

# *Whole English Catalog*



*Fall 2019*

# English Department News



- ◆ UB English is on Twitter!! Follow us: @UBEnglish
- ◆ Look for us on Facebook at: [University at Buffalo English Department](#)
- ◆ 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.
- ◆ For much more information, please visit our website at: [English.buffalo.edu](http://English.buffalo.edu)

## The English Major Club

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

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

E-mail [ubenglishconf@gmail.com](mailto:ubenglishconf@gmail.com) for more information

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

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

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

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

## University at Buffalo Counseling Services

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

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

**Please visit our website:**

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

**Telephone:** North Campus: (716) 645-2720 South Campus: (716) 829-5800


Hours: Mo, Tu, Fri: 8:30am - 5:00pm  
We, Th: 8:30am - 7:00pm

Counselors also available on South Campus (2nd floor Michael Hall offices), Monday 8:30am - 7pm, Tuesday-Friday 8:30 am - 5 pm.

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



# 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>

# welcome

*The English Department would like to warmly welcome our newest faculty members, Professor Nicole M. Morris Johnson, Professor Miriam Thaggert, and Professor Jason Maxwell!*



**Nicole M. Morris Johnson** will join the UB English department in Fall of 2019. Professor Morris Johnson received her Ph.D. in English from Emory University in 2018. Through both her research and teaching, Morris Johnson interrogates the nexus of race, gender, class, and theory, and the impact that this has upon artistic expression. She has articles published or forthcoming in *Meridians: feminism, race, transnationalism*, and *South Atlantic Review*, and her work also appears in *The Routledge Companion to African American Theatre and Performance*. Her current book project, *The South in Her: Black Women, Creolization, Performance*, examines the ways that Afro-creole performance impacted Black women's artistic production during the 20<sup>th</sup> century.

Morris Johnson has also spent time in the theater and dance worlds, and she most recently explored the intersections of the arts and academia through her multi-genre performance company AMMA: An Experiment in Movement and Sound.

**Miriam Thaggert** is originally from Louisiana and will be joining the UB English department beginning this fall. She earned her undergraduate degree in English from Harvard College and her Ph.D. in English from the University of California, Berkeley. Thaggert's research and teaching interests include African American literature and culture, Black visual culture, gender and sexuality studies, mobility and travel studies, and archival studies.

Her first book, *Images of Black Modernism: Verbal and Visual Strategies of the Harlem Renaissance* (University of Massachusetts Press, 2010) studied the development of African American modernism and the intersections between text, image, and the body in African American literature and culture. Her second book, currently titled *Riding Jane Crow*, is a literary and social history of African American women's experiences on the American railroad in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The book reveals a neglected social and gender history of the American train and train car, as well as the cultural impact of the nineteenth- and twentieth-century railroad on Americans' perception of race, gender, class and nationality. The book has been informed by archival research conducted throughout the U.S. and has been supported by competitive national fellowships at the Newberry Library and the Virginia Humanities. In addition, she is co-editing two volumes on the Harlem Renaissance period. Other writings have appeared in *African American Review*, *American Literary History*, *American Quarterly*, *Feminist Modernist Studies*, and *Meridians*.

Outside the classroom, she enjoys photography, painting, and just started classes in beginning woodworking.



**Jason Maxwell** will be Assistant Professor of English for Fall 2019, after having been Clinical Assistant Professor of English in the department for the past two years. He received his PhD from Penn State in 2014 and his book, *The Two Cultures of English*, appeared from Fordham University Press in early 2019. He is beginning work on a new book concerning the status of curating in contemporary American popular culture.

# Department of English - Fall 2019

*\*Subject to change*

199	UB Freshman Seminar: Hollywood & American Lit		MWF	2:00	Solomon
199	UB Freshman Seminar: Imagining Minds		MWF	1:00	Hubbard
199	UB Freshman Seminar: Media CSI: 50 Shades of Fake News		T Th	11:00	Biehl
199	UB Freshman Seminar: Real Life: Telling Stories Creatively		MWF	12:00	Tirado-Bramen
199	UB Freshman Seminar: Sound Clash: Listening to the 20th Century		MWF	10:00	Keane
199	UB Freshman Seminar: The Name is the Game: The Poetics & Politics of Names and Naming		T Th	12:30	Goldman
199	UB Freshman Seminar: The Writing of Food Politics		MWF	9:00	Lavin
199	UB Freshman Seminar: Watching Television		T Th	2:00	Schmid
199	UB Freshman Seminar: Imagining Minds		MWF	3:00	Hubbard
193	Fundamentals of Journalism (JCP Pre-requisite)		Wednesday (eve)	7:00	Galarneau
202	Technical Communication	CL2 Course	MWF	9:00	Chakraborty
202	Technical Communication	CL2 Course	MWF	10:00	Feero
202	Technical Communication	CL2 Course	MWF	12:00	Brown
202	Technical Communication	CL2 Course	MWF	1:00	Feero
202	Technical Communication	CL2 Course	MWF	2:00	Pawluk
202	Technical Communication	CL2 Course	MWF	3:00	Zielinski
202	Technical Communication	CL2 Course	T Th	9:30	Lindquist
202	Technical Communication	CL2 Course	T Th	11:00	Sgro
202	Technical Communication	CL2 Course	T Th	3:30	Smith
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	9:00	Cox
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	11:00	Sharp
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	12:00	Reber
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	1:00	Cardon
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	3:00	Marris
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	2:00	McCaffery
208	Writing about Literature	CL2 Course	MWF	10:00	Heister
208	Writing about Literature	CL2 Course	MWF	11:00	Goffeney
208	Writing about Literature	CL2 Course	MWF	12:00	McIntyre
208	Writing about Literature	CL2 Course	MWF	1:00	Reber
208	Writing about Literature	CL2 Course	T Th	9:30	Mack
208	Writing about Literature	CL2 Course	T Th	3:30	Goldbort
209	Writing About Science	CL2 Course	MWF	8:00	Swenson
209	Writing About Science	CL2 Course	MWF	9:00	Ha
209	Writing About Science	CL2 Course	MWF	11:00	Vanlieshout
209	Writing About Science	CL2 Course	MWF	12:00	Sheldon
209	Writing About Science	CL2 Course	MWF	2:00	McIntyre
209	Writing About Science	CL2 Course	T Th	8:00	Greer
209	Writing About Science	CL2 Course	T Th	3:30	Greer
210	Professional Writing	CL2 Course	MWF	9:00	Bassett
210	Professional Writing	CL2 Course	MWF	10:00	Ohm
210	Professional Writing	CL2 Course	MWF	11:00	TBA
210	Professional Writing	CL2 Course	MWF	1:00	Scherr
210	Professional Writing	CL2 Course	MWF	2:00	Venerable
210	Professional Writing	CL2 Course	MWF	3:00	Nash
210	Professional Writing	CL2 Course	T Th	8:00	McLaughlin
210	Professional Writing	CL2 Course	T Th	9:30	Goldbort
212	How to Write Like a Journalist	CL2 Course	Thursday (eve)	7:00	Anzalone
221	World Literature		T Th	9:30	Holstun
231	British Writers 1		MWF	11:00	Wright
232	British Writers 2		MWF	12:00	Maitra

241	American Writers 1	MWF	9:00	Dauber
242	American Writers 2	MWF	2:00	Mitts
251	Short Fiction	T Th	12:30	<b>TBA</b>
252	Poetry	MWF	1:00	Life
253	Novel	MWF	3:00	Cardon
254	Science Fiction	MWF	11:00	Winnicki
256	Film	Thursdays	4:00	Shilina-Conte
264	Young Adult Literature	T Th	11:00	Valente
271	African American Literature	MWF	1:00	Thaggert
285	Writing in the Health Sciences	<b>CL2 Course</b> MWF	8:00	<b>TBA</b>
285	Writing in the Health Sciences	<b>CL2 Course</b> MWF	10:00	<b>TBA</b>
285	Writing in the Health Sciences	<b>CL2 Course</b> MWF	11:00	<b>TBA</b>
285	Writing in the Health Sciences	<b>CL2 Course</b> MWF	12:00	<b>TBA</b>
285	Writing in the Health Sciences	<b>CL2 Course</b> MWF	2:00	<b>TBA</b>
285	Writing in the Health Sciences	<b>CL2 Course</b> MWF	3:00	<b>TBA</b>
285	Writing in the Health Sciences	<b>CL2 Course</b> T Th	8:00	<b>TBA</b>
285	Writing in the Health Sciences	<b>CL2 Course</b> T Th	12:30	<b>TBA</b>
285	Writing in the Health Sciences	<b>CL2 Course</b> T Th	2:00	<b>TBA</b>
290	Literature & War (Lecture Tuesday, recitation *Thursday))	T *Th	2:00	Holstun
291	Literature & Nature (Early Lit— <i>Fall 2019 only</i> )	MWF	10:00	Schiff
301	Criticism	T Th	2:00	Ma
302	Old English (E)	T Th	11:00	Frakes
309	Shakespeare, Early Plays (E)	T Th	3:30	Mazzio
310	Shakespeare, Late Plays (E)	T Th	2:00	Eilenberg
320	Romantic Movement (E)	T Th	11:00	Eilenberg
339	American Poetry	T Th	9:30	Ma
341	Studies in African American Literature (B)	MWF	10:00	Thaggert
350	Literature of Migration	<b>Online</b>	<b>Online</b>	Conte
361	Modern & Contemporary Poetry	T Th	12:30	McCaffery
370	Critical Race Theory ( <i>Criticism/Theory OR B</i> )	MWF	12:00	Lim
374	Bible as Literature (E)	Monday (eve)	7:00	Christian
377	Mythology (E)	T Th	9:30	Frakes
380	New Media (JCP)	MWF	2:00	Maxwell
381	Film Directors ( <i>Off Campus</i> )	Tuesday (eve)	7:00	Jackson
382	Shakespeare in Film 1 (E)	Wednesday (eve)	7:00	Mazzio
383	Studies in World Literature (B)	T Th	2:00	Conte
386	Postcolonial Literature (B)	MWF	9:00	Lim
390	Creative Writing Poetry (CW)	Wednesday (eve)	7:00	Kim
391	Creative Writing Fiction (CW)	T Th	3:30	Anastasopoulos
394	Writing Workshop-Spectrum <i>Photographers</i> (JCP)	Mondays (eve)	7:00	Biehl
394	Writing Workshop-Spectrum <i>Newspaper Writers</i> (JCP)	Mondays	5:00	Biehl
397	Digital and Broadcast Journalism: <i>Podcasting</i> (JCP)	Mondays (eve)	7:00	Lam
398	Ethics in Journalism (JCP)	Tuesday (eve)	7:00	Andriatch
401	Department Honors Seminar (E)	T Th	12:30	Mazzio
417	Studies in American Literature	T Th	3:30	Johnson
434	Advanced Creative Writing: Poetry (CW)	T Th	12:30	Mac Cormack
435	Advanced Creative Writing Fiction (CW)	T Th	11:00	Milletti
441	Contemporary Cinema	T Th	9:30	Pritchard

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

#### **EARLY LITERATURE**

291 Lit & Nature ( <i>Fall '19 only</i> )	Schiff
302 Old English	Frakes
309 Shakespeare, Early Plays	Mazzio
310 Shakespeare, Late Plays	Eilenberg
320 Romantic Movement	Eilenberg

374 Bible as Literature	Christian
377 Mythology	Frakes
401 Honors	Mazzio

#### **CRITICISM/THEORY**

301 Criticism	Ma
370 Critical Race Theory	Lim

#### **BREADTH OF LITERARY STUDY**

341 Studies in African Amer. Lit	Thaggert
370 Critical Race Theory	Lim
383 Studies in World Lit	Conte
386 Postcolonial Literature	Lim





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

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

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

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

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

### **199 UB Freshman Seminar, MWF, 2:00-2:50, Reg. No. 19795** **Professor William Solomon: Hollywood and American Literature**

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

### **199 UB Freshman Seminar** **MWF, 1:00-1:50, Reg. No. 21147 OR MWF 3:00-3:50 Reg.No.24754** **Professor Stacy Hubbard: Imagining Minds** **Imagining Other Minds: Aliens, Animals, Autists and AI**

This course asks the question, *how can we imagine ways of perceiving, thinking and communicating that differ radically from normative human consciousness and language?* To what degree do normative bodies and brains prevent us from grasping other forms of intelligence? *Continued...*



And what role does narrative play in allowing us to imagine ways of thinking outside the norm or even outside the human? In exploring these questions, we will cull insights from fiction, film, animal studies, plant studies, cognitive science, disability studies and computer science. We'll consider how plants communicate and socialize, why octopuses are so difficult for humans to relate to, whether an ocean planet might have its own mind, how an autistic narrator opens up new dimensions of narrative space and time, how aliens might choose to communicate with us, and whether it's possible for humans to make computers smarter than themselves. We'll do a lot of reading, viewing, talking, researching and writing. Students will learn to think about a complex question across different disciplines, and will become familiar with library resources for research and various genres for analysis and presentation: blogging, analytical essays, Slidecasts, and oral presentations. In addition to discussing our readings, we'll spend some time working on library skills, time management, study skills and writing strategies, and getting familiar with university resources. This course may be of interest to students of literature (including science fiction), linguistics, animal behavior, biology, computer science, cognitive science and psychology.



Readings include Mark Haddon's *The Curious Incident of the Dog in the Nighttime*, Stanislaw Lem's *Solaris*, Richard Powers's *Galatea 2.0*, and selections from Micheal Berube's *The Secret Life of Stories*, Franz de Waal's *Are We Smart Enough to Know How Smart Animals Are?*, Sy Montgomery's *The Soul of an Octopus*, Eduardo Kohn's *How Forests Think*, and short readings by Temple Grandin, Alan Turing, and Peter Wohlleben. We will also watch and discuss the films *Arrival* and *Close Encounters of the Third Kind*.

**199 UB Freshman Seminar, Tuesday/Thursday, 11:00-12:20, Reg. No. 19791**  
**Jody Kleinberg-Biehl: CSI Media, 50 Shades of Fake News**

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

**199 UB Freshman Seminar, MWF, 12:00-12:50, Reg. No. 22450**  
**Professor Carrie Tirado-Bramen: Real Life - Telling Stories Creatively**

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





**199 UB Freshman Seminar, MWF 10:00-10:50 Reg. No. 21148**  
**Professor Damien Keane: Sound Clash: Listening to the 20th Century**

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

**199 UB Freshman Seminar, Tuesday/Thursday, 12:30-1:50, Reg. No. 19793**  
**Professor Judith Goldman: The Name is the Game -**  
**The Poetics & Politics of Names and Naming**

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

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

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



**199 UB Freshman Seminar, MWF, 9:00-9:50, Reg. No. 19794**

**Professor Chad Lavin: The Writing of Food Politics**

In recent years, the politics of food has become a focus of both academic and popular attention. In this seminar, we will read some recent and canonical books and essays that have helped determine how scholars, pundits, citizens, and policymakers think and talk about food. We will discuss consumerism, obesity, vegetarianism, ecology, cannibalism, and biotechnology, touching on an array of political and philosophical themes, from property and gender to responsibility and death. Along the way we will ask (and maybe answer) a variety of questions about our relationship to our food. Questions such as:

- What is it like to work in a slaughterhouse?
- Is obesity an infectious disease?
- Is vegetarianism political?
- Why is it rude to belch at the table?
- Are you going to eat that?

The secondary focus of the class is how books and ideas get “digested.” The final project will ask students to pick a book and research what intellectual and/or political influence it has had on scholars, activists, and/or policymakers.

**199 UB Freshman Seminar, T Th, 2:00–3:20, Reg. No. 23587**

**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.



**193** Fundamentals of Journalism  
 Andrew Galarneau  
 W (eve) 7:00 - 9:40  
 Reg. No. 17601



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

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

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

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

## 202 Technical Communication

Abhipsa Chakraborty  
 MWF 9:00 - 9:50  
 Reg. No. 21288 *CL2 Course*

Richard Feero  
 MWF 10:00 - 10:50  
 Reg. No. 21291 *CL2 Course*

Zackary Brown  
 MWF 12:00 - 12:50  
 Reg. No. 21292 *CL2 Course*

Richard Feero  
 MWF 1:00 - 1:50  
 Reg. No. 20838 *CL2 Course*

Charles Pawluk  
 MWF 2:00 - 2:50  
 Reg. No. 23852 *CL2 Course*

Corey Zielinski  
 MWF 3:00 - 3:50  
 Reg. No. 23853 *CL2 Course*

Andrew Lindquist  
 T Th 9:30 - 10:50  
 Reg. No. 23854 *CL2 Course*

Sarah Sgro  
 T Th 11:00 - 12:20  
 Reg. No. 21968 *CL2 Course*

Ryan Smith  
 T Th 3:30 - 4:50  
 Reg. No. 21696 *CL2 Course*

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

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

## 207 Intro to Writing Poetry/Fiction

Brent Cox  
 MWF 9:00 - 9:50  
 Reg. No. 23719 *CL2 Course*

Travis Sharp  
 MWF 11:00 - 11:50  
 Reg. No. 22488 *CL2 Course*

Jacob Reber  
 MWF 12:00 - 12:50  
 Reg. No. 18006 *CL2 Course*

Allison Cardon  
 MWF 1:00 - 1:50  
 Reg. No. 17695 *CL2 Course*

Laura Marris  
 MWF 3:00 - 3:50  
 Reg. No. 23720 *CL2 Course*

Professor Steven McCaffery  
 T Th 2:00 - 3:20  
 Reg. No. 20650 *CL2 Course*

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

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

*Continued...*



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

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

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

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

## 208 Writing About Literature

Luke Heister  
MWF 10:00 - 10:50  
Reg. No. 21152 *CL2 Course*

Martin Goffeney  
MWF 11:00 - 11:50  
Reg. No. 21970 *CL2 Course*

Caitlin McIntyre  
MWF 12:00 - 12:50  
Reg. No. 23869 *CL2 Course*

Jacob Reber  
MWF 1:00 - 1:50  
Reg. No. 21274 *CL2 Course*

Professor Ruth Mack  
T Th 9:30 - 10:50  
Reg. No. 21971 *CL2 Course*

Sarah Goldbort  
T Th 3:30 - 4:50  
Reg. No. 23870 *CL2 Course*

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

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

## 209 Writing About Science

Daniel Swenson  
MWF 8:00 - 8:50  
Reg. No. 20987 *CL2 Course*

Hyoseol Ha  
MWF 9:00 - 9:50  
Reg. No. 20988 *CL2 Course*

Eric VanLieshout  
MWF 11:00 - 11:50  
Reg. No. 21160 *CL2 Course*

Ryan Sheldon  
MWF 12:00 - 12:50  
Reg. No. 21273 *CL2 Course*

Caitlin McIntyre  
MWF 2:00 - 2:50  
Reg. No. 21972 *CL2 Course*

Amy Greer  
T Th 8:00 - 9:20  
Reg. No. 21973 *CL2 Course*

Amy Greer  
T Th 3:30 - 4:50  
Reg. No. 21974 *CL2 Course*

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

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

## 210 Professional Writing

Tiffany Bassett  
MWF 9:00 - 9:50  
Reg. No. 23872 *CL2 Course*

Jiwon Ohm  
MWF 10:00 - 10:50  
Reg. No. 21285 *CL2 Course*

TBA  
MWF 11:00 - 11:50  
Reg. No. 21286 *CL2 Course*

Cassandra Scherr  
MWF 1:00 - 1:50  
Reg. No. 21287 *CL2 Course*

Dana Venerable  
MWF 2:00 - 2:50  
Reg. No. 23875 *CL2 Course*

Ariana Nash  
MWF 3:00 - 3:50  
Reg. No. 21975 *CL2 Course*

Amanda McLaughlin  
T Th 8:00 - 9:20  
Reg. No. 23874 *CL2 Course*

Sarah Goldbort  
T Th 9:30 - 10:50  
Reg. No. 21976 *CL2 Course*

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

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

**212** How to Write Like a Journalist  
Charles Anzalone  
Thursday (eve) 7:00 - 9:40  
Reg. No. 22081 *CL2 Course*

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

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

**221** World Literature  
Professor James Holstun  
T Th 9:30 - 10:50  
Reg. No. 21979

We'll read a diverse group of fiction and one memoir from Europe, the Middle East, Asia, and the Caribbean. We'll talk about questions of style and form; class struggle and imperialism; patriarchy and racism. How does world fiction reflect and shape a world in turmoil?



Lu Xun

Lu Xun, *The Real Story of Ah-Q and Other Tales of China: The Complete Fiction of Lu Xun* (China, before 1936): stories of common people under revolutionary stress, by China's greatest twentieth-century writer.



Alejo Carpentier

Primo Levi, *If This is a Man/Survival in Auschwitz* (Italy, 1947): a classic memoir of Holocaust literature by the great Italian novelist.

Alejo Carpentier, *The Chase* (Cuba, 1956): modernist mystery novel, long-repressed in the United States, and influential on Latin American "magical realist" writers.

Emile Habiby, *The Secret Life of Saeed the Pessoptimist* (Palestine/Israel, 1974): tragi-comic adaptation of Voltaire's *Candide* to the situation of refugee and Israeli Palestinians.

Alifa Rifaat, *Distant View of a Minaret, and Other Stories* (Egypt, 1983): Egyptian fiction on wage laborers, domestic laborers, social transformation, and a lesbian snake-djinn.



Primo Levi



Emile Habiby



Alifa Rifaat

*Continued...*

Mahasweta Devi, *Breast Stories* (India, 1997): women's bodies, patriarchy, exploitation, and resistance, in these stories by the Bengali feminist novelist and activist.



Hwang Sok-Yong

Hwang Sok-Yong, *The Guest: A Novel* (South Korea, 2008): the traumatic heritage of the Korean War, and the repressed memory of a massacre by Christian Koreans.



Mahasweta Devi

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

231	British Writers 1 Emerson Wright MWF 11:00 - 11:50 Reg. No. 23588
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The aim of this course is to provide you with a wide survey of British literature from its inception—ca. 800 AD—to the end of the 1800s. This will include, generally, the Old English, Middle English (or Late Medieval), Early Modern and Long Eighteenth-Century eras. To cover over a millennium of British literature this course will have an emphasis on “canonical” texts (e.g. *Beowulf*, Chaucer, Spenser, and so forth), but we will also explore works by historically disfranchised authors whom scholars have reevaluated in the last fifty years. Because of the cultural and linguistic distance between us and these medieval, Renaissance, and Eighteenth century texts, we will engage in a great deal of close reading, both in the classroom and in the writing this course requires. The overall goal is to develop broad understanding of the different genres and styles of British literature and to gain a sensitivity of how literary works create meaning in relation to their specific historical context.

232	British Writers 2 Dipanjan Maitra MWF 12:00 - 12:50 Reg. No. 21980
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### *“Death’s Dream Kingdom”: Death and Desire in 19<sup>th</sup> and 20<sup>th</sup> century British and Irish Fiction*

In his seminal *Beyond the Pleasure Principle* (1920), Sigmund Freud saw two primal but opposing forces driving the human psyche— Eros and Thanatos or love and the death drive. Beginning with Freud’s premise, the course will examine the interlinking of love, death and desire in nineteenth and twentieth-century British and Irish fiction. How did creative authors portray death and love in their fictions? Did they, as Freud proclaimed, see them as interrelated, if not inseparable? How did nineteenth-century science and pragmatism encounter the prospect of inevitable death? Or the irrational plunge towards love and passion? Did the experience of epochal events like the two World Wars change our perceptions of death and the value of love?

The course will attempt to seek answers to these questions by looking at some of the more memorable literary passages in the western canon by John Keats, Mary Shelley, Robert Browning, Emily Brontë, Christina Rossetti, W.B. Yeats, T.S. Eliot, James Joyce, Virginia Woolf, Wilfred Owen and Samuel Beckett. Given the concerns of the class, the course will also look at excerpts from influential critical studies on love and death by Arthur Schopenhauer, Sigmund Freud, René Girard, Jonathan Dollimore and others.

241	American Writers 1 Professor Kenneth Dauber MWF 9:00 - 9:50 Reg. No. 19309
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We will read and discuss the most important American writing from its origins to the Civil War, when the idea of an American literature and, even, the idea of America, was founding itself. Once considered a literature for children or a pale reflection of a British tradition that a hopelessly provincial nation could not quite match, American writing in the so-called American Renaissance blossomed in answer to a challenge of its independence. What is American literature? Is there such a thing as “democratic writing”? Is there a typical American character or characters? Does race

*Continued...*



or gender complicate these questions? Why do representative American novels look and feel so different from novels of the same period in Europe?

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

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242	American Writers 2 Adam Mitts MWF 2:00 - 2:50 Reg. No. 23589
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American Writers 2: North American Literature from Reconstruction to Present is a course which critically examines the concept of a national literature by including indigenous Canadian writers and writers from diasporic communities. How does the idea of American literature change when we center the voices of African-Americans, women, immigrants, LGBT people, and indigenous writers? What are the stories these writers are telling about America, and how do they challenge conventional notions of national history or identity?

Some of the topics we will be exploring include the following. What are the narrative and poetic strategies developed by writers whose lives are lived between several communities or at the margins of society? What is the role of whiteness in academic innovations of the avant-garde, and how might we challenge these categories by attending to the complex genealogies of formal innovation over the last century? How might our understanding of different literary communities and histories - such as post-war LGBT and women poets in the Bay area, or indigenous science fiction writers - deepen when read in context with each other? How might we situate changes in literature with those in music or art, or with material conditions such as segregation, AIDS, gentrification, or police violence against people of color? Writers we will be reading include Theresa Hak Kyung Cha, Kathy Acker, Emily Dickinson, Danez Smith, Nella Larsen, E. Pauline Johnson, and more.

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251	Short Fiction Professor Christina Milletti T Th 12:30 - 1:50 Reg. No. 21981
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ENG251 is designed to introduce students to the short story as a genre—to investigate its historic roots as a literary form, as well as its aesthetic relationship to the novel, the essay, and the poem. Following Edgar Allen Poe's reflection that the short story "has peculiar advantages which the novel does not admit," we will consider how the short story developed and grew in popularity, as well as examine its evolution from its origins in the parable or fable, to its current incarnations as vignettes, flash fictions, sudden fictions, micro-fictions, and prose poems etc. Above all, students will be asked to consider how elements of fiction—such as plot, character, and narrative voice—are deployed in short stories and to what specific aesthetic effects and rhetorical ends. Students will be asked to read a wide range of stories in this class, from early works by Nikolai Gogol, Anton Chekhov, and Franz Kafka, and those by Nathalie Sarraute, Raymond Carver, and Angela Carter, to more recent fictions by Karen Russell, Kristen Roupenian, and George Saunders. Our object will be to study their forms and meanings, and along with critical assignments related to our readings, students will be given an opportunity to try their hand at writing a short story of their own.

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252	Poetry George Life MWF 1:00 - 1:50 Reg. No. 23590
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This course offers students an introduction to the study of poetry. We will focus on poetry in English, surveying its historical development from Anglo-Saxon alliterative verse to a diversity of contemporary practices. Students will learn to recognize and make interpretative arguments based on the prosodic elements (meter, line, rhyme, etc), forms (sonnet, ballad, blues, etc), and genres (elegy, epic, ekphrasis, etc) that underpin English poetry from the sixteenth through the nineteenth centuries. These skills will lay a foundation for our exploration of twentieth-century developments such as free verse, open field poetics, and language-centered writing. In addition, we will read one or more works by contemporary poets—perhaps Susan Howe's *Debths*, M. NourbeSe Philip's *Zong!*, and/or Layli Long Soldier's *Whereas*—that reflect on and have the potential to significantly reorient our experience of English as a language and poetry as an

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activity. Particular attention will be paid throughout the semester to the dynamic between English and the other languages and traditions that it has shaped and been shaped by, as well as the relation between poetry and the cultural, political, historical, and ecological contexts in which it is produced and received. Although this is a literature course requiring written response in the form of critical prose, interested students will also have the opportunity to write poetry using the elements and in the forms and genres studied. In addition, students will have an opportunity to conduct archival research in UB's Poetry Collection and to attend one or more poetry readings.

253

Novel  
Allison Cardon  
MWF 3:00 - 3:50  
Reg. No. 24535

### **Literature and/as humanitarianism**

Where did we get the idea that literature helps people? What kind of help is it supposed to provide? How might our understanding of literary techniques give us a broader understanding of humanitarianism and its operative category: the human? In this course, we will read novels written in English from around the world from the eighteenth century to the present. This historical period will give us the opportunity to trace the global historical shifts that made humanitarian questions incredibly urgent: the Age of Revolutions, the growth of the transatlantic slave trade and agitation for its abolition, and the rise and fall of the British Empire alongside the great acceleration of industrialization and global capitalism. Each of these shifts inspire and inform literature—and writing, in turn, helped readers to understand these unprecedented events and movements. The novels we will read in this class each offer their own account of what these events might mean for a society: how a society might identify its members, how best to serve those members, and who holds the responsibility to do so. This course will explore these questions by tracing ideas of humanity and humanitarianism through an archive that may include such figures as Aphra Behn, Samuel Richardson, Olaudah Equiano, Mary Shelley, Mary Wollstonecraft, Harriet Jacobs, Nathaniel Hawthorne, Charlotte Brontë, Charles Dickens, George Eliot, Herman Melville, Virginia Woolf, Zora Neale Hurston, Samuel Beckett, Louise Erdrich, Helen Oyeyemi, Amitov Ghosh, Indra Sinha, and Zakes Mda.

254

Science Fiction  
Kinga Winnicki  
MWF 11:00 - 11:50  
Reg. No. 23591

This is a course about exploration—investigating possible depictions of our future world, trajectories of innovations like artificial intelligence, and what it means to be human in an increasingly technological world. This literary exploration will begin in classic science fiction and traverse the 20th century to examine contemporary works in a genre that uses the speculative future to pose questions about current social conditions, globalization, and emerging technologies. Our discussions of the SF stories themselves will be augmented by what scholars and philosophers have similarly tried to answer about our world, our future, and ourselves as a species.

256

Film  
Professor Tanya Shilina-Conte  
Thursdays 4:00 - 6:40  
Reg. No. 21983

### **Film: Color and the Moving Image**

A feast for the eyes, this class will take you on an over-the-rainbow tour of color theory and history in film studies. "There never was a silent film," Irving Thalberg famously declared, and just as with sound, color has accompanied cinema since its inception. Early filmmakers employed applied processes such as hand painting, stenciling, tinting and toning, long before the advent of such photographic color film systems as Technicolor and Eastmancolor.

First, we will examine color in the context of media technology development, ranging from the suppression of color in film history to the digital archiving, restoration, and preservation of films in the post-cinematic age. After a brief historical overview of cinematic color, we will concentrate on its role in different cultures and aesthetic traditions of representation. We will analyze the color palettes of individual directors, tackle the concept of synesthesia, and consider color's ability to create cross-communication among the senses, including hearing, smell, and touch. Topics for discussion and writing assignments for this class will also link the role of color in contemporary media to such sociopolitical aspects as gender, race, ethnicity, sexuality, environment, and censorship.

*Continued...*



From the point of view of visual literacy studies, color is central to our experience of media and comprises an important aspect of film narrative. As an integral part of the mise-en-scène, it intersects with other elements of cinematic construction such as lightning, camera work, sound, framing, and editing. Focusing on the role of color in cinema, this course will introduce students to film terminology, deepen their understanding of cinema as an art form, help them to learn skills and methods of film analysis, and sharpen their ability to generate and articulate critical responses to films through a series of writing assignments.

**264** Young Adult Literature  
Professor Joseph Valente  
T Th 11:00 - 12:20  
Reg. No. 21984

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

**271** African American Literature  
Professor Miriam Thaggert  
MWF 1:00 - 1:50  
Reg. No. 24163

### **African American Literature Before 1900**

This course examines some of the pivotal and fascinating works of late eighteenth-, nineteenth-, and early twentieth-century African American literature. Throughout the semester, we will analyze the autobiographical and fictional representation of early African American life in the United States. We will also discuss: male and female slave narratives; early versions of the African American novel; the black American's transition from slavery to nominal freedom; comparisons of the literary portrayals of black life in the North and the South; the controversies associated with racial passing; literary and visual representations of lynching; and early cinematic representations of the black image.

Among the questions we will consider are: How did writers critique America's discriminatory practices as well as intra-racial class and color prejudices? What were the influences of popular culture on the literature of the period? How did the Civil War and the continual threat of lynching affect black creative methods and philosophy? We will also look at the African American literary image created by other American writers such as Herman Melville, and the legal decisions and political compromises that affected the construction of African American personhood (such as the Dred Scott v. Sanford and the Plessy v. Ferguson Supreme Court decisions). Readings will be supplemented by films, artwork, and audio recordings. Class requirements include quizzes, active class discussion and attendance, short responses and a paper, a mid-term, and a final exam.

### **285 Writing in the Health Sciences**

TBA  
MWF 8:00 - 8:50  
Reg. No. 20989 *CL2 Course*

TBA  
MWF 10:00 - 10:50  
Reg. No. 21153 *CL2 Course*

TBA  
MWF 11:00 - 11:50  
Reg. No. 23876 *CL2 Course*

TBA  
MWF 12:00 - 12:50  
Reg. No. 21161 *CL2 Course*

TBA  
MWF 2:00 - 2:50  
Reg. No. 21547 *CL2 Course*

TBA  
MWF 3:00 - 3:50  
Reg. No. 21986 *CL2 Course*

TBA  
T Th 8:00 - 9:20  
Reg. No. 21987 *CL2 Course*

TBA  
T Th 12:30 - 1:50  
Reg. No. 23877 *CL2 Course*

TBA  
T Th 2:00 - 3:20  
Reg. No. 21988 *CL2 Course*

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



290

## Literature &amp; War

Professor James Holston

This course is T TH from 2:00-3:20, register by enrolling in one of the following recitation sections:

290 Section SC1 Reg. No. 20840 (Holston)

290 Section STU Reg. No. 21989 (Sloan)



War, and the threat of war, and the fear of war, and the payment for war, are all around us, in the air we breathe and the wounds of friends and the wounds we inflict. In this class, we will consider the human *experience* of warfare: not just the tactics, strategies, and horrors of combat, but the long-lasting sufferings of widows, refugees, and other survivors. We will also examine war literature as *theory*: theory of where war comes from, and of how it might be ended, so that we might fight no more forever.

General Smedley Butler, *War Is a Racket* (USA, 1935): trenchant analysis by a radical Marine.

Euripides, *The Trojan Women* (Athens, 415 BCE): the antiwar dramatic sequel to *The Iliad*.

Etel Adnan, *Sitt Marie Rose* (Lebanon/France, 1978): an astonishing experimental novella, in the shape of a neo-Greek play, on the Lebanese Civil War of the 1970s.

Leo Tolstoy, *Hadji Murat* (Russia, 1912): a perfect novella about Russian imperialism in the Muslim Caucasus, by a guilt-wracked perpetrator remembering his sins.

Sahar Khalifeh, *Wild Thorns* (Palestine, 1976): the clash of bread and freedom in Israeli-occupied Nablus.

Han Suyin, *And the Rain My Drink* (UK/Malaya, 1956): on multi-ethnic struggle known as the Malayan Emergency, against British imperial rule—an amazing realist novel.

Ngũgĩ wa Thiong'o, *Weep Not, Child* (Kenya, 1964): an autobiographical novella about Ngugi's own family in the midst of the Mau Mau Rebellion, when Britain killed his cousin and tortured President Obama's grandfather.

Sinan Antoon *The Corpse Washer* (Iraq, 2010): the mortuary aftermath of Operation Iraqi Freedom, as an Iraqi Gen X-er loses love and finds a new vocation.

Tuesday lectures by the two of us, with Thursday discussion sections. You'll write biweekly informal essays on the readings (5-10 minutes' writing), a five-page essay at mid-semester, and a ten-page expansion of this essay at the end of the semester. Texts in the University Bookstore, but contact us in August for information on ordering inexpensive used copies (this will also be posted at our UB Learns site). Course reader available in the first week of classes at Queen City Imaging (832-8100). We're happy to talk with you more about the course, in person or by **email**: [jamesholston@hotmail.com](mailto:jamesholston@hotmail.com) and [jacobslo@buffalo.edu](mailto:jacobslo@buffalo.edu).

291

## Literature &amp; Nature

Professor Randy Schiff

MWF 10:00 - 10:50

Reg. No. 23592

ENG 291 will survey literary works whose themes and contexts explore the cultural significance of nature. Our course will be divided into four units, each with two thematically connected literary texts coming from various cultures and times. In a unit on Life and Quest, we will examine death and regeneration in *Sir Gawain and the Green Knight*, and explore PTSD and restoration in Silko's *Ceremony*. In a unit on Landscape and Emotion, we will journey to Lindsay's *Picnic at Hanging Rock* and survey masterpieces of the classic Japanese tradition of Haiku. In a unit on the Natural and the Supernatural, we will visit the werewolves, fairy lovers, and talking deer of Marie de France's *Lais*, and then marvel at Wole Soyinka's lyrical and universal adaptation of Euripides' *Bacchae*. In a final unit on Unnatural Desire, we will brave the paranoid, repressed atmosphere of *Hamlet*, and then study the techno-animals and cyborg of Philip K. Dick's *Do Androids Dream of Electric Sheep?* (which became *Bladerunner*). Throughout the course, lectures will feature ideas from ecocritics and environmentalists that will help us engage with the literary works; students will only be required to obtain the literary works themselves. The course will consist of three exams, one quiz, one presentation, and one formal paper.

***This course satisfies an Early Literature requirement - Fall 2019 only***

301

Criticism

Professor Ming Qian Ma

T Th 2:00 - 3:20

Reg. No. 16500

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

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

The primary texts for the course are:

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

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

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

302

Old English

Professor Jerold Frakes

T Th 11:00 - 12:20

Reg. No. 23609

Old English often has a bad reputation, as if the course itself were as dark and ghoulish as the monsters that Beowulf has to fight. Well, it doesn't have to be like that. Most students who get turned off by Old English have been forced to read *Beowulf* as if it were as easy and accessible as a rerun episode of 'The Big Bang Theory.' Well, the bottom line is that it isn't so very accessible, and learning to read Old English does in fact require some work. But it is possible, even in a single semester, and it is quite rewarding and can also be a lot of fun, because there is a great deal of interesting material in Old English that you won't find elsewhere and that has nothing to do with swords and ogres and dragons (although there is some of that, too). Some students may find that Old English looks like a foreign language, but if you as speakers of modern English are briefly trained to recognize consciously what you already know about English, then suddenly Old English is, well, not exactly immediately like reading the *Spectrum*, but with some patience a whole new culture does in fact open up for you. Try reading the following sentence. *His linen socc feoll ofer bord in thaet waeter and scranc.* Yes, you're right, that's exactly what it means. And you are also right that this particular sentence is not exactly scintillating. But you've now read your first authentic Old English sentence, so it's a start.

In the course we will spend a couple of weeks with guided review of what you already know about English, so that you can apply that knowledge to thousand-year-old texts. You know, for instance, that we add -s to nouns to make them plural (girl/girls), but you also know that there are some exceptions to that rule (deer/deer, child/children). All three of those patterns are also present in Old English, and recognizing them as patterns in modern English alerts you to make use of that knowledge in reading Old English. You also know that if you dance and drink too much tonight, by tomorrow you

have to say that you danced and drank (not drank) too much. Both of those familiar patterns of past tense verb formation are also present in Old English. Once we have refreshed our memories about things like this that we already know, we'll be ready for reading Old English texts: about daily life, magic, religious practices, gender roles, burial customs, tenth-century women's fashions, shipwrecks, royal romance, riddles, polar exploration, marauding dragons over northern England, Viking marauders in southern England, heroes and heroines, saints and sinners, lovers and enemies. It's all there, and it's all available within a semester. Who knows, maybe by the end, some might even want to have another go at a few passages in *Beowulf*. Thaet waes god cyning!

*This course satisfies an Early Literature requirement.*

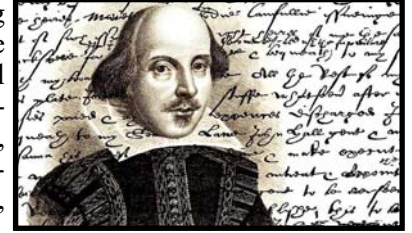




309

Shakespeare, Early Plays  
Professor Carla Mazzio  
T Th 3:30 - 4:50  
Reg. No. 21991

This course will focus on Shakespeare's comedies, histories, and selected tragedies, introducing students to Shakespeare's language, dramatic techniques, historical surround, relationship to Renaissance humanism (the poetry and drama of classical Rome in particular), and innovations as he moved from play to play. At the same time, we will also examine some central issues that traverse many plays and genres, including the status of error, itself a pivotal dramatic pre-occupation that we will trace out from *The Comedy of Errors* to *Hamlet*, the plays that open and close the course. So too, we will investigate Shakespeare's ongoing experiments in the domain of metamorphosis, and consider the status of the material object (props, bodies, costumes, monetary instruments, etc.) in numerous early plays. Other plays include *Love's Labour's Lost*, *Richard III*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *The Henriad*, *Much Ado About Nothing*, and *Twelfth Night*.



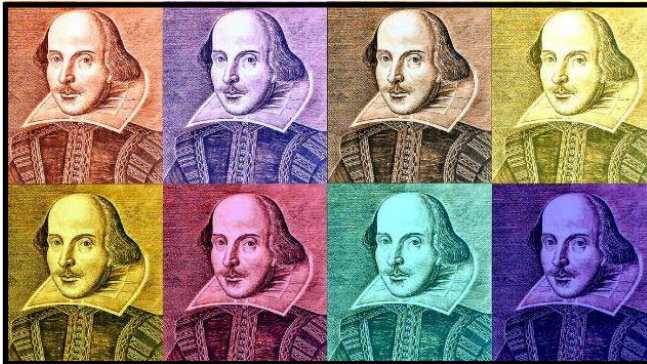
*This course satisfies an Early Literature requirement.*

310

Shakespeare, Late Plays  
Professor Susan Eilenberg  
T Th 2:00 - 3:20  
Reg. No. 21992

This course will be devoted to a reading of Shakespeare's later plays, including the mass of great tragedies (*Hamlet*, *Lear*, *Othello*) and two or possibly three of the romances (*The Winter's Tale*, *The Tempest*).

All his life Shakespeare has been interested in the space of impossibility made possible: it has been the space of playful wit, flaunted theatricality, amusing or outrageous paradox. As the playwright develops this space of paradox sheds its boundaries and grows ever more uncanny. The characters of the late tragedies and romances face what cannot be faced, bear what cannot be borne--and as one character cries to another, "Thy life's a miracle," we meditate upon the tragic lie he tells that is at the same time a tragic truth. It is this disbelieved fiction of goodness--born of madness and delusion and chicanery and revenge but intimating something else, pointing mysteriously toward what King Lear calls the "chance



which does redeem all sorrows / That ever I have felt," upon which the tragedies brood. It is this fiction too upon which the romances build their fictions of that which lies on the other side of loss, out beyond grief--not resurrection, perhaps, but that which may be just as welcome. All this will be our matter. I will ask each student to write a midterm exam, a handful of brief response papers, a longer graded paper, and a final exam. There will be occasional quizzes. Intelligent participation will be encouraged; attendance will be mandatory.

*This course satisfies an Early Literature requirement.*

320

Romantic Movement  
Professor Susan Eilenberg  
T Th 11:00 - 12:20  
Reg. No. 23610

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

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

*This course satisfies an Early Literature requirement.*



339	American Poetry Professor Ming Qian Ma T Th 9:30 - 10:50 Reg. No. 23612
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Design as a survey class, English 339 is an extensive study to American poetry from the 19<sup>th</sup>- to the 21<sup>st</sup>- Centuries. Taking a historical-chronological approach, the class will begin with poetry written in the traditions of Realism and Naturalism and then cover various literary periods from the so-called High Modernism to the present, focusing on the major poetry phenomena such as the Imagism, the Objectivism, The Fugitives, the Confessional poetry, the New York School poetry, the Harlem Renaissance, the Beat poetry, the Deep Image poetry, the Black Mountain poetry, the Language Poetry, and others. The selected representative poetry texts will be read, studied, and analyzed in conjunction with a series of statements on the theories of poetry authored by the poets themselves for the purpose of understanding the socio-political, cultural, and aesthetic contexts for their poetic work.

The primary texts for the class:

*Twentieth-Century American Poetry*, edited by Gioia, Mason, and Schoerke. McGraw-Hill, 2004. (ISBN: 0-07-240019-6)  
*Twentieth-Century American Poetics: Poets on the Art of Poetry*, edited by Gioia, Mason, and Schoerke. McGraw-Hill, 2004. (ISBN: 0-07-241472-3)

Supplementary readings in poetry and poetics distributed in handouts.

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

341	Studies in African American Lit Professor Miriam Thaggert MWF 10:00 - 10:50 Reg. No. 24164
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### **Topics in African American Literature: Literature and Social Justice**

This class studies the varied ways in which literature, particularly African American literature, depicts societal concerns and can affect social change. Beginning with contemporary definitions of “social justice,” we will read novels, short stories, and a play, view and analyze photographs and artwork, and watch and analyze several films that critique forms of inequality in the United States and abroad.

In addition to reading texts that can be considered “social justice” texts, we will also analyze the concept of a social justice “genre”: What “pleasures” are available for the reader of a social justice narrative? Can a novel be both enjoyable and “just” or does the need to “escape” into a book prohibit considerations of ethics or fairness? Why has social media been a particularly effective means for the dissemination of social justice ideas?

During the semester we will learn about using images and digital media to raise awareness about social issues. Although the class will have a focus on domestic issues, we will also address concerns that affect global communities.

Requirements: quizzes, class discussions, mid-term, a paper, short writing responses, and a final paper.

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

350	Literature of Migration Professor Joseph Conte ONLINE COURSE Reg. No. 19315
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The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious “better life”; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as “real Americans”—and an ethnic heritage that they wish to honor and sustain but which marks them as always an “other.” Here we encounter the hyphenated status of the preponderance of “natural born” American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban, and professionalized surrounding.

*Continued...*

We will view films and read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska's novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. We'll want to compare Yezierska's immigrant experience of 1900 with the Soviet-era migration of Russian Jews to New York in Gary Shteyngart's comic autobiography *Little Failure* (2014). *Mount Allegro* (1989), Jerre Mangione's memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its "imported from Italy" values, and yet desperate to find recognition as an authentic version of "Americanness." The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, "rich abundance," but not a single Mafioso. In his long career as an English teacher and barroom raconteur, Frank McCourt preserved the harrowing story of his youth in Limerick, Ireland and New York for *Angela's Ashes* (1997) and *'Tis* (1999); like so many immigrant families, the McCourts re-emigrated between transatlantic failures. We'll screen the film adaptation of *Angela's Ashes*, directed by Alan Parker, and read the second volume of his autobiography. Junot Díaz, in *The Brief Wondrous Life of Oscar Wao* (2007), follows the "Ghetto Nerd," his voluptuous sister and hot-tempered mother between urban-industrial Paterson, New Jersey and their Dominican homeland. Finally, we'll view the docufiction film, *Who Is Dayani Cristal?* starring Gael García Bernal and directed by Marc Silver, which retraces the journey made by a migrant laborer whose desiccated body was found in Arizona's forbidding Sonora Desert.

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



361

Modern & Contemporary Poetry  
Professor Steve McCaffery  
T Th 12:30 - 1:50  
Reg. No. 23613

### **RACE, REVOLUTION, VOLATILITY IN MODERN & CONTEMPORARY POETRY**

The 20<sup>th</sup> century was one of the most violent and volatile periods in human history with two world wars and the rise of racial and gender issues. The Dada movement launched a whole scale repudiation of art, Wilfred Owen captured the horrors of trench warfare, Allen Ginsberg offered a counter-culture of sex and rebellion, the Harlem Renaissance promoted the intrinsic qualities of African-American culture, Marianne Moore brought a phenomenological curiosity to her approach to living things, Gertrude Stein blew the reader's mind with her idiosyncratic descriptions of everyday objects, Futurism took an antihistorical path in its uninhibited embrace of modern technology and transformation, Mina Loy, Concrete Poetry, and the post-millennial emergence of Conceptual Poetry that spells the death of the reader and the birth of the thinker! These are the names and phenomena that students will encounter in this exhilarating excursion through the last 125 years of poetic creativity.

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

370

Critical Race Theory  
Professor Jeehyun Lim  
MWF 12:00 - 12:50  
Reg. No. 23614

This course examines major concepts and arguments in critical race theory in relation to American literature by writers of color. Critical race theory emerged in the 1980s primarily in the field of legal studies as a critique of racial inequalities that go unacknowledged by the law's insistence on rigid notions of formal equality. In this course, we will examine concepts in critical race theory that have been most productive for literary and cultural criticism, including whiteness as property, reparations, and intersectionality. We will approach the legal matters discussed in critical race theory not through a lawyer's, or a legal theorist's, perspective but from the perspective of cultural critics. On the one hand, we will ask why the ideas and arguments in critical race theory matter. On the other hand, we will examine the productive-

*Continued...*

ness of these ideas and arguments for literary and cultural criticism, relating the creative imagination of writers of color to these ideas and arguments and probing what this does for critical inquiries into literature and culture. The expectation of the course is that by the end of the course, you will have familiarized yourself with a set of ideas and tools used in critical race theory and be able to apply these ideals and tools in your discussion of literary and cultural texts.

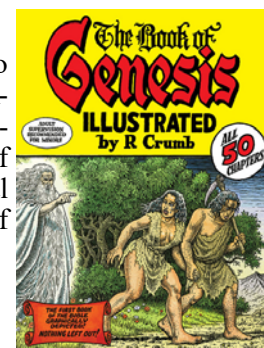
***This course satisfies a Breadth of Literary Study OR the Criticism/Theory requirement.***

**374** Bible as Literature  
Professor Diane Christian  
Mondays (eve) 7:00 - 9:40  
Reg. No. 23615

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

Two hourly exams and one ten-page paper.

***This course satisfies an Early Literature requirement.***



**377** Mythology  
Professor Jerold Frakes  
T Th 9:30 - 10:50  
Reg. No. 19393

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



***This course satisfies an Early Literature requirement.***



**380** New Media  
Professor Jason Maxwell  
MWF 2:00 - 2:50  
Reg. No. 21149

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

Professor Bruce Jackson

Tuesdays (Eve) 7:00 - 9:40

Reg. No. 19796

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

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

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

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

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

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

**\*Usually we're done by 10:30.**

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

## The Buffalo Film Seminars



Conversations about great films with Diane Christian and Bruce Jackson

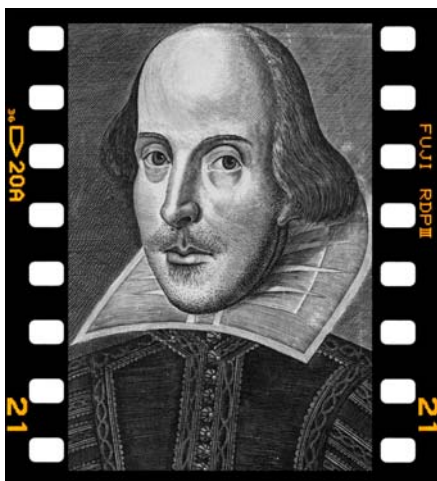
382

## Shakespeare in Film 1

Professor Carla Mazzio

Wednesdays (eve) 7:00 - 9:40

Reg. No. 24351



Shakespeare in Film 1 is an intermediate-level survey of major filmic adaptations/interpretations of a number of William Shakespeare's plays from the first half of his career (up to 1600). 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 cinematic cultures, and questions about literary adaptation and film genres in the 20<sup>th</sup> and 21<sup>st</sup> Centuries.

Plays assigned and filmic adaptations will be drawn from Shakespeare's early plays and will include *Titus Andronicus*, *Richard III*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Hamlet* and other plays.

***This course satisfies an Early Literature requirement.***

383	Studies in World Literature
	Professor Joseph Conte
	T Th 2:00 - 3:20 Reg. No. 21997

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

The global novel transcends the traditional borders of national literatures, native languages, colonialism, racial and ethnic divides, and religion. These fictions both represent and critique the technological consumerism, transnational politics, and cultural conflicts of migration that have come to dominate globalism. Its authors—and sometimes their texts—are bi- or multilingual, even as the world Anglophone novel trades in an English language that has become the *lingua franca* of an increasingly cosmopolitan citizenry. We will ask whether the global novel can be “ours” in the same manner as a national literature OR in the form of universal, shared humanitarian values—like the “white helmet” volunteers of the Syrian crisis—of liberality, human rights, and a progressive, social democracy, OR whether such novels are merely another ITEM on the checkout receipt of the marketplace of popular ideas and entertainment.

This semester’s reading list will include:

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

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



386	Postcolonial Literature
	Professor Jeehyun Lim
	MWF 9:00 - 9:50 Reg. No. 23616

This course examines postcolonial writings with an eye to understanding the historical emergence of postcolonialism, the diversity of experiences in the postcolonial world, and the literary forms writers use to represent postcolonial experiences. Starting with the pedestrian definition of “postcolonial” as what comes after colonialism, we will look into how postcolonialism exceeds being mere periodization and encompasses ways of being and living that reflect on and illuminate the postcolonial condition. We will focus on key insights and concepts offered by postcolonial theorists and examine literature by writers from parts of Africa, South Asia, and the Asia-Pacific in light of these theories.

Theorists we will read include Albert Memmi, Frantz Fanon, Edward Said, and Achille Mbembe. Writers we will read include Mahasweta Devi, Salman Rushdie, V. S. Naipaul, Chimamanda Ngozi Adiche, Jamaica Kincaid, and Haunani-Kay Trask.

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

390	Creative Writing Poetry
	Professor Myung Mi Kim
	Wednesday (eve) 7:00 - 9:40 Reg. No. 20843

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

Further, University at Buffalo is widely acknowledged as one of the most exciting, vital sites for the study *Continued...*

poetry nationally and internationally, and this course will offer you numerous chances to hear and talk with a diverse group of poets and scholars of poetry who will be visiting Buffalo during Fall, 2018.

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

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

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

<b>391</b>	Creative Writing Fiction Professor Dimitri Anastasopoulos T Th 3:30 - 4:50 Reg. No. 17283
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This workshop is for advanced fiction writers who have completed ENG 207. The course emphasizes the development of each student's style and invention process, as well as the practical and technical concerns of a fiction writer's craft. Students will not only be asked to locate a context for their fictions by situating their work among a community of other fiction writers, but also to envision how their stories might intersect with different schools of fiction. Each writer will be expected to conceive each story within the scope of a larger fiction project as well as to revise extensively in order to explore the full range of the story's narrative themes.

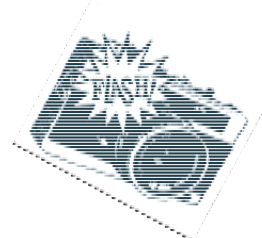
The workshop will blend a craft-centered approach with discussions on the form and theory of fiction. We will spend the first third of the semester reading published fictions and completing exercises designed to develop your skills at writing complex forms of narrative. In the second half of the semester,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

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

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



<b>394</b>	Writing Workshop: <i>Spectrum Photographers</i> Jody Kleinberg Biehl Mondays (eve) 7:00 - 8:20 Reg. No. 15633
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***SPECTRUM PHOTOGRAPHERS  
SECTION***

<b>394</b>	Writing Workshop: Writing for <i>The Spectrum</i> Jody Kleinberg Biehl Mondays 5:00 - 6:20 Reg. No. 16851
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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 105 or its equivalent is a minimum qualification before registering, and English 193 is also a good idea, either before you sign up for this workshop or in conjunction with it. You will be expected to attend a mandatory organizational meeting that will be held at the beginning of the semester. Please check *The Spectrum* for details. If you have any questions, please stop in to *The Spectrum* offices and ask.

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



**397**Digital and Broadcast  
Journalism: *Podcasting*

Carl Lam

Monday (eve) 7:00 - 9:40

Reg. No. 22625



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

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

**398**

Ethics in Journalism

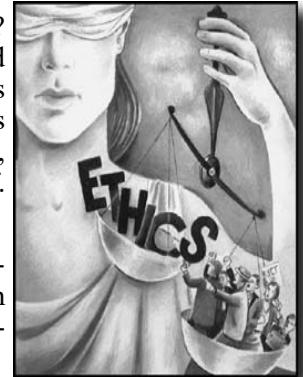
Bruce Andriatch

Tuesdays (eve) 7:00 - 9:40

Reg. No. 18036

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

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



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

**401**Department Honors: Calculating Minds  
Shakespeare and the Drama of Knowledge

Professor Carla Mazzio

T Th 12:30 - 1:50

Reg. No. 23617

*\*Registration through ENG department*

## **CALCULATING MINDS: SHAKESPEARE AND THE DRAMA OF KNOWLEDGE**

### **English Departmental Honors Course**

This course will enable students to explore new approaches to Shakespeare's poetry and drama in relationship to early modern cultures of calculation and emotion (with attention to issues of risk, anxiety, and structures of expectation as well as forms of calculation integral to early spatial and biopolitical regimes in military, political, theological, and psychological contexts). We will examine various questions about what it might have meant, in the age of Shakespeare, to have a "calculating mind" or a frame of mind; to be "accountable," to "count" or count on someone or something; to think through questions of nothing, finitude and infinity; to measure, measure up, or fail to do so. We will explore in particular various histories of knowledge-in-the making as they informed, or were informed by, Shakespearean poetry and drama. Issues to be explored include questions of evidence, proof and certainty, calculation and reckoning, risk and conjecture, affirmation and skepticism, and the possibility and limits of knowing in, and around, the world of drama. We will likely begin with a close look at selected sonnets and questions of the sonnet as a cultural artifact and a verse form, and move to explore Shakespeare's many experiments with aspects of measure, value, worth and knowledge in selected comedies, histories, tragedies and romances. This seminar will work through small assignments, discussion, and a final project.

*This course satisfies an Early Literature requirement.*

417

Studies in American Literature  
 Professor Nicole Morris Johnson  
 T Th 3:30 - 4:50  
 Reg. No. 24217

### ***Women of the Gullah Renaissance***

Upon its release, Beyoncé's visual album *Lemonade* (2016) immediately drew comparisons to filmmaker Julie Dash's groundbreaking *Daughters of the Dust*. Dash's film (and accompanying text) is considered part of the Gullah Renaissance – an artistic movement spanning the 1970's through 1980's that scholar Tracy Snipe describes as a flourishing of cultural, academic, and artistic works signaling an increased awareness, intrigue with, and study of Afro-creole Sea Islands cultures. During this period, Gullah/Geechee cultures and associated geographical spaces became particularly important to Black women artists as a site of healing and diasporic 'home.'



Through engagement with the work of poets such as Tracy K. Smith, novelists such as Ntozake Shange and Paule Marshall, and visual artists including Julie Dash and Carrie Mae Weems, participants in this course will explore the appeal this period holds for contemporary artists such as Beyoncé. Students will investigate the historical, social, and intellectual phenomena that informed the movement, and consider how its representative texts fit into the arc of 20th-century American literature writ large.

434

Advanced Creative Writing: Poetry  
 Karen Mac Cormack  
 T Th 12:30 - 1:50  
 Reg. No. 23618

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

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

In advance of the first class\_ students should submit by e-mail three of their own poems to Karen Mac Cormack at [kmm52@buffalo.edu](mailto:kmm52@buffalo.edu).

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

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

435

Advanced Creative Writing Fiction  
 Professor Christina Milletti  
 T Th 11:00 - 12:20  
 Reg. No. 21146

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

*Continued...*

create in order to make their narratives seem “real” to the reader. This course will encourage students to consider the nature of that “authenticity”: how the writers’ use of language helps produce, challenge, or resist the representations of the phenomena she creates.

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

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



441

Contemporary Cinema: *Queer of Color Film*

Professor Eric Pritchard

T Th 9:30 - 10:50

Reg. No. 22595

This course will examine films about and/or directed by lesbian, gay, bisexual, and transgender, people of color that have been produced independently or within the mainstream movie industry. The course traces the history of LGBTQ people of color films from boundary breaking documentaries filmed or released in the mid to late 1980s,

to experimental and independent films in the 1990s. Our primary focus will be on contemporary films, exploring the emergence of a cadre of new LGBTQ people



A JIHAD  
FOR LOVE  
A FILM BY PARVEZ SHARMA  
PRODUCED BY SANDEE DUBOWSKA AND PARVEZ SHARMA

of color filmmakers from the first decade of the 21<sup>st</sup> century. In addition to screening films, students will read and discuss scholarly articles and book chapters to learn concepts that will enrich their writing and discussion of the major themes emerging from each film. An instructional aim of the course is to engage students in the meaning and practice of writing, thinking, and discussing critically film and other cultural texts from a position centered on intersectionality and LGBTQ people of color subjects.



*Continue on to find information about:*

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

## Did you know...

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

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



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

FYI...

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

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

Summer 2019

Fall 2018

Spring 2019

**Will default in 12  
months on:**

August 31, 2020

December 31, 2019

May 31, 2020





# MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2019-2020

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.

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# CREATIVE WRITING CERTIFICATE

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

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

## CREATIVE WRITING CERTIFICATE CURRICULUM (5 courses):

- \*Prerequisite for all creative writing courses: ENG 207 (3 credits): Intro to Writing Poetry and Fiction
- \*4 workshops in poetry or fiction (390, 391, 434, 435) (9 Credits). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.
- \*One of the following literature courses with a writing or author focus (3 credits): 326 *Modern British and Irish Fiction*, 328 *Multicultural British Literature*, 337 *20th Century Lit in the U.S.*, 338 *The Novel in the U.S.*, 339 *American Poetry*, 353 *Experimental Fiction*, 357 *Contemporary Literature*, 361 *Modern & Contemporary Poetry*, 362 *Poetry Movements*, 363 *Modernist Poetry*, or 387 *Women Writers* (or another course approved by the Creative Writing Advisor).

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

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

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





## Journalism Certificate Program

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

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

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

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

### Contact us:

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

**Phone:** 716.645.0669

**Fax:** 716.645.5980

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

**Program Director:** Jody Kleinberg Biehl

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

## ABOUT THE PROGRAM

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

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

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

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

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

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



# IN ALL YOUR WORK, STRIVE FOR:

## CLARITY ACCURACY GENEROSITY RIGOR

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

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

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

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

## DEPARTMENT OF ENGLISH

### SPECIAL POINTS OF INTEREST:

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

# Looking forward to Fall...

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

### HUB System Features:

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

### *To-Do Items/*

#### **Admissions:**

*View application status*

*...and much more!  
NEED HELP??*



#### **Technical Questions:**

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

#### **HUB Student Center**

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

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

*Check out the HUB How-To's and Tutorials at: <http://www.buffalo.edu/hub/>*

*The tutorials and guides will help you learn how to use the HUB. For best results it is recommended using Internet Explorer (IE) to view the Try-It Web Based tutorials.*

**HAVE A GREAT  
SEMESTER!!!**

*~The English Department*

## Getting ready to graduate???

### **Seniors ready to Graduate:**

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

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

### **Deadlines are as follows:**

**September 1, 2019**

- *File by July 15, 2019*

**Feb. 1, 2020**

- *File by Oct. 15, 2019*

**June 1, 2020**

- *File by Feb. 15, 2020*

*Check with the advisor in*

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



WHAT DID THE BUFFALO SAY TO  
HIS SON WHEN HE LEFT FOR COLLEGE?

