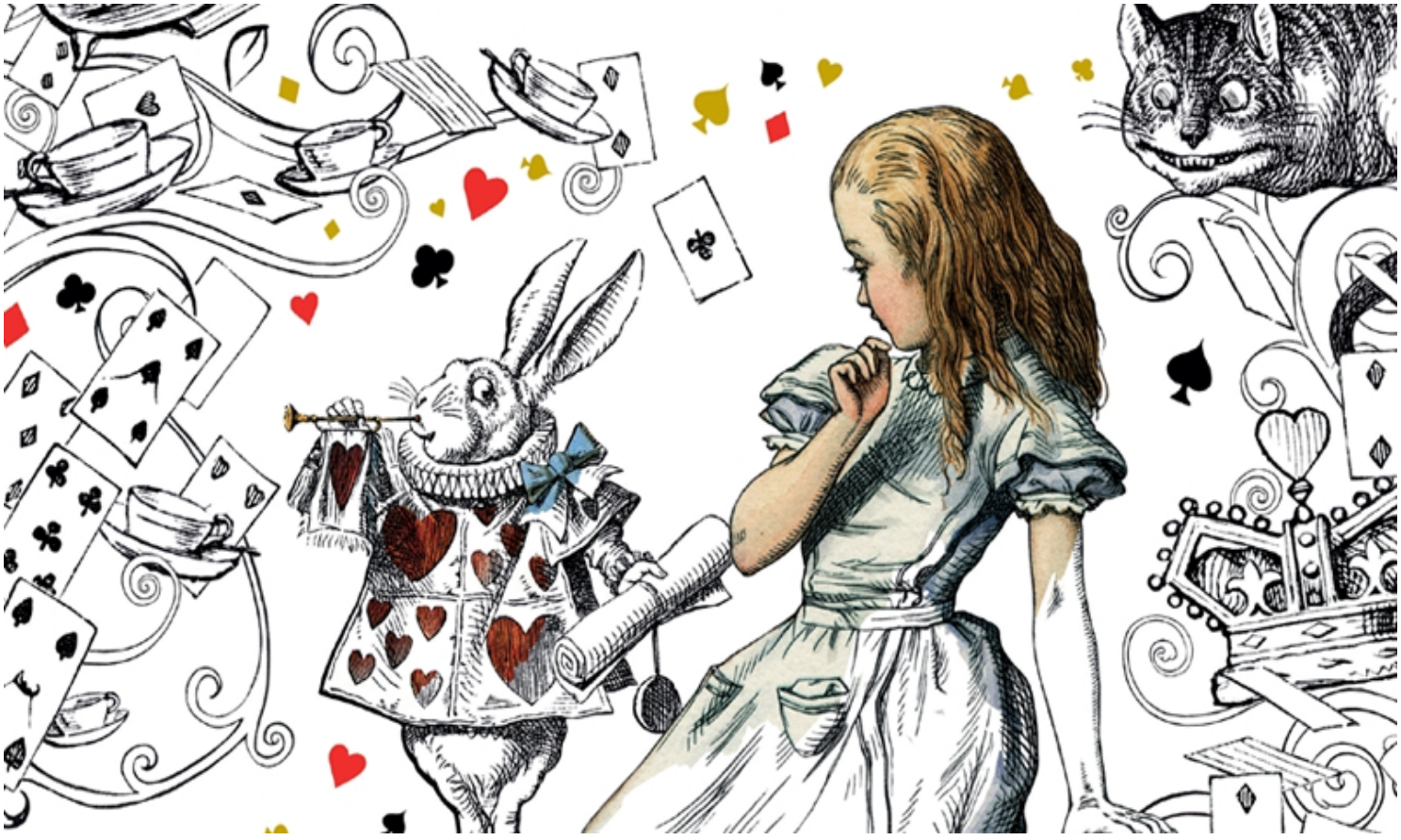
BUFFALO ENGLISH

UNIVERSITY AT BUFFALO, SUNY

Spring 2019



Whole English Catalog

UB Health and Wellness: Mental Health Counseling

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

What to expect…

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

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

UB Health and Wellness: Counseling Services

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

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

Please visit their website:

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

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

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Crisis Text Line

Need to talk?...

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

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

Text: "GOT5" to 741-741

North Campus Hours

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

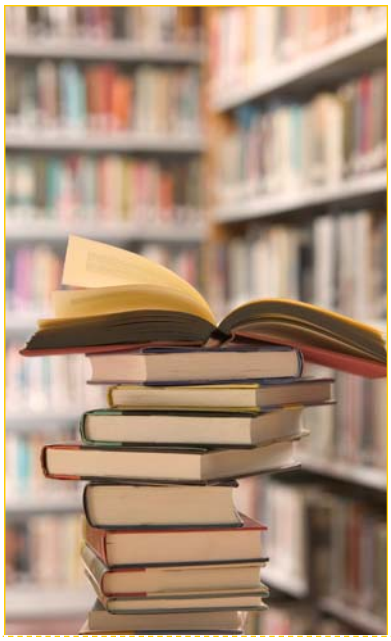
Telephone: (716) 645-2720

South Campus Hours

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

Telephone: (716) 829-5800

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



English Undergraduate Club

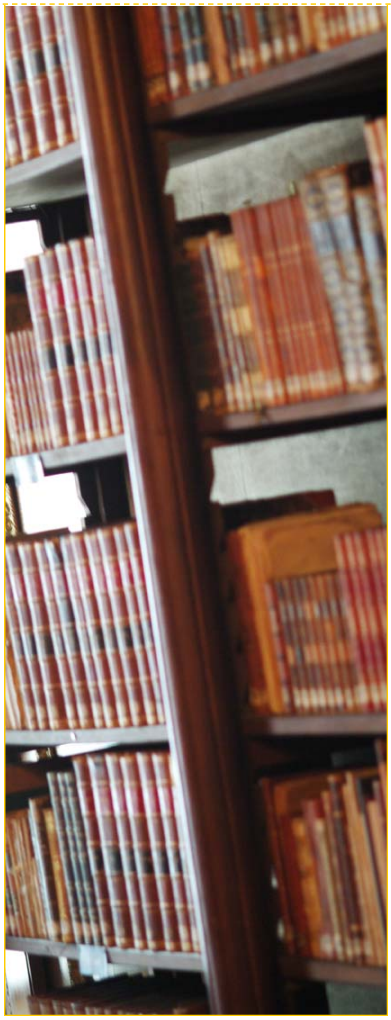
Do you want to meet more students in the department? Do you want to feel more involved on campus? Do you enjoy great times and great people?

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

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

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

Keep up with us on Facebook: https://www.facebook.com/UBEnglish, and Follow us on Twitter: @UB_English



Did you know? ...

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

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

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

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

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

FYI...

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

Incomplete grades will default:

Summer 2018	*August 31, 2019*
Fall 2018	*December 31, 2019*
Spring 2019	*May 31, 2020*

*Subject to change

Department of English ~ Spring 2019

110	Great Books		T Th	12:30	Miller, C
191	Literature and Technology		T Th	11:00	Miller, S
193	Fundamentals of Journalism (JCP)		Wednesdays *(eve)*	7:00	Galarneau
199	*UB Freshman Seminar: American Proletarian Fiction*		*MWF*	*9:00*	*Holstun*
199	*UB Freshman Seminar: Myths of King Arthur*		Wednesdays *(eve)*	*7:00*	*Frakes*
199	*UB Freshman Seminar: Watching Television*		*MWF*	*12:00*	*Schmid*
202	Technical Communication	*CL2 Course*	MWF	9:00	TBA
202	Technical Communication	*CL2 Course*	MWF	3:00	TBA
202	Technical Communication	*CL2 Course*	T Th	11:00	TBA
202	Technical Communication	*CL2 Course*	T Th	3:30	TBA
202	Technical Communication	*CL2 Course*	Tuesdays (eve)	7:00	Hoffman
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	MWF	9:00	Brown
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	MWF	2:00	Sharp
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	T Th	5:00	Gould
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	Tuesdays	3:30	Kim
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	T Th	9:30	Nash
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	T Th	11:00	Life
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	T Th	12:30	McCaffery
208	Writing about Literature	*CL2 Course*	MWF	9:00	Hensch
208	Writing about Literature	*CL2 Course*	MWF	1:00	Mack
208	Writing about Literature	*CL2 Course*	MWF	2:00	Flatt
208	Writing about Literature	*CL2 Course*	MWF	3:00	Mack
208	Writing about Literature	*CL2 Course*	T Th	9:30	Sheldon
208	Writing about Literature	*CL2 Course*	T Th	3:30	French
209	Writing about Science	*CL2 Course*	MWF	8:00	TBA
209	Writing about Science	*CL2 Course*	MWF	1:00	TBA
209	Writing about Science	*CL2 Course*	MWF	10:00	TBA
209	Writing about Science	*CL2 Course*	MWF	2:00	TBA
209	Writing about Science	*CL2 Course*	MWF	3:00	TBA
209	Writing about Science	*CL2 Course*	T Th	8:00	TBA
209	Writing about Science	*CL2 Course*	T Th	2:00	TBA
210	Professional Writing	*CL2 Course*	MWF	9:00	TBA
210	Professional Writing	*CL2 Course*	MWF	11:00	TBA
210	Professional Writing	*CL2 Course*	MWF	12:00	TBA
210	Professional Writing	*CL2 Course*	MWF	2:00	TBA
210	Professional Writing	*CL2 Course*	MWF	3:00	TBA
210	Professional Writing	*CL2 Course*	T Th	8:00	TBA
210	Professional Writing	*CL2 Course*	T Th	3:30	TBA
211	American Pluralism in Lit/Culture		T Th	12:30	Hubbard
211	American Pluralism in Lit/Culture		T Th	3:30	Hubbard
212	How to Write Like a Journalist (JCP)	*CL2 Course*	Thursdays *(eve)*	7:00	McShea
221	World Literature		MWF	12:00	Nashar
232	British Writers 2		MWF	11:00	Cardon
232	British Writers 2		T Th	9:30	Whiting
242	American Writers 2		MWF	1:00	Connolly
252	Poetry		T Th	2:00	Ma
263	Environmentalist Writings		T Th	9:30	McIntyre
276	Literature and Law		MWF	11:00	Heister
281	Special Topics: Intro Electron Literature		T Th	2:00	Reber
285	Writing in the Health Sciences	*CL2 Course*	MWF	8:00	TBA
285	Writing in the Health Sciences	*CL2 Course*	MWF	1:00	TBA

Continued...

285	Writing in the Health Sciences	*CL2 Course*	MWF	10:00	TBA
285	Writing in the Health Sciences	*CL2 Course*	MWF	11:00	TBA
285	Writing in the Health Sciences	*CL2 Course*	MWF	3:00	TBA
285	Writing in the Health Sciences	*CL2 Course*	T Th	8:00	TBA
285	Writing in the Health Sciences	*CL2 Course*	T Th	11:00	TBA
285	Writing in the Health Sciences	*CL2 Course*	T Th	2:00	TBA
301	Criticism (*Criticism/Theory*)		MWF	11:00	Feero
308	Early Modern Drama (E)		MWF	1:00	Bono
314	Writing in Digital Environments		T Th	9:30	Reid, A.
315	Milton (E)		MWF	12:00	Eilenberg
319	18th Century Literature (E)		MWF	1:00	Mack
324	19th Century British Novel		MWF	2:00	Eilenberg
333	American Literature to the Civil War		MWF	10:00	Dauber
336	Studies in 19th Century U.S. Lit and History		T Th	3:30	Tirado-Bramen
339	American Poetry		T Th	11:00	Ma
348	Studies in U.S. Literature		T Th	12:30	Solomon
354	Life Writing		MWF	10:00	Lyon
361	Modern & Contemporary Poetry (CW)		T Th	2:00	McCaffery
367	Psychoanalysis & Culture (*Criticism/Theory or Elective*)		T Th	2:00	Miller, S.
374	Bible as Literature (E)		MWF	1:00	Dauber
375	Heaven, Hell, & Judgment (E)		Mondays *(eve)*	7:00	Christian
377	Mythology (E)		Tuesdays *(eve)*	7:00	Frakes
379	Film Genres		***ONLINE***	***ARR***	Conte
381	Film Directors - ***Off Campus*** *(at Amherst Theatre)*		Tuesdays (*eve*)	7:00	Jackson
384	Shakespeare in Film 2 (E)		Wednesdays (*eve*)	7:00	Bono
390	Creative Writing Poetry Workshop (CW)		T Th	12:30	Mac Cormack
391	Creative Writing Fiction Workshop (CW)		Thursdays *(eve)*	7:00	Milletti
394	Writing Workshop - *Spectrum Newspaper* (JCP)		Mondays	5:00	Biehl
394	Writing Workshop - *Spectrum Photographers* (JCP)		Mondays (*eve*)	7:00	Biehl
397	Digital & Broadcast Journalism JCP)		MW	2:00	Meyer
398	Ethics in Journalism JCP)		Tuesdays (*eve*)	7:00	Andriatch
401	English Honors Seminar: 18th Century Feeling (E)		MWF	10:00	Mack
417	Studies in American Literature		T Th	9:30	Hubbard
434	Advanced Creative Writing Poetry (CW)		T Th	12:30	Goldman

Compilation of Required Courses for the English Major

Criticism/Theory

301	Criticism	Feero
367	Psychoanalysis & Culture	Miller, S.

Early Literature

308	Early Modern Drama	Bono
315	Milton	Eilenberg
374	Bible as Literature	Dauber
375	Heaven, Hell & Judgement	Christian
377	Mythology	Frakes
384	Shakespeare in Film 2	Bono
401	(*Departmental Honors course*)	Mack

Breadth of Literary Study

No offerings this semester.

UB Freshman and Transfer Student Seminars

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

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

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

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

199 UB Freshman Seminar, MWF, 9:00-9:50, Reg. No. 23183
Professor James Holstun: American Proletarian Fiction

We will consider six brilliant and diverse novels from the Thirties to the Nineties. For each writer, we will consider:

- the author's rewriting of personal experience as typified proletarian life.
- the particular quality of labor and class struggle in each time and locale.
- literature as social theory
- gender, patriarchy, sexuality, and domestic labor
- utopian visions of liberated collective life.
- non-fictional writings on class and society by each author, and its relation to the fiction.


Richard Wright


Carlos Bulosan

Our authors will include:

Tillie (Lerner) Olsen, *Yonnondio* (1930s; 1970s): on capitalism, patriarchy, waged labor, and domestic labor in the mining camps, farms, slaughterhouses, and proletarian households of the US 1920s.


Américo Paredes

Américo Paredes, *George Washington Gomez* (1935; 1990): on Anglo colonialism and Mexican-Texan family life and struggle in the Rio Grande Valley.

Richard Wright, *Native Son* (1940): the experience of African American "immigrants" to Chicago from the Deep South: slumlife, crime, racism, poverty, and the quest for ideological understanding.


Pietro di Donato

Pietro di Donato, *Christ in Concrete* (1939): his operatic autobiographical novel about the lives of Italian-American bricklayer, in his remarkable invented language that captures the eloquence of peasant Italian speech.

Carlos Bulosan, *America Is in the Heart* (1946): his autobiographical novel of Filipino immigrants in California.

Leslie Feinberg, *Stone Butch Blues* (1993): on wage labor and bar life, butch-femme and lesbian gender identity, communism and and class struggle, amid Buffalo's 1970s economic downturn.


Leslie Feinberg

I expect all students to attend class regularly and participate in class discussion. You will be writing twice-week informal essays (a focused paragraph or two each), on the readings for the day, and posting one of them for the class to read, and leading a brief class discussion. You will also be writing a five-page formal paper at mid-semester and expanding it to a ten-page paper at the end. Texts at the UB Bookstore. Since they chronically under-order, write me in December for links to cheaper online used copies. I'm happy to talk with you about the course: jamesholstun@hotmail.com.

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199 UB Freshman Seminar, Wednesdays (eve), 7:00-9:40, Reg. No. 20201
Professor Jerold Frakes: Myths of King Arthur

The course investigates the long tradition of King Arthur and the Knights of the Round Table in Celtic mythology, medieval (and modern) literature, and film. The earliest tales are in Latin and Middle Welsh, but we will read them (and all other texts) in English translation; so no worries about language. Then we move on to some of the greatest tales of the European Middle Ages: about Lancelot and Guinevere, Sir Gawain, and the Holy Grail (from medieval French, English, German, and Yiddish literature). Our readings also include a grand tale written by one of the best of the medieval women authors. Time permitting, we will also read some excerpts from modern versions of the tales, in order to gauge the long-term reception of the tradition. You will write six two-page papers in the course, and we will spend significant class time discussing strategies for writing effective literary analysis.

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199 UB Freshman Seminar, MWF, 12:00-12:50, Reg. No. 21147
Professor David Schmid: Watching Television

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

COURSE REQUIREMENTS

Attend class and participate in class discussion.
"Reflections": brief informal written assignments of around 300 words reflecting on some aspect of what we've watched and discussed in class.
A 4-page midterm paper related to some aspect of the course materials during the first half of the semester.
7-page research essay **on a subject chosen by you** on some aspect of course reading and discussion.

110 Great Books
Professor Cristanne Miller
T Th 12:30 - 1:50
Reg. No. 23181

This course is open to any and all students. It does not presume any previous acquaintance with the material. We will read work that many people, in all walks of life, have found useful for inspiration and guidance in their own lives. We will talk about texts and contexts as we go along, and we shall consider the cultural work of this literature in its own time and in ours, exploring briefly what it meant to its first readers and, in more searching detail, what it can mean to us now, in terms of our own values and understanding. Most of the work we read during the semester will have to do with love or conflict, or—most often—both.

We will read contemporary novels or short stories, including Toni Morrison's *Beloved*, and we will read some famous work, such as a play by William Shakespeare, Jane Austen's *Pride and Prejudice*, and T. S. Eliot's *The Waste Land*. We'll also read several short poems—by twentieth-century poets and several by Emily Dickinson.

191 Literature and Technology
Professor Steven Miller
T Th 11:00 - 12:20
*The lectures are on Tuesdays - register by enrolling in one of the following Thursday recitations:
Section SM 11:00-12:20 Reg. No. 20548 OR
Section STA 11:00-12:20 Reg. No. 23182

Weird Technologies

In the modern world, technology is an integral part of our everyday lives, from the moment we wake up in the morning and into bed at night. From the houses we live in, the food we eat and the utensils we use to eat it, to the houses where we live and the buildings where we go to school or work, to the cars we drive or the bicycles we ride, to the roads, sidewalks, and train tracks that enable rapid transit, to our laptop computers and the smart phones we carry in our pockets, technology is so omnipresent we hardly notice it, much less spend time thinking about it. We don't usually notice technology until it breaks down or becomes obsolete. In such cases, we fix or replace our technological objects. But there are also objects that come into view not because of their malfunction but rather, simply, because they are *weird*. Such objects might work perfectly well but they are put to an unexpected or even disturbing use; or, alternately, they might have been originally designed for an unusual or irrational purpose. At first, they might not even be recognizable as technology. In this course, then, we will explore texts that dare to imagine weird machines, gadgets, and devices that strain the writer's ability to describe them, things that no one asked for and no one needs but that, precisely for this reason, spur us to reflect on the role of technology in our lives. We will spend a portion of the semester considering the role of technology in the fairy tales of the Grimm brothers and Hans Christian Anderson before moving on to works by writers such as: Edgar Allen Poe, Franz Kafka, George Orwell, Raymond Roussel, William Carlos Williams, Marianne Moore, Jorge Luis Borges, Rube Goldberg, Theodore Sturgeon, Octavia Butler, Ursula K. Le Guin, Madeleine L'Engle, and Colson Whitehead.

193 Fundamentals of Journalism
Andrew Galarneau
Wednesdays (eve) 7:00 - 9:40
Reg. No. 10957

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

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

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

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

202 Technical Communication
CL2 Course
5 Sections Available

TBA
MWF 9:00 - 9:50
Reg. No. 21729

TBA
MWF 3:00 - 3:50
Reg. No. 21730

TBA
T Th 11:00 - 12:20
Reg. No. 22622

TBA
T Th 3:30 - 4:50
Reg. No. 23184

Nicholas Hoffman
Tuesdays (eve) 7:00 - 9:40
Reg. No. 23598

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

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207 Intro to Poetry/Fiction
CL2 Course
7 Sections Available

Zackary Brown
MWF 9:00 - 9:50
Reg. No. 23185

Travis Sharp
MWF 2:00 - 2:50
Reg. No. 22624

Declan Gould
T Th 5:00 - 6:20
Reg. No. 23186

Professor Myung Mi Kim
Tuesdays 3:30 - 6:10
Reg. No. 16045

Ariana Nash
T Th 9:30 - 10:50
Reg. No. 22677

George Life
T Th 11:00 - 12:20
Reg. No. 16998

Professor Steve McCaffery
T Th 12:30 - 1:50
Reg. No. 21163

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

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

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

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

208 Writing About Literature
CL2 Course
6 Sections Available

Laura Hensch MWF 9:00 - 9:50 Reg. No. 20197	Professor Ruth Mack MWF 1:00 - 1:50 Reg. No. 20196	Michael Flatt MWF 2:00 - 2:50 Reg. No. 22678
Professor Ruth Mack MWF 3:00 - 3:50 Reg. No. 20195	Ryan Sheldon T Th 9:30 - 10:50 Reg. No. 22827	Alexandra French T Th 3:30 - 4:50 Reg. No. 23187

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.

Alexandra French - description for **208**
T Th 3:30 - 4:50
Reg. No. 23187 *CL2 Course*

Literary interpretation and critical writing are fields generally mystified, even in educational contexts. It's common for high school teachers to present poetry as something that must be "solved" and to speak of the writing process as dependent on waiting for inspiration to strike. We will work to demystify literature by using stories that are accessible and familiar: fairy tales. We'll read traditional fairy tales and think about how these stories are reproduced in literature. We'll read works such as Neil Gaiman's "Snow, Glass, Apples" and Anne Sexton's *Transformations. We'll approach the unpacking of prose and poetry equipped with the cultural background to recognize many of the allusions and much of imagery we encounter. With the comfort of the familiar, we'll build interpretative skills and research techniques that can be applied to any literature.*

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209 Writing About Science
CL2 Course
7 Sections Available

TBA MWF 8:00 - 8:50 Reg. No. 20198	TBA MWF 1:00 - 1:50 Reg. No. 21135	TBA MWF 10:00 - 10:50 Reg. No. 20199

TBA MWF 2:00 - 2:50 Reg. No. 21421	TBA MWF 3:00 - 3:50 Reg. No. 23188	TBA T Th 8:00 - 9:20 Reg. No. 23189	TBA T Th 2:00 - 3:20 Reg. No. 23190

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

210 Professional Writing
CL2 Course
7 Sections Available

TBA MWF 9:00 - 9:50 Reg. No. 21422	TBA MWF 11:00 - 11:50 Reg. No. 21423	TBA MWF 12:00 - 12:50 Reg. No. 21731
TBA MWF 2:00 - 2:50 Reg. No. 22626	TBA MWF 3:00 - 3:50 Reg. No. 23191	TBA T Th 8:00 - 9:20 Reg. No. 23192	TBA T Th 3:30 - 4:50 Reg. No. 23193

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.

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211 American Pluralism in Lit & Culture
2 Sections Available

Professor Stacy Hubbard T Th 12:30 - 1:50 Reg. No. 20200	Professor Stacy Hubbard T Th 3:30 - 4:50 Reg. No. 23633

Immigration is currently a hotly contested issue in American politics and daily life, as it has been off and on throughout American history. Some of the more enduring novels and autobiographies in American literary history, as well as some of the most innovative recent works, have been stories of immigration. In this course, we'll ask what elements define immigrant stories (both those *by* immigrants and those others tell *about* them), and how these stories have helped to shape notions of American democracy and pluralistic culture. We'll examine how attitudes towards immigrants and refugees and the laws governing their movements have changed over time and how different ethnic groups have experienced the transition to America. Along the way, we'll also examine ideas about language communities, education, food practices, war, family life, gender roles, work and religion.

We'll read short works by Jacob Riis, Jane Addams, Theodore Roosevelt, Sui-Sin Far, Mary Antin, Henry Roth, Vladimir Nabokov, Gloria Anzaldua, Julia Alvarez, Li-Young Lee, Jamaica Kincaid, Jhumpa Lahiri, Gary Shteyngart, Dinaw Mengestu, Edwidge Danticat, Richard Rodriguez and others; book-length narratives by Anzia Yezierska (*Bread Givers*), Yuli Herrera (*Signs Preceding the End of the World*), and Chimamanda Adiche (*Americanah*); and a recent non-fiction study of refugees in American schools, Helen Thorpe's *The Newcomers*. We'll also watch two films about immigrants (*The Visitor, The Undocumented*). Assignments include one current & historical issue research project; one interview project; and two literary analysis papers. Students will gain experience in independent research, interview techniques and literary analysis, and will acquire a deeper and broader perspective on current political debates and demographic changes.

This course fulfills the UB Curriculum Diversity requirement

212 How to Write Like a Journalist

CL2 Course

Keith McShea

Thursdays (eve) 7:00 - 9:40

Reg. No. 20206

Journalism in the Age of the iPhone

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

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

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

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

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221 World Literature

Claire Nashar

MWF 12:00 - 12:50

Reg. No. 21431

Using the migrant history of Buffalo as our guiding lens, this class will read a diverse group of stories, poems, and novels from Pakistan, Ireland, Burma, Somalia, Poland, Iraq and the Democratic Republic of Congo. We will talk about questions of style and form; religion and sexuality; class struggle and imperialism; patriarchy and racism. We will ask: how does literature reflect and shape a world in turmoil?

Most of our class time will be spent in discussion. You will make one in-class presentation, write bi-weekly informal essays on the readings (5-10 minutes' writing), a five-page essay at mid-semester, and a ten-page expansion of this essay at the end of the semester. Texts in the University Bookstore, but contact me in December for information on ordering inexpensive used copies. I'm happy to talk with you more about the course, in person or by email: claireel@buffalo.edu.

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232 British Writers 2

Allison Cardon

MWF 11:00 - 11:50

Reg. No. 19482

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? This course is a survey of poetry and prose written in England and among British colonies from the Romantic period to the present. This particular historical period will give us the opportunity to trace the global historical shifts that made such questions incredibly urgent: the Age of Revolutions, the growth of the transatlantic slave trade and agitation for its abolition, as well as the rise and fall of the British Empire alongside the great acceleration of industrialization and global capitalism. Each of these shifts inspired and informed literature—writing which in turn helped readers to understand these unprecedented events and movements. The novels, poems, stories, and pieces of prose 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 will include such figures as William Wordsworth, Mary Shelley, Mary Wollstonecraft, Olaudah Equiano, Edmund Burke, Jeremy Bentham, Anna Laetitia Barbauld, Mary Prince, Charles Dickens, Elizabeth Gaskell, Friedrich Engels, Oscar Wilde, Rudyard Kipling, W.B. Yeats, Samuel Beckett, and Zadie Smith.

232 British Writers 2

Kezia Whiting
T Th 9:30 - 10:50
Reg. No. 23194

Thought and feeling are often opposed in 19th-century British literature, most memorably in Jane Austen's 1818 novel, *Sense and Sensibility*. But do reason and emotion actually contradict one another? What does looking at Romantic, Victorian, and Modernist British and Irish literature in the light of this theme show us about important issues of these periods, such as the role of women in society, the question of religion and science, and the growing understanding of the human mind? Does the relationship between thought and feeling change in the 20th century? Along with these questions, we will explore the techniques writers use to represent thought and feeling, and thus how the operations of narration change from the 19th into the 20th century. Writers studied will include Wordsworth, Austen, Dickens, Brontë, Wilde, Woolf, Joyce, Yeats, and Beckett.

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242 American Writers 2

Matthew Connolly
MWF 1:00 - 1:50
Reg. No. 21433

In 1970, the author Ralph Ellison told a reporter, "I am a novelist, not an activist... But I think that no one who reads what I write or who listens to my lectures can doubt that I am enlisted in the freedom movement." This course takes up Ellison's claim, as we think through the connected concepts of literature, literacy, and writing. Diving into episodes in American history, from Reconstruction in the aftermath of the U.S. Civil War to Puerto Rico in the aftermath of Hurricane Maria, this class presents the literary work of American writers as material for reflection on the meaning of freedom: personal, intellectual and political. We will interrogate how writing both constructs and relies on complex notions such as national community, race, and gender by crossing literary and figurative borders. Further, this course will enable students to think about the conditions necessary to create what we come to think of as literature.

Through a variety of forms, from novels, poetry and drama, to dime novels, science fiction and political propaganda, we will reflect on the relationship between writing and the currents of history. Possible authors include: Walt Whitman, Frances Harper, W.E.B. du Bois, Marianne Moore, D'arcy McNickle, Carlos Bulosan, Toni Morrison, Rabih Alameddine, Karen Tei Yamashita, Layli Long Soldier, and Raquel Salas Rivera. In written responses, critical essays, and discussion, students will develop a sense of aesthetic judgment and begin to define their relationship as writers to the world, politically, socially, and historically.

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252 Poetry

Professor Ming Qian Ma
T Th 2:00 - 3:20
Reg. No. 23195

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

Among the features we will study in this class are, for example, 1) what are the main types of meters (e.g., syllabic, accentual -syllabic); 2) what are the most popular metric lines (e.g., iambic pentameter) and how to scan them; 3) how to recognize different forms (e.g., sonnet, blank verse) and genre (e.g., ballad, elegy); 4) how poetic styles change from one historical period to another; 5) how poems are related to social, political, and cultural environments in which they are created and received; 6) how aesthetic judgments are made and how they change over time (about poets, poetics, poetry schools, poetic styles, and about poetry in general); and 7) how language is used and understood as a medium.

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

Class requirements include regular attendance, active participation in class discussions, unit quizzes, a mid-term paper, and a term paper.

Primary texts required for the class:

The Norton Anthology of Poetry, the Shorter 5th Edition
A Glossary of Literary Terms, 10th Edition, by M. H. Abrams

254 Science Fiction
Joshua Flaccavento
MWF 10:00 - 10:50
Reg. No. 23196

"The Bounds of Life"

This course examines how science fiction offers answers to questions about what is alive and what is not, what kinds of life are worthy of protection, and how living things are both connected to and constrained by their environments. We will read short fiction and novels by writers like Octavia Butler, Philip K. Dick, William Gibson, Ursula LeGuin, Nnedi Okorafor, and Jeff VanderMeer. Assignments will include both analytical/critical essays based on our readings and some experiments in fiction writing.

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263 Environmentalist Writings
Caitlin McIntyre
T Th 9:30 - 10:50
Reg. No. 23197

Cli-Fi

Record-breaking storms. Climate upheaval. Unchecked technology. Interplanetary exploration. These themes have traditionally been associated with science and disaster fiction, realms of fantasy at a distance from our lived experience. Yet, more and more we are confronting these kinds of disruptions on a daily basis: they become news stories, the basis for scientific research, and somehow (still!) skepticism and debate. Climate change has also become the stuff of the stories we tell, so much so that *climate fiction*, or "cli-fi," is a newly-recognized literary genre. In this class, we will read contemporary cli-fi texts as a form of environmental advocacy. But we will also consider works written before the advent of global warming, to ask: how have humans always understood their ecological impacts? More broadly, we will read literature interdisciplinarily alongside findings in atmospheric and geological sciences to question: why does climate science need the humanities? Why bother reading and writing in an era of climate change? Can books save the planet?

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276 Literature and the Law
Luke Heister
MWF 11:00 - 11:50
Reg. No. 23198

Recent popular media, such as the podcast *Serial* and the film documentary *13th*, have explored the fallibility, unconscious biases, and shortsightedness of the U.S. justice system. This trend has had real-world effects: the subject of *Serial*, Adnan Syed, is slated for a new trial, and the drug possession laws disproportionately affecting people of color are subject to mainstream scrutiny and judicial reform. Interest in such popular media suggests a contemporary sense that the authority of once robust, occasionally challenged institutions is more seriously compromised. This set of concerns in our present echoes the anxieties of fiction and narrative writers in the twentieth century. The authors in this course, sometimes classified as "modernist" or "postmodern," question certainties that seemingly stabilize everyday life.

The postcolonial theorist Gayatri Chakravorty Spivak suggests an affinity between Franz Kafka's *The Trial* (1925) and J.M. Coetzee's *Disgrace* (1999). Kafka's Josef K. does not understand why he is on trial, and Coetzee's David Lurie believes he understands the sexual violence charges levied against him and the meaning of his daughter's choices in the wake of her own experience of sexual violence. In both novels, what Spivak calls a "profound misunderstanding" is profound for being both a lack of self-knowledge and a lack of knowledge about institutions. Does this twofold ignorance inform our own predicament as we address a crisis in our legal system? To attempt to answer this question and questions that develop in the course of class discussion throughout the semester, these two novels will frame and bookend discussions of modernist and postmodern novels.

Our interlocutors in this inquiry could be characters such as Virginia Woolf's Clarissa Dalloway and her resistance to name loss in *Mrs Dalloway* (1925) or William Faulkner's curious college student discovering the ambiguity of conflicting narratives while piecing together a family history of murder and sexual transgression to better understand himself and his community in *Absalom, Absalom!* (1936). We are likely to further

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explore competing narratives of sexual violence and murder in the art form of cinema in Akira Kurosawa's *Rashomon* (1950), and then we may feel the anguish of a man whose lack of self-knowledge will lead to devastating guilt learning of an ex-lover's impending execution for murder in James Baldwin's *Giovanni's Room* (1956). We will then likely learn about Hannah Arendt's discovery of the "banality of evil" documenting the trial of a Nazi war criminal in *Eichmann in Jerusalem* (1963), and we will then follow a housewife who goes on a trail of a deceased lover's clues suggesting a constantly deferred secret society in Thomas Pynchon's *The Crying of Lot 49* (1965). These and other novels, short stories and films, as well as selections from theory are likely to be on the final syllabus.

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

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281 Special Topics: Intro Electronic Literature
Jacob Reber
T Th 2:00 - 3:20
Reg. No. 23199

Today, the division between daily, physical life (IRL) and digital/online life (URL) often blurs. The internet has slowly seeped into every aspect of life. How do we engage with literature in this environment? Or perhaps the better question is: Can we even consider literature as something outside of our electronically networked experience? The creation and study of literature today is facilitated by a range of digital formats and networked consoles, each of which introduce new practices of production, circulation, reception, and reading. Alongside these transformations, we'll explore a range of new literary genres inhabiting, for example, computer scripts, image macros, flash movies, social media, bandcamp releases, interactive applications, and print on demand books. Thinking through the present, this introduction examines the history and future of literature through the everyday experience of computers and electronic devices. From the history of digital poetics to recent internet publications, we'll track the development of literature under the influence of computation up to works published in the present, as they emerge throughout the course. Similarly, the course considers the category of "electronic literature" as a way to think about historical works remediated to the internet, in a wide range of (post-)digital formats.

No previous experience in programming, poetry, or literature is required.

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285 Writing in the Health Sciences
CL2 Course
8 Sections Available

TBA MWF 8:00 - 8:50 Reg. No. 21133	TBA MWF 1:00 - 1:50 Reg. No. 21438	TBA MWF 10:00 - 10:50 Reg. No. 21134	TBA MWF 11:00 - 11:50 Reg. No. 21437
TBA MWF 3:00 - 3:50 Reg. No. 22627	TBA T Th 8:00 - 9:20 Reg. No. 22679	TBA T Th 11:00 - 12:20 Reg. No. 22680	TBA T Th 2:00 - 3:20 Reg. No. 23200

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.

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301 Criticism
Richard Feero
MWF 11:00 - 11:50
Reg. No. 12989

The purpose of this course is to introduce the craft of literary criticism, including the techniques of close reading, cultural critique, and historical analysis; a variety of literary theories; and strategies for researching, writing and revising critical papers. We will seek familiarity with key journals in the field of literary studies, with major critics, and with the use of manuscripts and historical documents—both in the library and in on-line databases. In short, English majors can use this class as an entrance into the discipline's conversations and codes,

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developing the cultural capital of literary studies. We'll read some heavily worked literary texts, including selections from, Dickinson, Gilman, Gladspell and the King James Bible. Our main text for exploring a range of criticism and developing a longer written analysis will be Conrad's *Heart of Darkness*. Along the way, we'll sample a number of perspectives on these works, including reader-response, feminist, psychoanalytic, deconstructive, new-historicist, and Marxist criticism. In order to test this material and make it our own, we will keep a common-place journal, engage in weekly discussion boards, and write several shorter informal pieces that explore and interrogate the readings. The main writing project will be researching, drafting, reviewing and revising a 10 page formal essay that can take its place in the discipline's conversations.

Required Texts (available at University Bookstore)

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

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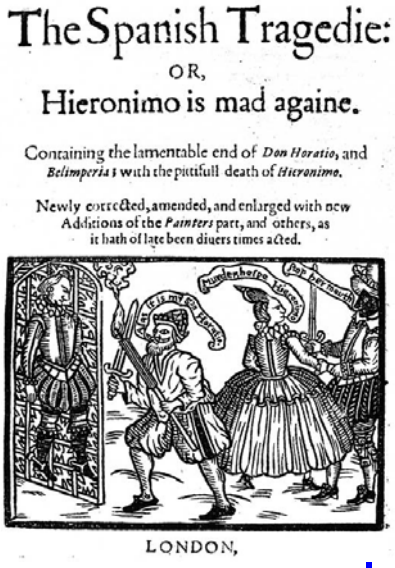
308 Early British Drama
Professor Barbara Bono
MWF 1:00 - 1:50
Reg. No. 24128

Early British Drama: The Illusion of Power

Shakespeare's plays were written in an age of theater that also produced a host of other major playwrights--Marlowe, Dekker, Jonson, Beaumont and Fletcher, Webster, etc., etc.— and literally dozens of masterful plays. Theater under Elizabeth I and James I was both elite and popular. It was orthodox, confirming religious and political pieties, exorcising social discontent, and it was subversive, threatening traditional boundaries and articulating hitherto unspoken fears. It was performed in the centers of power — the courts, great houses, and banqueting halls of the mighty — and it was marginalized, censored, played out in the suburbs, amid the stews and the bear-baiting. In 1642 the public theater was suppressed, but in 1649 it arguably played out its "last act" in a process Franco Moretti has described as the "deconsecration of sovereignty," the literal execution of the King, Charles I: "The Royal Actor borne/ The tragic scaffold might adorn:/ While round the armed bands/ Did clap their bloody hands" (Andrew Marvell, "An Horatian Ode Upon Cromwell's Return from Ireland").

During this course we will study these distinctions among and contradictions within the Elizabethan and Jacobean theater through an historical survey reaching back to the native origins of English drama and looking ahead to Charles' deposition. After sampling from the antecedent English mystery plays, moralities, and humanist experiments in drama, we will frame our study through the anti-theatrical debates of the period and focus upon approximately one play a week. Plays chosen will likely include John Lyly's contribution to the court-centered Cult of Elizabeth, *Endymion*; Thomas Kyd's traumatic and influential *The Spanish Tragedy*; Christopher Marlowe's vaunting and constrained *Dr. Faustus*; Thomas Dekker's joyous celebration of civic production and reproduction (working and firking), *The Shoemakers' Holiday*; Ben Jonson's multi-layered Jacobean parody of Renaissance aspiration, *The Alchemist*; Thomas Dekker and Thomas Middleton's reworking of the gender-bending dramatic device of crossdressing, *The Roaring Girl*; Thomas Heywood, John Webster and Lady Elizabeth Cary's dramatically different plottings of sexuality and marriage in, respectively, *A Woman Killed with Kindness*, *The Duchess of Malfi*, and *The Tragedy of Mariam*; and Beaumont and Fletcher's problematic treatment of the unification of two kingdoms in *Philaster* and of divided audience sensibility in *The Knight of the Burning Pestle*.



Format: Regular attendance; vigorous participation, including discussion and some collaborative dramatic blocking exercises; two medium-length (cc. 5-10 page) formal papers; required midterm and cumulative final examinations.

Satisfies an Early Literature Requirement

314 Writing in Digital Environments

Professor Alex Reid
T Th 9:30 - 10:50
Reg. No. 23904

Writing in digital environments has become a mundane activity in the last decade. Billions of people write in social media and text message on a daily basis. Millions produce videos and podcasts, and billions consume them. Alongside this "user-generated content" is the professional content. Much of this addresses everyday users as well from digital journalism and documentaries produced for Netflix to Amazon product descriptions and clickbait articles. Still other digital content is produced for specialized audiences—technical documentation, webinar training sessions, corporate intranet content, and so on. It is an expanding environment creating new careers in professional writing, technical communication, and media production while also adding to the expectations of existing jobs.

This course is a practical study of digital multimedia composition with a focus on digital storytelling and audio podcasting. Class discussions will center on planning, composing, and editing digital media. No prior technical experience is expected and the assignments can be completed with freely available software. Books for the course will include *Out on the Wire: The Storytelling Secrets of the New Masters of Radio* by Jessica Abel, *The New Digital Storytelling: Creating Narratives with New Media* by Bryan Alexander, and *Don't Make Me Think Revisited: A Common Sense Approach to Web Usability* by Steve Krug.

315 Milton

Professor Susan Eilenberg
MWF 12:00 - 12:50
Reg. No. 23203

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

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

Satisfies an Early Literature Requirement

324 19th Century British Novel

Professor Susan Eilenberg
MWF 2:00 - 2:50
Reg. No. 23204

This course will be devoted to forms of order, forms of affection, and the forms that relations between the two take in some of the major British novels of the 19th century. We shall see how the forces that normally bind people together--kinship, sympathy, commonality of interests--complicate rather than simplify social relations and make identity problematic. We shall see also how the novel, apparently rooted deeply in the material world at the beginning of the century, begins to pull loose from or even sublimate that materiality, transforming its sofas into postures of reflection and its heavy satin wraps into tissues of spiritual connection.

We shall be reading (at a minimum) Jane Austen (probably Emma), George Eliot (Middlemarch), Charles Dickens (Our Mutual Friend), and Henry James (The Portrait of a Lady). Students will be asked to write four informal responses to their readings, two outlines, a midterm exam, and a longer final paper. Attendance and participation are required.

333 American Literature to the Civil War

Professor Kenneth Dauber
MWF 10:00 - 10:50
Reg. No. 23205

We will study the major writers of the classic period of American literature. This is the period in which Americans were coming to terms with their new nation, asking questions about who

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they were, what their future might bring, and what the shape of their culture ought to be, questions perennially relevant. Authors will include Benjamin Franklin (the creator of the "American dream"), James Fenimore Cooper (inventor of the Western and its mythic outcast hero), Ralph Waldo Emerson (the father of American philosophy), Edgar Allan Poe (inventor of the mystery story), Harriet Beecher Stowe (author of the most popular novel in America until well into the twentieth century), Frederick Douglass (slave and leading abolitionist), Nathaniel Hawthorne (descendent of a judge at the Salem witch trials who takes the measure of America's immigrant origins), and Herman Melville (author of what is, arguably, "the great American novel"). What do these writers think about the proper relation of selves to community, of what "democracy" might mean in politics and in writing? What holds a nation of immigrants together? Does "sentiment" or "reason" bind us? What is the role of skepticism? And, most importantly, what constitutes the "Americanness" of American writing?

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336 Studies in 19th Century U.S. Lit & History
Professor Carrie Tirado-Bramen
T Th 3:30 - 4:50
Reg. No. 23206

Transnational Encounters: Nineteenth Century Travel Narratives

Why do people travel and what role does travel writing play in the making of a national identity and a national literature? This course will explore how the United States was imagined, invented, and perceived by those who visited the country in the nineteenth century. We'll read excerpts from Alexis de Tocqueville's *Democracy in America*, and the controversial travel accounts of British writers, Charles Dickens and Frances Trollope, and their thoughts on American manners, democracy and slavery. We'll combine these well-known accounts with lesser known hemispheric examples from Jose Martí (Cuba) and Domingo Sarmiento (Argentina).

Additionally, the course will explore US travel writing abroad beginning with Washington Irving's *The Sketch Book* and ending with Mark Twain's *Following the Equator* (selections). We will discuss how the traveler's gaze organizes and structures a notion of the 'foreign,' and conversely, an understanding of 'home.' We will also discuss the shift from traveling to tourism and the significance of the souvenir. New technologies of travel, combined with the rise of consumerism dramatically altered the experience. How is the experience of travel gendered and racialized? How does women's mobility inflect the genre and how does the archetype of the "American abroad" change when it is Frederick Douglass in Egypt or Ida B. Wells in Victorian Britain? We will also unsettle the genre by reading a slave narrative about the Underground Railroad, such as Ellen and William Craft, *Running A Thousand Miles For Freedom* (1860) as travel writing. Isn't the so-called fugitive also a traveler?

Although most of the reading will be nonfiction, we will also include a few literary examples of the "American abroad" in fiction, such as Henry James's *Daisy Miller* and Herman Melville's *Typee: A Peep at Polynesian Life.*

Requirements: Reading Responses, mid-term writing assignment, final essay.

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339 American Poetry
Professor Ming Qian Ma
T Th 11:00 - 12:20
Reg. No. 21443

Design as a survey class, English 339 is an extensive study to American poetry from the 19th- to the 21st- 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.

348 Studies in U.S. Literature
Professor William Solomon
T Th 12:30 - 1:50
Reg. No. 23208

The 1950s and 1960s remain two of the most socially and politically intriguing decades in US history. American literature changed dramatically in the postwar era as well. We will begin this course by examining the fascination on the part of Beat writers with illicit drug use, madness, and non-mainstream religious systems of belief. One of the major contributions of this generation of writers was to lay the foundation for the emergence in the 60s of the counterculture, and this will be our primary area of investigation throughout the duration of the course. Topics we will address will include the rise of phenomena such as "black humor" and "new journalism," the first referring to unusual mixtures of comedy and horror, the second to stylized subversions of the distinction between fact and fiction. We will also attend to the radicalization of the nation's youth in the context of organized protests against the Vietnam War and to the shift from Civil Rights era commitments to integration to calls for Black Power. Other notable events in the decade include the increased impact of popular (or rock) music on poetry and prose as well as the ongoing interplay between literature and motion pictures. Consequently, we will also incorporate sonic and cinematic materials into the class, listening to artists such as Bob Dylan, the Velvet Underground and Sly Stone and viewing quintessential 60s films such as *Easy Rider* and *Dr. Strangelove*. Writers on the syllabus will include Jack Kerouac, Allen Ginsberg, William Burroughs, James Baldwin, Kurt Vonnegut, Sylvia Plath, Grace Paley, Chester Himes, Joan Didion, E. L. Doctorow, Hunter S. Thompson, and Robert Stone.

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354 Life Writing
Professor Arabella Lyon
MWF 10:00 - 10:50
Reg. No. 23229

Life writing describes genres including biography, autobiography, diaries, letters, travel writing, testimonies, autoethnography, personal essays and, more recently, digital forms such as blogs and websites. Life writing is concerned with identity, memory, agency, and history; at its core is the issue of who gets representation, who gets to tell the story. In this course, you will blog about your life as you read about other lives.

Our reading may include autobiographies, diaries, memories, maybe a novel (faction), and blogs. At the moment, I'm considering Maxine Hong Kingston's magical-realist autobiography *Woman Warrior,* Dave Eggers's Katrina biography of a Syrian-American *Zeitoun*, Anne Fadiman's *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures,* the autobiography of either Nobel Peace Prize winner Rigoberta Menchú's or Nobel Peace Prize winner Malala Yousafzai, and yet to be decided short pieces and blogs (a few possibilities of the top of my head): http://www.angryblackbitch.blogspot.com, http://www.jeremyblum.com/blog/; http://www.tuulavintage.com/2016/03/phangngabay/, http://blogs.wsj.com/washwire/ Here are directions for getting started: http://lorelle.wordpress.com/2009/04/08/example-of-a-perfect-personal-blog).

Course writing will consist of your weekly blog, one Storycorps-type interview (http://storycorps.org), one short critical paper, and a number of occasional assignments (peer reviews, quizzes, responses). Much of the writing on your blog will be life-writing generated by you. I will require a few topics, but the blog is yours to develop as you wish. My hope is that you will continue to write after the course.

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361 Modern & Contemporary Poetry
Professor Steve McCaffery
T Th 2:00 - 3:20
Reg. No. 21444

RACE, REVOLUTION, VOLATILITY IN MODERN & CONTEMPORARY POETRY

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

367 Psychoanalysis & Culture

Professor Steven Miller
T Th 2:00 - 3:20
Reg. No. 23209

Freud, Literature, and Society

This course will provide students with an intensive introduction to the work of Sigmund Freud through detailed reading of his texts that examine the social bond and its origins. Freud developed psychoanalysis as a medical treatment for patients suffering from mental disorders, but he quickly realized that these disorders are as much social as they are biological; and that psychoanalysis promised to provide new insights about the hitherto unsuspected bases of society, ethics, politics, and aesthetics. After establishing the basics of psychoanalytic theory and practice in such texts as *The Interpretation of Dreams* and *Three Essays on the Theory of Sexuality*, our discussions will revolve primarily around the texts where Freud examines the origins of human society and, further, where he considers the role of literature in society—such as *Totem and Taboo, Group Psychology and the Analysis of the Ego, Civilization and Its Discontents*, "Dream and Delusion in Jensen's *Gradiva*," and "The Uncanny."

374 Bible as Literature

Professor Kenneth Dauber
MWF 1:00 - 1:50
Reg. No. 23210

Athens and Jerusalem, said Matthew Arnold, the Victorian poet and essayist, gave us who we are. He meant that the twin pillars on which Western culture stands are Greek philosophy and the Bible. In this course we will look at the Bible as a text foundational for the ethics, politics, metaphysics and even economics which the West, for all its modernism and post-modernism, still breathes and with which it still contends. Some of you may not know the Bible at all. Some of you may be familiar with some of the Bible's most famous stories. Still others will have studied some Bible in religious schools. But this is your chance to read major portions of it as a continuous narrative, and you will find that it is a more thoughtful, more head-opening, more exciting book than you might have imagined. Taking the measure of the world as it is with a simultaneous commitment to re-see it as what it might be, defining and redefining what it means to be human in a variety of trying situations inflected by personal trial and historical condition, it is a book in dialogue with itself, in which no question you might ask about it is not asked by itself. What are men and women? What are their responsibilities to themselves, to others, and to the world at large? The Bible is not for children. It is no happy fable for innocent people. Rather it is for mature adults asking mature questions, for adults prone to enthusiasm and skepticism both, and its understanding of what it means to be, for better and for worse, and how we are to negotiate the difficulties or our being, is simply breathtaking. Accordingly, although we will, inevitably, discuss God, our focus will not be theological. So those of you who are "believers" will remain believers. Those of you who are not will remain not. But if you read seriously, all of you will come away with a deeper sense of why we think the way we think, of how we have come to frame questions about vital issues, of how, in large measure, we came to be who we are.

Satisfies an Early Literature Requirement

Egyptian weighing of the soul

375 Heaven, Hell & Judgement

Professor Diane Christian
Mondays (eve) 7:00 - 9:40
Reg. No. 13352

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

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

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

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

Satisfies an Early Literature Requirement

377 Mythology
Professor Jerold Frakes
Tuesdays (eve) 7:00 - 9:40
Reg. No. 19485

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

This course satisfies an Early Lit requirement.

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379 Film Genres
Professor Joseph Conte
ONLINE
Reg. No. 18817

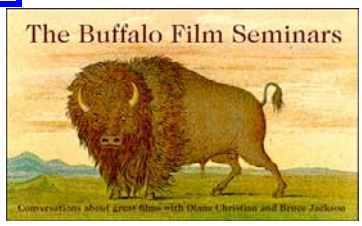
Film Adaptation of the Novel

This online installment of Film Genres will examine film adaptations of the contemporary novel. Literary fiction provides a rich, original source for story, character and setting in feature films. And yet the director, screenwriter and actors are inevitably faced with challenges in successfully transferring a predominantly textual art into a visual and auditory medium. Especially with well-known classic works such as F. Scott Fitzgerald's *The Great Gatsby* (1925), recently adapted by director Baz Luhrman, the problem of fidelity to the original novel arises. The editing of long prose fictions to fit within the typical two-hour duration of feature films gives the most gifted screenwriter migraines. Sometimes, however, a script must be augmented with scenes or characters not present in the original for a coherent representation of the story on screen. Literature that heavily relies on interior monologue and narration rather than external dramatic action or dialogue poses a nearly insurmountable hurdle for adaptation. We should also consider that novels are most often sole-authored works of the imagination that, in the words of Irish writer and humorist Flann O'Brien, are "self-administered in private," while films are very much collective enterprises demanding the skills of hundreds of people and, ideally, screened in public theaters to large appreciative audiences.

First, we'll read David Mitchell's *Cloud Atlas* (2004), with its six overlapping storylines and recurrent characters; and then compare its ambitious adaptation by directors Tom Tykwer, Lana and Lilly Wachowski (*The Matrix Trilogy*) in 2012. We'll then read Ian McEwan's historical novel of class and moral responsibility, *Atonement* (2001), set in England in 1935, during World War II, and in present day England. Its adaptation by director Joe Wright in 2007 confronts the multiple historical settings and the complex subjectivity of the novel's characters.

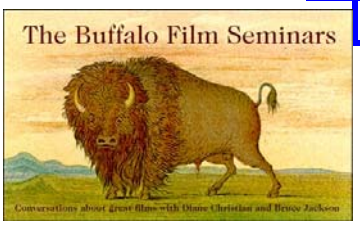
Next on the program will be two novels by postmodern writers whose work has been resistant to adaptation. We'll read Thomas Pynchon's psychedelic 1960s-era detective novel, *Inherent Vice* (2009), and then ponder Paul Thomas Anderson's truly "gonzo" adaptation (2014), featuring Joaquin Phoenix as the pot-smoking private eye, Larry "Doc" Sportello, which must be one of the weirdest literary-filmic adventures you can have—without the influence of cannabis or other psycho-pharmaceuticals. Dave Eggers's *A Hologram for the King* (2013) issues a challenge to the global economy and the perils of digital technology that can either liberate or enslave us. We'll watch the recent adaptation, also directed by Tom Tykwer (2016), starring Tom Hanks as the American IT consultant in Saudi Arabia.

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



381 Film Directors
*OFF CAMPUS at Amherst Theatre

Professor Bruce Jackson
Tuesdays (eve) 7:00 - 9:40
Reg. No. 20205



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

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

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

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

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

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

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384 Shakespeare in Film 2

Professor Barbara Bono
Wednesdays (eve) 7:00 - 10:00
Reg. No. 23211

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

In this class we will screen, discuss and write about a film adaptation or cluster of film adaptations of Shakespeare's works every week. Successful completion of at least one college-level Shakespeare course or its equivalent is a useful preparation for this offering, but I have had novice Shakespeareans who have done very well in it. (If you have any doubt about your readiness for the course, please e-mail me at bbono@buffalo.edu with a description of your preparation.) In every case I will assume careful and informed reading of the play texts under discussion. Screenings will usually take place during the first session of the week: please be prepared to stay overtime for some of the longer films.

In addition to a good student text of Shakespeare's plays (I will order copies of *The Norton Shakespeare*), required course texts will included Russ McDonald's *The Bedford Companion to Shakespeare*, 2nd edition; Timothy Corrigan's *A Short Guide to Writing About Film*, 4th edition; and Courtney Lehmann's *Shakespeare Remains: Theater to Film, Early Modern to Postmodern*; as well as certain required article-length pieces. During the course of the semester you will be asked to submit 8 brief (1-2 page typewritten pages), informed but informal response papers, which will fuel our weekly discussions; a prospectus for a 7-10 page final paper (reviewed with me in individual conference); and the polished final paper.

Satisfies an Early Literature Requirement

390 Creative Writing Poetry Workshop

Karen Mac Cormack
T Th 12:30 - 1:50
Reg. No. 19184

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

Students should send two of their poems by e-mail (either as Word attachments or in the e-mail message itself) **IN ADVANCE** of the first class to Karen Mac Cormack at kmm52@buffalo.edu.

Pre-requisite: ENG 205, 206 or 207 : Introduction to Poetry and Fiction - or by permission of instructor.

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391 Creative Writing Fiction Workshop

Professor Cristina Milletti
Thursdays (eve) 7:00 - 9:40
Reg. No. 13792

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

We'll ask:
*What is the relationship of truth to fiction?
*Through what means is reality created on the page?
*How is the implausible made possible through fictional language?
*What impacts do stories have on readers?
*Under what conditions can fiction create an engaged space with the reader, in which ideas are not just articulated, but perhaps activated as well?

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

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

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

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

394Writing Workshop - SPECTRUM PHOTOGRAPHERS

Professor Jody Biehl
Mondays 7:00 - 8:20
Reg. No. 10987

SPECTRUM PHOTOGRAPHERS SECTION

394Writing Workshop - SPECTRUM

Professor Jody Biehl
Mondays 5:00 - 6:20
Reg. No. 10981

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

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

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

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

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397 Digital & Broadcast Journalism

Brian Meyer
M/W 2:00 - 3:20
Reg. No. 23604

Broadcast and Digital Journalism: Journalism in a Converging Media World

This class will focus on effective strategies for researching, interviewing, reporting and writing stories in a broadcast news operation. Students will hone skills at writing for the ear, shaping stories for a broadcast audience and evaluating the credibility/veracity of story prospects. Activities will sharpen news judgment, highlight the importance of audio and visual components and prepare students to excel under deadline pressure. As "convergence" continues to dominate the journalism arena, the class will explore methods for transforming broadcast copy into digital content, including web posts and newsletters.

The instructor, Brian Meyer, is the former news director at WBFO

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

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398 Ethics in Journalism

Bruce Andriatch
Tuesdays (eve) 7:00 - 9:40
Reg. No. 23213

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 Honors Seminar: 18th Century Feeling

Professor Ruth Mack
MWF 10:00 - 10:50
Reg. No. 23214

How do books make us feel? In answering these questions, we'll look at the techniques literary writers use to represent emotions and to provoke emotional responses in their readers. What kinds of characters and environments do they create in order to do so? How is it possible to generate feeling out of typed words on a page?

The eighteenth century provides an important context for answering these questions. At this moment in Britain, the first novels were written and philosophers speculated for the first time about the term "sympathy." Popular works of fiction included Laurence Sterne's *A Sentimental Journey* and Henry Mackenzie's *The Man of Feeling*. The gothic genre emerged, in both fiction and poetry, with the aim of filling its readers with pleasurable terror. In this course, we'll examine how both literary and philosophical texts define the emotions and their relation to the individual person. As part of our investigation of "feeling," we'll think about how it works to connect people to each other and even to define what makes up society in the first place.

Course texts will include a wide range of material, from major philosophical works to gothic novels, from poetry to personal journals: John Locke, *An Essay Concerning Human Understanding*; Eliza Haywood, *Love in Excess*; Edmund Burke, *A Philosophical Enquiry in to the Origin of Our Ideas of the Sublime and Beautiful*; Adam Smith, *The Theory of Moral Sentiments*; Horace Walpole, *The Castle of Otranto*; James Boswell, *London Journal*.

Satisfies an Early Literature Requirement

417 Studies in American Literature

Professor Stacy Hubbard
T Th 9:30 - 10:50
Reg. No. 23903

In this course, we'll investigate the changes in material culture brought about by the rise of modern American cities: the opening of department stores, the founding of museums, the popularization of photography, the construction of skyscrapers, and the spread of advertising and news. We'll examine how modern cities invited people to become spectators, window-shoppers, collectors, exhibitionists and voyeurs. By examining fiction, poetry, and visual art in the context of material culture and the "society of the spectacle," we'll look for new ways of understanding visuality and the status of bodies and things (and bodies *as* things) in modernist literature and photography. We'll also consider the importance of gender, race and class to the ways people participated in material and urban culture.

Authors/artists include Jacob Riis (*How the Other Half Lives*), Edith Wharton (*The House of Mirth*), Theodore Dreiser (*Sister Carrie*), Claude McKay (poems), Nella Larsen (*Quicksand*), Langston Hughes (*The Ways of White Folks*), William Carlos Williams (poems), Alvin Langdon Coburn & Alfred Stieglitz (photographs), and Marianne Moore (poems). Students will gain experience in conducting independent research and analyzing literary texts in relation to critical and cultural commentaries and visual documents. Requirements include frequent informal response papers; two researched analysis essays; and a final comprehensive essay exam.

434 Advanced Creative Writing: Poetry

Professor Judith Goldman
T Th 12:30 - 1:50
Reg. No. 20208

This advanced workshop will allow students experienced in writing poetry to have intensive, substantive interchange with their peers about their own work as they study craft and methods of making. The course will begin with reading contemporary poetry at the level of the whole book, so that students can get a sense of the full arc and structure of a manuscript; we will also take up and work creatively and critically with special topics such as: prosody/rhyme/sound patterning; appropriation poetics; poetry and new media; ecopoetics. Students will be

Continued...

asked to think about the page as visual unit – the performance/declamation of their work as sonic substance – the cultural conversations with other poets and artists they want to enter – the use of sources and the making of poetry as a form of investigation/research. As the semester progresses, students will build banks of their writing drawing from both what they have done in class and what they have been working on independently. In the second half of the course, we will do intensive workshops for individual students. Students will be asked to present on and open discussion about the work of a peer. As is definitional for a writing workshop, students will be expected to comment on all peer work and to enjoy the reciprocity of receiving comments back. Students are asked to remain open to others' aesthetics and experiments, to read with an eye towards understanding the overall intentions and shapes/forms of peer writing; alongside this holistic approach, students will engage in close reading at the level of the line and word. Final project: students are expected to produce a substantive chapbook of 20-25pp. of poetry, with a 2-3pp. preface or postface providing orientation for the reading.

Center for Excellence in Writing

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

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

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

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

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

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

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2019-2020

Director of Undergraduate Studies: Professor David Alff
Office of Undergraduate Studies: 303 Clemens Hall (645-2579)
Secretary: 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.

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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.

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3. MINOR IN ENGLISH

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

Department Requirements for Graduation

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

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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).

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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.

* * * * *

Global Film Minor

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

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

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

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

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

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

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

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

For more information, please contact the Global Film Minor Coordinator, Assistant Professor Tanya Shilina-Conte at tshilina@buffalo.edu or the English Undergraduate Secretary, Nicole Lazaro at nmlazaro@buffalo.edu

CREATIVE WRITING CERTIFICATE

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

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

CREATIVE WRITING CERTIFICATE CURRICULUM (6 courses):

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

*3 workshops in poetry or fiction (390, 391, 434, 435). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.

*392: Literature, Writing, Practice, or a similar literature course with a writing or author focus, such as 339: American Poetry or 353: Experimental Fiction (or another course approved by the Creative Writing Advisor).

*Capstone course: 480: Creative Writing Capstone

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

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

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

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

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

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

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

Why Creative Writing? . . .

Everyone writes.
We're social beings. We tweet. We blog. We post status updates. Send emails that describe and shape descriptions of our day-to-day life for friends, family, and colleagues. We turn in papers and lab reports that meet our professors' expectations. Perhaps we keep a journal to reflect on the pleasures and ironies of daily experiences that take us by surprise.
Everyone writes.
But sometimes we put words on a page and we're not sure what they are. The Creative Writing Certificate is designed to give students a space where you can figure out what kind of writing you do. What shape it can take.
Let us help you to discover what your writing might *become*.

OUR MISSION…

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

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

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

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

Journalism Certificate Program

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

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

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

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

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

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

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

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

Prerequisite Courses

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

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

Required Courses

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

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

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

Journalism Program Overview

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

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

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

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

Contact us:
Journalism Certificate Program - 311 Clemens Hall, North Campus, Buffalo, NY 14260-4610
Phone: 716.645.0669
Fax: 716.645.5980
Email: ub-journalism@buffalo.edu
Program Director: Jody Kleinberg Biehl
Website: journalism.buffalo.edu

Internships and conferences

INTERNSHIPS!!!

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

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

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

The Spectrum is recruiting writers, editors, photographers and videographers for the Spring 2019class.

English Honors Program

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

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

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

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

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

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

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

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

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

DEPARTMENT OF ENGLISH

Coming this Spring...

SPECIAL POINTS OF INTEREST:

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

Spring 2019 English Department Writing Prizes

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

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

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

The English Department Writing Prize brochures for 2019 will be available early in the spring semester.

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

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

FYI…

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

Please stop by Clemens 303 for more information!

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

Getting ready to graduate???

Library Skills must be done or you will not be conferred!

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

Deadlines are as follows:

June 1, file by Feb. 19
Sept. 1, file by June 19
Feb. 1, file by Sept. 19

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

sidered trustworthy and ...

truth \'trüth\ *n, pl* **truths** \-thz *also* -ths\ [ME *trewthe*, fr. OE *trēowth*, *triewth*; akin to OHG *getriuwida* fidelity, ON *tryggth* faith, trustiness; derivative fr. the root of E *'true*] **1 a** *archaic* **:** the quality or state of being faithful **:** FIDELITY, CONSTANCY ⟨whispering tongues can poison ~ —S.T.Coleridge⟩ **b :** sincerity in character, action, and speech **:** genuineness in expressing feeling or belief **:** TRUTHFULNESS, HONESTY ⟨gives a man a clear conscious view of his own opinions and judgments, a ~ in developing them —J.H. Newman⟩ ⟨the absolute ~ of his speech, and the rectitude of his behavior —R.W.Emerson⟩ **2 :** something that is true or held to be true: as **a** (1) **:** the real state of affairs **:** something that is the case **:** FACT ⟨the hard ~ was that few of America's allies believed that the . . . islands were worth fighting for —*Newsweek*⟩ ⟨the present definition of insanity has little relation to the ~s of mental life —B.N.Cardozo⟩ (2) **:** the body of things, events, and facts that make up the universe **:** actual existence **:** ACTUALITY ⟨the facets of reality . . . together comprising what the human spirit can call ~ —*General Education in a Free Society*⟩ (3) *often cap* **:** a fundamental or spiritual reality conceived of as being partly or wholly transcendent of perceived actuality and experience ⟨modern man . . . was capable of the relative and changing ~s of science, incapable and afraid of any supratemporal ~ reached by Reason's metaphysical effort or of the divine —Jacques Maritain⟩ ⟨got only the facts and not the ~ —W.A.White⟩ (4) **:** the world of a particular person or in a particular manner ⟨a psychotic's ~ is what "I" make it —Weston La Barre⟩ ⟨the ~ of speculative inquiry had been replaced by the ~ of empirical investigation —R.M.Weaver⟩ **b** (1) **:** a true relation or account ⟨to say ~, it can only be regarded as a kind of literary curiosity —Daniel George⟩ ⟨~ is stranger than fiction⟩ (2) **:** a judgment, proposition, statement, or idea that accords with fact or reality, is logically or intuitively necessary, or follows by sound reasoning from established or necessary truths ⟨two plus two equals four . . . that is a ~ anywhere —W.J.Reilly⟩ ⟨there are ~s which cannot be verified, yet we cannot help accepting them as true —Rubin Gotesky⟩; *specif* **:** a proposition or statement taken as an axiom, postulate, or principle in a field of study or inquiry ⟨questioned the basic ~s of thermodynamics⟩ (3) **:** TRUISM, PLATITUDE ⟨a ~ we are in danger of forgetting —Marie Hildegarde⟩ (4) **:** a notion having wide and uncritical acceptance among a group or in a field and liable to be proved false ⟨worshipped their flimsy hypotheses into ~s —Weston La Barre⟩ **c :** the body of true statements and propositions; *also* **:** the body of statements and propositions accepted, studied, or proved in a field ⟨seems to suggest that these are different and unrelated ~s — theological truth, psychotherapeutic truth, political truth —R.L.Howe⟩ ⟨every way of abstracting produces its own kind of ~ —S.I.Hayakawa⟩ **3 a :** relationship, conformity, or agreement with fact or reality or among true facts or propositions **:** the property in a conception, judgment, statement, proposition, belief, or opinion of being in accord with what is in fact or in necessity ⟨~ (or falsity) is a property of declarative sentences —Philip Hallie⟩ ⟨the test for ~ is objective and is not concerned with ministering to subjective feelings, needs, or desires —Jim Cork⟩ — see COHERENCE THEORY, CORRESPONDENCE THEORY, EMPIRICAL TRUTH, FORMAL TRUTH, METAPHYSICAL TRUTH, NORMATIVE TRUTH, PRAGMATISM, SEMANTIC CONCEPTION **b** *chiefly Brit* **:** TRUE 2 ⟨these squares must be tested for ~ —Laurence Town⟩ ⟨her propeller shaft was a trifle out of ~ —C.S. Forester⟩ **c** (1) **:** fidelity to an original or a possible original ⟨an ignorant, uneducated man may be a competent judge of the ~ of the representation of a sandal —Joshua Reynolds⟩ ⟨ability to build up the ~ of his characters through spare, pungent dialogue —Arthur Knight⟩ (2) **:** the conformity of a work of art to the essential significance of the subject, to the artist's conception or intent, or to some standard **:** the coherence of form and content in an apparently necessary whole ⟨what the imagination seizes as Beauty must be Truth —

stronger heating — acid obtained from the fusion with potassi... *truxillic acid* **2 :** TR...

tru·xi·lline \trü'he...\ (fr. *Truxillo coca*) ... alkaloids $C_{38}H_{46}N_2$... and that yield on hy... and an acid: **a :** the ... called also *alpha-tru...* truxinic acid — calle...

tru·xi·llo coca \tri...\ (Trujillo), city in no...

trux·in·ic acid \;tra...\ several crystalline ... $(C_6H_5)_2C_4H_4(COO...$ acids and also yie... diphenyl-cyclobutan... obtained from beta... *beta-truxillic acid*, ... from the potassium ... potassium hydroxid... *truxinic acid*

trv *abbr* traverse

¹try \'trī\ *vb* **tried** ... *trier*, fr. OF, to pick ... judicially **:** examine ... the principle of law ... reexamined in any c... to the rules of the ... paucity of women c... coming in ~*ing* these ... the trial of ⟨they ... Federal jury —*Ame*... as lawyer or coun... lawyer who has ... **2 a :** to put to test b... determining strengt... utility ⟨taught sch... *Guide Series: Orego*... *tried* the shutters — ... inaccessible peak on ... S.P.B.Mais⟩ ⟨~*ing* ... R.M.Hodesh⟩ — oft... tions — Bernard Ka... nature of heat —S... **b :** to test to the li... trial (as of severe c... hardship, provocati... daring, or ~ your c... will ~ your credul... patience of a saint ... cover, or settle by a ... —Shak.⟩ ⟨ready to ... Meredith⟩ **3 a** *obs* ... earth, purified seve... (as oil, tallow, or lar... often used with *out* ... chicken fat for cra... **:** EXPERIENCE **5 :** ... with *up* ⟨the steel squ... up right angles —C... attempt through the ... to stop short at iro... the existence of a r... to swim a mile⟩ **:** ma... ing without a crutch ... gale head to the w... an attempt to achie...