W.B. Yeats, Augusta Gregory, John Synge, Sean O'Casey and Samuel Beckett. We will also sample the literary efforts of Patrick Pearse, perhaps the most significant political figure of Ireland in the twentieth century and arguably the architect of Irish independence from Great Britain.

British colonialism represents an important historical and cultural context for modern Irish literature, and we will be attending to the various themes, concerns and interventions that it occasions, including the birth and development of the Irish Revival, the ethnic antagonism between the indigenous (Gaelic) and the (Anglo) settler class, the sectarian divide between Catholic and Protestants, and the conflict between nationalist and imperialist ideology, with their respective stereotypes (racial, gender, etc.) of the opposing parties.

### 348 Studies in U.S. Literature: *New York Narratives*

Professor Miriam Thaggert

T Th 12:30 - 1:50

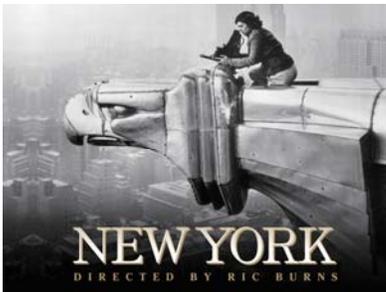
Reg. No. 21804

*“Our favorite stories are all about New York...”*

*- Paul Auster*

This course examines the mythological aura of New York City and New York state. Reading a variety of American and African American novels and stories in which New York City plays as important a role as a character, we will analyze the narrative and visual portrayal of one of America's most well-known geographic locations. We will also read short stories based in western New York.

Significantly, many of the novels and films in this course concern the mystery of identity, of “finding oneself” (literally and figuratively) in a city of millions. Reading the various signs (ads, technology, dress codes) and people that populate a city, students will question why this specific city has so often been equated with the belief of unlimited opportunities in America. How does a subject's specific racial, gender, and class position influence how he/she navigates this or other American metropolitan cities? How does a character's racial, ethnic, sexual, or class background determine if he/she can participate in the “American dream”?



Among the issues to be raised include: American myths (“anyone can make it in America;” or “New York -- if you can make it there, you can make it anywhere”); the flaneur or stroller; urbanity; the significance of the subway; New York in art, especially film and paintings; African American aesthetic debates during the Harlem Renaissance of the 1920s; and qualities of American modernism. The class will also consider New York's most recent tragedy, that of September 11, 2001. Literary texts will be supplemented by films and excerpts from the award-winning PBS film, *New York: A Documentary*.

### 369 Literary Theory

Professor Ming-Qian Ma

MWF 1:00 - 1:50

Reg. No. 23719

As a course on literary theory, “English 369” focuses on the phenomenon of “avant-garde.” A term widely used to refer to artists or artistic works that are unconventional in conception, novel in aesthetics, experimental in practice, and radical in politics, “avant-garde” 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, *Continued...*

“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 Poggiolo
- 2). Supplementary readings in poetry, art, and theory to be distributed in handout form

*This course satisfies the Criticism/Theory requirement.*

**374 Bible as Literature**  
Professor Kenneth Dauber  
T Th 2:00 - 3:20  
Reg. No. 21806

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

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

*Satisfies an Early Literature Requirement*

**375 Heaven, Hell & Judgement**  
Professor Diane Christian  
Mondays (eve) 7:00 - 9:40  
Reg. No. 13175

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

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

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



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.



*Egyptian weighing of the soul*

*Satisfies an Early Literature Requirement*

**377 Mythology**  
Professor Diane Christian  
Wednesdays 3:30 - 6:10  
Reg. No. 18976

### *Origin and Sexual Myths*

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

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

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

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

*This course satisfies an Early Literature requirement.*

**379 Film Genres**  
Professor Joseph Conte  
**ONLINE**  
Reg. No. 18380



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 Luhrmann, the problem of fidelity to the original novel arises. The editing of long prose fictions to fit within the typical two-hour duration of feature films gives the most gifted screenwriter migraines. Sometimes, however, a script must be augmented with scenes or characters not present in the original for a coherent representation of

the story on screen. Literature that heavily relies on interior monologue and narration rather than external dramatic action or dialogue poses a nearly insurmountable hurdle for adaptation. We should also consider that novels are most often sole-authored works of the imagination that, in the words of Irish writer and humorist Flann O'Brien, are "self-administered in private," while films are very much 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.

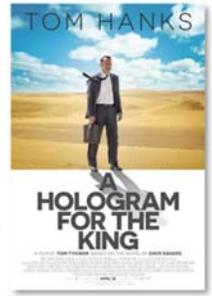


Next on the program will be two novels by postmodern writers whose work has been resistant to adaptation. We'll read Thomas Pynchon's psychedelic 1960s-era detective novel, *Inherent Vice* (2009), and then ponder Paul Thomas Anderson's truly "gonzo" adaptation (2014), featuring *Continued...*

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 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.

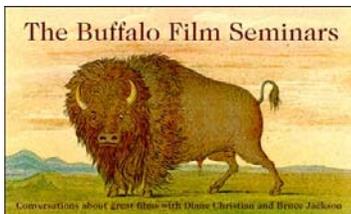


This course will be conducted online through UB Learns, with streaming of films through the Multimedia Library’s Digital Campus or other online services. Students will be required to participate in weekly graded blogs and complete two writing assignments and peer reviews on the novels and films.



**380 New Media**  
Professor Jason Maxwell  
T Th 9:30 - 10:50  
Reg. No. 23856

In this course, we will approach the topic of “New Media” from two perspectives. The first approach will be rooted firmly in the present, examining the types of technology that we would consider “new media” today, including smartphones, social media, wearable devices, and algorithmic data mining. How are these new forms reshaping the way we work, interact, and think? Is theorist Friedrich Kittler right to claim that “media determine our situation”? The second approach will be more historical in nature. Here, we will pursue the following questions: are our contemporary conversations about new technologies rehashing the same questions and concerns human societies have long dealt with or does our current moment actually constitute a radical break with the past? Are there certain characteristics needed for something to be considered “new media”? When does a new form of media become old? Is “new media” just the term we ascribe to those objects that embody our greatest hopes and fears? Throughout the semester, we’ll see how “older” forms of media—essays, films, video games, novels—engage with these emerging technologies.



**381 Film Directors**  
**\*OFF CAMPUS at Amherst Theatre**  
Professor Bruce Jackson  
Tuesdays (eve) 7:00 - 9:40  
Reg. No. 19587



This class is an experiment in looking at and talking about films. It’s a regular UB class, but the general public is welcome to attend. We meet at the Amherst Theatre across from UB South Campus on Tuesday nights.

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

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

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

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

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

### 383 Studies in World Literature

Professor Steven Miller

MWF 2:00 - 2:50

Reg. No. 23720

#### *CITIES AND NOVELS*

Cities can be found everywhere around the world and they are nowhere in particular; there are major urban centers (New York, Paris, London, Berlin, Beijing, New Delhi, Lagos, etc.) and cities within cities; overcities and undercities; utopias and distopias. Cities are places of life in common, collective creativity, as well as stasis and profound loneliness. They are the centers of capitalist expansion and nodes of resistance to global injustice. Perhaps because modern cities are characterized by such troubling and fascinating contradictions, novelists weave the urban experience into their narratives, explore the joys and anguish, the righteousness and injustices of city life, and in many cases uphold the city itself as a model for the book. There is no better theme for a course on world literature. In this course, then, we will examine novels from around the world about real and imagined cities from around the world.

Readings will likely include various writings on the history of the city (Mumford, Lefebvre, Davis, Harvey) in addition to novels by Charles Dickens, Gustave Flaubert, Louis Aragon, Clarice Lispector, Toni Morrison, Zadie Smith, Colson Whitehead, Italo Calvino, Andrei Bely, Teju Cole, China Mieville, Joan Didion, and Rabih Alameddine.

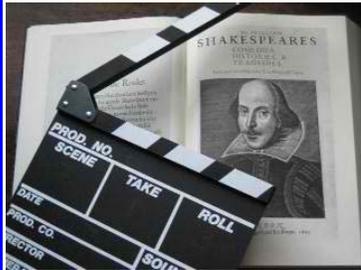
*Satisfies a Breadth of Literature Requirement*

### 384 Shakespeare in Film 2

Professor Carla Mazzio

Mondays (eve) 7:00 - 9:40

Reg. No. 21807



“Shakespeare in Film II” is an intermediate-level course focused on filmic adaptations/interpretations of a number of Shakespeare’s plays from the second half of his career. It assumes both prior knowledge and concurrent reading of the plays. Through screenings; contextual historical, generic, critical and theoretical readings; discussions; frequent response papers and/or in-class assignments; a midterm and final critical paper, this course aims to introduce students to a series of issues about the relationships between stage and screen, between Shakespearean texts and contexts and contemporary cinematic cultures, and questions about literary adaptation and film genres in the 20th and 21st Centuries.

Plays assigned and filmic adaptations drawn from Shakespeare’s later plays and will likely include, among other plays, *Henry V*, *Hamlet*, *Macbeth*, *Othello*, *King Lear*, and *The Tempest*.

*Satisfies an Early Literature Requirement*

### 386 Postcolonial Literature

Professor James Holstun

MWF 9:00 - 9:50

Reg. No. 23721

#### *Neocolonialism and Literature*

What happens when a colonizing country packs up most of its occupying army and goes home, but leaves behind its banks, its local allies, its factories, farms, and mines? In this course, we’ll consider the literature of neocolonialism, after World War II. We will read important theorists of neocolonialism, including Kwame Nkrumah, Jean-Paul Sartre, Frantz Fanon. And we will read fiction and personal narratives on neocolonialism, including:



Sahar Khalifeh

Sembène Ousmane’s *Xala* (1975 novella and film): on neocolonialism, land-theft, and erectile dysfunction in Senegal.

Ngũgĩ wa Thiong’o’s *Matigari* (1986): on the slums and factories that a Mau Mau freedom fighter finds when he comes down from the hills to an independent Kenya.

Sahar Khalifeh’s *The Inheritance* (2005): on family turmoil and development projects on the Palestinian West Bank during the Oslo Era.



Ngũgĩ wa Thiong’o

First-person narratives by the workers in Northern Mexican maquiladoras (neo-colonized workers) and global domestic and sex workers (neo-slaves).

*Continued...*



Franz Fanon

Students will write biweekly informal reading essays (5-10 minutes' work each), an eight-page paper at mid-semester, a fifteen-page expansion at the end. Please contact me for more information: 319 Clemens, [jamesholstun@hotmail.com](mailto:jamesholstun@hotmail.com).



Maquiladora workers

### 390 Creative Writing Poetry Workshop

Karen Mac Cormack  
T Th 12:30 - 1:50  
Reg. No. 23722

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](mailto:kmm52@buffalo.edu).

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

### 391 Creative Writing Fiction Workshop

Gabriel Bump  
Mondays (eve) 7:00 - 9:40  
Reg. No. 13601

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

Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work.

In this class, we will attempt to remove mystery from genius. We will act as writing engineers—take brilliant works of fiction, break them apart, and discover what shining bits operate underneath the surface. We will take our discoveries and implement them in our writing.

We will begin each class with a writing exercise related to that week's reading. We will then discuss the exercises alongside the reading. Most of our time together, however, will revolve around workshopping each other's work.

**Pre-requisite:** *ENG 207 : Intro to Poetry/Fiction or equivalent.*

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



### 394 Writing Workshop - SPECTRUM PHOTOGRAPHERS

Professor Jody Biehl  
Mondays 7:00 - 8:20  
Reg. No. 10934

*SPECTRUM PHOTOGRAPHERS SECTION*

## **394 Writing Workshop - SPECTRUM**

Professor Jody Biehl  
Mondays 5:00 - 6:20  
Reg. No. 10928

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.

# THE SPECTRUM

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



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

## **397 Digital & Broadcast Journalism**

Keith McShea  
Mondays (eve) 7:00 - 9:40  
Reg. No. 22114

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



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

## **398 Ethics in Journalism**

Professor Jody Biehl  
T Th 11:00 - 12:20  
Reg. No. 21808

Is it ever OK to break the law to get a story? When is it the right decision to publish a rumor? How do you know whether a picture that likely will offend readers and viewers should be used anyway? The answer to these and other ethical dilemmas facing media outlets today can be found during a semester of Ethics in Journalism.

Students will study a range of scenarios, real and hypothetical; debate the instructor and each other; be part of a panel that takes a position and defends it; and learn from the experiences and mistakes of journalists who have come before. Every person has a moral compass. This class will help you find yours.

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

**429 James Joyce**  
Professor Joseph Valente  
T Th 11:00 - 12:20  
Reg. No. 23723

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*). Our examination of Joyce's project and achievement will take specific account of the social, political and cultural conditions of everyday Irish life under British colonial rule. We will look, for example, at how the widespread belief that native Irish identity had been infiltrated and reconfigured by alien cultural forms, priorities and reflexes enabled Joyce to innovate his radical strategies for representing a distinctively Modernist model of human subjectivity as decentered, "beside itself," contingent upon that internal otherness called the "unconscious." We will look, for example, at how the gender allegories whereby British imperialism in Ireland was figures, justified and contested helped to shape Joyce's proto-feminist rewriting of the scripted Victorian ideals of masculinity and femininity. We will look at how Joyce's experienced as the meber of a marginalized ethnicity, religion and class informed his portrayal of the problem of racial and sectarian difference. We will look, finally, at Joyce's stylistic experiments--from indirect free style to interior monologue to stream of consciousness to dream script--as means to address what his Irish habitus had taught him, that the most interior and private aspects of our being are always already the most ideological.

Texts:

*Dubliners* James Joyce, Penguin Edition  
*A Portrait of the Artist as a Young Man* James Joyce, Norton Critical Edition  
*Ulysses* James Joyce, The Gabler Edition  
*Modern Ireland: a Very Short Introduction* Senia Pesata  
*Ulysses Annotated* Don Gifford



**434 Advanced Creative Writing: Poetry**  
Professor Myung Mi Kim  
Wednesdays (eve) 7:00 - 9:40  
Reg. No. 19589

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. Over the semester, you will be undertaking a series of generative writing exercises to initiate new modes of work. You will have the chance to sharpen critical thinking by responding to each other's poetry, and you will be urged to explore the interarticulation of reading and writing by scrutinizing a wide range of poetry and poetics in a transdisciplinary context. This course urges you to investigate and expand your sense of the poem-- as creative act and as cultural artifact.

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 offers numerous chances to hear/talk with and to study the work of poets who will be visiting campus during Spring semester.

Prerequisites: ENG 207 and ENG 390.

**CANCELLED**

**440 Film Theory**  
Professor Tanya Shilina-Conte  
Tuesdays 4:00 - 6:40  
Reg. No. 23724

***Film Theory: Introduction through the Senses***

This course will guide you through the maze of "pre-" and "post-," "-isms" and "-ships" in film studies. We will examine theories of realism, formalism, semiotics, psychoanalysis, feminism, structuralism, post-structuralism, and cognitive criticism with a particular emphasis on the embodied perception. Assigned readings for the course will include selections from the writings of Bazin,

*Continued...*



Eisenstein, Baudry, Metz, Balázs, Gunning, Arnheim, Mulvey, Bordwell, Deleuze, Marks, Sobchack, and Shaviro, among others. Following Thomas Elsaesser's approach to film theory through the senses, and focusing on the role of spectator in cinema, we will study classical and contemporary film paradigms through the interaction between Moving Image and Senses, Body and Mind, emphasizing such metaphors of filmic experience as Window and Frame, Door and Screen, Mirror and Face. Watching such films as *Peeping Tom* by Powell, *Repulsion* by Polanski, *Persona* by Bergman, *Stalker* by Tarkovsky, we will not only interpret the way we "see" and "hear" films but also explore them through our senses of touch, smell, and even taste. As Elsaesser points out, "film and spectator are like parasite and host, each occupying the other and being in turn occupied." This unique approach to the confrontation and conflation of mind and body with the screen will open for us new models for knowing and representing the world through film and media.



*This course satisfies the Criticism/Theory requirement.*

**441 Contemporary Cinema**  
Professor Tanya Shilina-Conte  
Thursdays 4:00 - 6:40  
Reg. No. 23725

### *Cinema in the Post-media Age*

"Cinema Is Dead, Long Live Cinema," Peter Greenaway recently declared. This class will examine a "moving" target and engage with the new narratives of cinema as it attempts to redefine its status as an art form in a "multi-sensory milieu" (Rancière) of digital technologies and emerging media.

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



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

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

To sum up, the major agenda of this class will be to arrive at a dynamic definition of cinema as an art form in the thriving environment of digital diversity by analyzing the glo(c)al energy flows and processes that govern the current media ecosystem. Perhaps, together with Niels Niessen, we will come to the realization that "the declaration of cinema's death arrives prematurely."

# MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2020-2021

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

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

## 1. FULL MAJOR IN ENGLISH

### Minimum Requirements for Department Acceptance:

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

### Department Requirements for Graduation:

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

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

\* \* \* \* \*

## 2. JOINT MAJOR IN ENGLISH

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

### Department Requirements for Graduation

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

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

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

\* \* \* \* \*

### 3. MINOR IN ENGLISH

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

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

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

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

\* \* \* \* \*

### 4. GLOBAL FILM MINOR

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

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

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

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

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

\* \* \* \* \*

### 5. ENGLISH HONORS PROGRAM

**Minimum Requirements for Department Acceptance:**

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

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

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

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

\* \* \* \* \*

### 6. GENERAL RECOMMENDATIONS

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

\* \* \* \* \*



# CREATIVE WRITING CERTIFICATE

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

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

## CREATIVE WRITING CERTIFICATE CURRICULUM (6 courses):

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

\*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).

\*4 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.

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

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

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



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](mailto: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 inquires to [jkbiehl@buffalo.edu](mailto:jkbiehl@buffalo.edu).

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

### Prerequisite Courses

ENG 105 - Writing and Rhetoric.

ENG 193 - Fundamentals of Journalism (Journalism I)

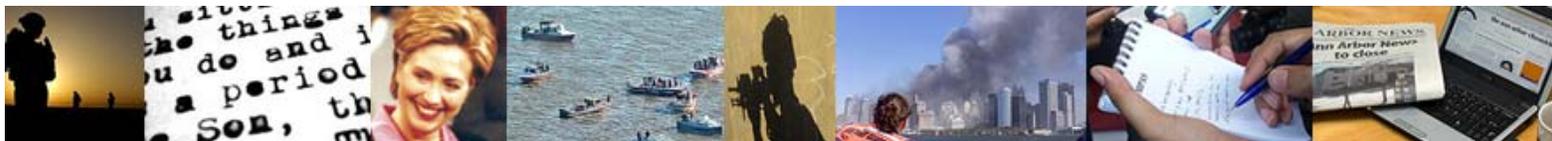
*Students must have a minimum GPA of 2.5 in order to qualify for and stay in the certificate program.*

### 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](mailto:ub-journalism@buffalo.edu)

**Program Director:** Jody Kleinberg Biehl

**Website:** [journalism.buffalo.edu](http://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 2019 class.



## ***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 ~  $\Sigma T \Delta$** .

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>

DEPARTMENT  
OF ENGLISH

SPECIAL  
POINTS OF  
INTEREST:

- Spring 2020 Writing Prizes
- Sigma Tau Delta open enrollment
- Library Skills requirement
- Application for Degree
- Application deadlines

# Coming this Spring...

## Spring 2020 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 2020 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 8th, 2020.*



**FYI...**

*Enrollment for the International English Honor Society, Sigma Tau Delta will be open in March 2020. 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. 20***

***Sept. 1, file by June 20***

***Feb. 1, file by Sept. 20***

*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.*



Be the **CHANGE**  
*you wish to see in*  
*the* **WORLD**  
*-Gandhi*