

WHOLE ENGLISH CATALOG



How, as they sailed towards Cornwall, they saw on a day the flasket wherein was the love-filtre which the Queen of Ireland was sending by the hand of Dame Brangwaine for Isoude to drink with King Mark, and how Tristram drank it with her, both unwitting and how they loved each other ever after

SPRING 2014

The English Major

The English major/minor requirements have changed and will affect students accepted to the program FALL 2009 forward. (See 'Major Requirements for the Department of English 2013-2014 in the back of the catalog)

English Honors acceptance requirements have remained the same, however, requirements for graduation have changed to include one (3 credit) English Department honors seminar and one Senior Thesis (independent work culminating in a thesis of 30-35 pages). Effective Fall 2009.

Membership to the International Honor Society, Sigma Tau Delta will be open to all majors/minors with a 3.0 GPA in English during the month of March 2014. Stop by Clemens 303 for more information,

For more information on the Creative Writing Focus, please contact Professor Dimitri Anastasopoulos at: danastas@bufflo.edu.

Check out the Creative Writing Facebook page at: <https://www.facebook.com/UBCWF>



DROP/ADD TIMELINE one week only

Beginning Fall 2011, students **cannot** continue to add and drop courses during the second week of classes. The Resign Policy applies after the 6th day of classes.

During the fall and spring semesters you may change your schedule (adding or dropping courses) at any time between your registration window/enrollment appointment until the **6th day of class**. Courses dropped during this period will not appear on your transcript, and you are not financially responsible for these courses. Courses may be added on the 7th day of classes.

You may visit your HUB Student center (via MyUB, UBITName required) to add and drop courses. A course is not "dropped" until you process the request in your HUB Student Center. Refer to the Student Calendars for specific dates.

For more information, visit the Student Response Center website at:
<http://registrar.buffalo.edu/registration/howtoregister/dropadd.php>



FYI...

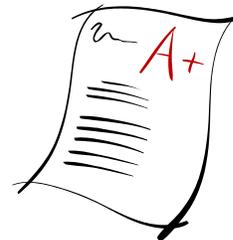
Incomplete Policy: The grace period for incomplete grades is 12 months.

Incomplete grades assigned for (semester):

Summer 2013
Fall 2013
Spring 2014

Will default in 12 months on:

August 31, 2014
December 31, 2014
May 31, 2015



The English Major Club



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

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

E-mail ub.englishstudentassociation@gmail.com for more information., or visit the webpage at: <http://ubenglishstudentassociation.wordpress.com/>.



Visit the English Department website at:
<http://www.english.buffalo.edu>

Look for us on Facebook:
University at Buffalo Department of English



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

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

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

Did you know...

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

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



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

In conjunction with UB's "Finish in Four" Program, explore the resources of UB's Discovery Seminar Program for a roster of faculty-led one-credit seminars that encourage you to explore a new topic or engage a whole area of study.

Explore, Discover and Engage

UB's Discovery Seminar Program provides first and second-year students with the opportunity to engage with a distinguished faculty member around a thought-provoking and challenging topic in a small-class environment. Students who participate in one of these one-credit courses will have the opportunity to:

- **Explore** a unique topic in a comfortable, small-group setting
- **Engage** with an outstanding faculty member who is passionate about the material as well as teaching undergraduates
- **Discover** new ideas
- **Enhance** abilities to think critically and communicate effectively with peers and faculty

Read more about the program and the previous and upcoming offerings at academies.buffalo.edu/discoveryseminars.

English Department Discovery Seminars for Spring 2014:

**UE 141: Section A (1 credit) "Open the book: Introducing Literary Studies"
Tuesdays, 2:00-2:50, Reg. No. 18421
Professor Barbara Bono**

Do you want to be a doctor, a lawyer, or a CEO—or, maybe, a political and policy leader? How about a creative writer, a novelist, a journalist, a publisher or an arts manager? A professor or a teacher? Do you like to read and write, to interpret fact and to tell stories?

Then you should consider a major, a minor, or significant elective credit in UB's nationally-ranked, award-winning English Department, where in addition to our wide roster of historical, generic and critical courses we offer a journalism certificate and a creative writing focus.

Every year we place our graduates in medical school (where they want strong humanities electives), law school (a classic target for English majors), in government (a recent graduate wrote speeches for the previous two governors), in journalism and publishing (another wrote scripts for Michel Moore and now writes for *The Nation*), in the arts, and in education.

And every semester our c. 40 full-time faculty members (2 SUNY Distinguished Teaching Professors, 8 SUNY Chancellor's Award winners for Excellence in Teaching, 3 Milton Plesur Student Teaching Award winners) and our advanced graduate students (on average 3 Graduate School Teaching Awards a year) offer some 60 or so mostly small- to mid-sized undergraduate courses on subjects like "Love in the Western World," "Mythologies of the Americas," "Shakespeare in Film," "The Gothic," "American Novel," "Irish Literature and James Joyce," "Literature of the African Diaspora," "Feminist Theory," "Creative Writing: Poetry," "Ethics in Journalism," and the renowned "Buffalo Film Seminars" (<http://csac.buffalo.edu/bfs.html>).

Explore our Department on-line at <http://english.buffalo.edu>, especially those pages devoted to "Undergraduate" and—under "Current Courses"—to our famous Whole English Catalogue of detailed descriptions of past, present, and future offerings.

And take this 1-credit exploratory course, where every other week Professors from the Department will drop by to talk about their specialty and their passions, while, in between, under the guidance of the organizing Professor—in this case Chancellor's and Plesur Award winner Barbara Bono—we process, discuss, and apply what they've had to say. Open the book

UE 141: Section K (1 credit) “Nobel, Ig Nobel, and Everything in Between: Telling the Stories of Science, Medicine, and Technology”

Thursdays, 10:00-10:50, Reg. No. 17858

Douglas Basford

The 2010 Nobel Prize in Physics went to a pair of expatriate Russian researchers whose isolation and characterization of the exciting new super-substance graphene began with their lab's habitual Friday afternoon engagement with off-beat experiments: the decisive one that kicked off the research leading to the Nobel involved stripping away layers of graphite with Scotch tape. One of the two winners, Andre Geim, is also renowned for having magnetically levitated a frog (for which he won an "Ig Nobel Prize") and for listing his favorite hamster as a co-author on one of his published papers. Geim's story almost writes itself, but science journalists and historians of science regularly grapple with complicated concepts, contentious politics, and the bugbear of scientific uncertainty in translating science, medicine, and technology for the public and even for specialist readers. This seminar will explore a number of historical and recent episodes in scientific research, discerning through popular science writing, primary sources, and historical scholarship some crucial techniques for writing effectively about them, and culminating in students writing their own science stories on subjects of their own choosing.

UE 141: Section L (1 credit) “Living Deliberately: Thoreau’s *Walden* and the Writings of American Transcendentalists”

Monday, 11:00-11:50, Reg. No. 17863

Prentiss Clark

What makes a human life significant? ethical? meaningful? How might the natural world, personal experiences, and interactions with fellow persons instruct us, and what kinds of knowledge might we receive?

Grounded in the writings of the American transcendentalists, this course is a broad investigation of the following topics: philosophies of life, the individual and society, humankind's relations to the natural world, the concepts of knowledge and experience, and the ethical question, "How shall I live"? Our investigations will build around a semester-long study of Henry David Thoreau's *Walden* (variously considered nature writing, escape literature, social critique, and spiritual autobiography, and noted for its influence on civil rights thinkers such as Mahatma Gandhi and Martin Luther King, Jr.). Along the way we will engage neighboring texts such as the essays of Ralph Waldo Emerson, a selection from Margaret Fuller's "The Great Lawsuit," excerpts from Henry Bugbee (a 20th-century philosopher of the wilderness and exemplar of "the examined life"), and short lectures by psychologist and philosopher William James. Class participants will be asked to keep an ongoing Reading Journal in which they will informally respond to course texts and further pursue the topics and questions of interest to them. This course welcomes students from all academic fields and emphasizes intellectual exploration and thoughtful self-expression.

This class offers participants an opportunity to build critical reading, thinking, and communication skills in an informal and collegial setting. Similarly, as a discussion-based class this course will provide students with an opportunity to interact closely with -- and to learn from -- their peers. Finally, students in this course will receive an introduction to some of the foundational and lastingly influential American literary texts, texts that speak to a wide range of local and global concerns.

UE 141: Section M (1 credit) “Vampires and Zombies: Lifestyles of the Undead and (In)Famous”

Tuesdays, 2:00-2:50, Reg. No. 17834

John Browning

The first part of this multidisciplinary course will follow the story of the vampire across time and culture, from its earliest beginnings, to Gothic literature, to contemporary popular culture and the modern phenomenon of self-identifying human "vampires." In the process, students will use literary texts, history, film, and animation to investigate how vampires have been used to negotiate fears ranging from mortality, immigration, and miscegenation to homophobia and AIDS. The second part of the course will explore the zombie's historical significance and representation across horror and fantasy texts as students engage in and apply scholarship from a variety of disciplines, including literary studies, cultural studies, film and media studies, race theory, history, *Continued...*

anthropology, medicine, and economics. In addition, an overview of Richard Matheson's novel *I Am Legend* (1954) and the zombie's filmic progeny will help students to explore the zombie's particular strains and narrative complexity, as well as its continuous hybridization by other, more non-traditional, genres and narrative forms.

This seminar is bound to appeal to students from various disciplines and will accommodate a variety of tastes and interests. In the course of the semester, students will be able to identify the main threads of the vampire's and the zombie's legacy in folklore, literary and filmic narratives, and in modern-day subcultures, using not only secondary texts by leading scholars in the field, but also primary texts, from reports detailing grave exhumations of "suspected vampires" in seventeenth century Europe and nineteenth century America to interviews with real-life vampires and recent news accounts of "zombie murders." Students will finish the course with not only a firm grasp of the vampire's cultural importance and versatility, but they will be able to map out the structural principia upon which modern zombies are generally defined based on Richard Matheson's novel *I Am Legend* (1954) and the filmic work of George Romero and subsequent, related offshoots.

UE 141: Section N (1 credit) "Reading Freud: From Religion's Illusions to Civilization's Discontents"

Fridays, 10:00-10:50, Reg. No. 17844

Rick Feero

"One feels inclined to say that the intention that man should be 'happy' is not included in the plan of 'Creation.'"
Sigmund Freud

This seminar will focus on Freud's *The Future of and Illusion and Civilization and Its Discontents*. While Freud begins both by noting the source of humanity's suffering in nature and civilization, the earlier text ends with him lamenting the notion of God as a father protecting helpless infants. Here, religion is a wish fulfilling illusion, evading attempts at proof, and destined to wither in the face of science, "our God Logos." However, Freud's interpretation shifts, and he "[finds] a formulation" that does more "justice" to the role of religion than this "essentially negative valuation": "while granting that [religion's] power lies in the truth which it contains, [he shows] that that truth was not a material but a historical truth."

Our goal will be to explore what Freud means by "historical truth" through a close reading of *Civilization and Its Discontents*, and to compare his analysis with the seemingly more generous views of William James and Carl Jung. We'll conclude our enquiry with selections from H.D.'s *Tribute to Freud*, a text that in part traces the conflict between H.D.'s mystical Christian beliefs and Freud's atheism, enacting something of Jesus's dictum to "render to Caesar the things that are Caesar's, and to God the things that are God's."

This class is meant not only for those interested in the beginnings of psychoanalysis and its interpretation of religion, but for anyone who is interested in the ways this discourse both bears on the realm of personal experience and animates aspects of academic discourse. It should appeal to students in a variety of disciplines, especially those that draw on the insights of Freud, Jung and James, but without necessarily spending time with their actual texts.



DEPARTMENT OF ENGLISH ~ SPRING 2014

SUBJECT TO CHANGE

193	FUNDAMENTALS OF JOURNALISM (JCP)	W (eve)	7:00	GALATNEAU
207	INTRO WRITING POETRY/FICTION (CW)	T TH	2:00	MCCAFFERY
207	INTRO WRITING POETRY/FICTION (CW)	MWF	12:00	HALL
207	INTRO WRITING POETRY/FICTION (CW)	T TH	9:30	VICTOR
221	WORLD LITERATURE	T TH	3:00	MANURATNE
225	MEDIEVAL ENGLISH LITERATURE	MWF	11:00	GUTMANN
241	AMERICAN WRITERS I	T TH	9:30	GODLEY
242	AMERICAN WRITERS II	MWF	3:00	SYLVESTER
251	SHORT FICTION	MWF	4:00	HUBBARD
252	POETRY	T TH	12:30	MCCAFFERY
252	POETRY	MWF	11:00	ALGOZIN
253	NOVEL	MWF	10:00	SPIEGEL
253	NOVEL	MWF	12:00	CHAUDRON
258	MYSTERIES	T TH	11:00	SCHMID
271	AFRICAN AMERICAN LITERATURE	MWF	10:00	YOUNG
273	WOMEN WRITERS	MWF	1:00	ZIGON
276	LITERATURE AND LAW	T TH	2:00	ROWAN
281	SPECIAL TOPICS: PATTERN POETRY	T TH	11:00	MA
301	CRITICISM	MWF	11:00	FEERO
301	CRITICISM	T TH	9:30	MA
310	SHAKESPEARE, LATE PLAYS (e) *(RECITATION: F @ 9:00, 10:00, OR 11:00)	MW*F	9:00	BONO
315	MILTON (e)	MWF	4:00	EILENBERG
317	BRITISH DRAMA (e)	T TH	11:00	ALFF
319a	18TH CENTURY LITERATURE (e)	T TH	8:00	ALFF
322	VICTORIAN LITERATURE	T TH	2:00	BROWN
331	STUDIES IN IRISH LITERATURE (B)	T TH	12:30	KEANE
333	AMERICAN LITERATURE TO CIVIL WAR	MWF	10:00	DAUBER
335	19TH CENTURY U.S. FICTION	MWF	12:00	DAUBER
338	THE NOVEL IN THE U.S.	MWF	2:00	DALY
341	STUDIES IN AFRICAN AMERICAN LITERATURE (B)	MWF	9:00	HOLSTUN
348	STUDIES IN U.S. LITERATURE	T TH	11:00	LAM
349	STUDIES IN BRITISH & AMERICAN LIT (B): UNIVERSITY HONORS	MWF	2:00	HUBBARD
362a	POETRY MOVEMENTS (CW)	T TH	3:30	KIM
371	QUEER THEORY (B): UNIVERSITY HONORS	TUESDAYS	3:30	DEAN
375	HEAVEN, HELL & JUDGMENT (e)	MONDAYS (eve)	7:00	CHRISTIAN
381	NATIONAL CINEMAS	M W	12:00	SPIEGEL
390	CREATIVE WRITING POETRY WORKSHOP (CW)	T TH	12:30	GOLDMAN
391	CREATIVE WRITING FICTION WORKSHOP (CW)	MONDAYS (eve)	7:00	ANASTASOPOULOS

CONTINUED...

394	WRITING WORKSHOP: SPECTRUM NEWSPAPER	MONDAYS	5:00	BIEHL
398	ETHICS IN JOURNALISM (JCP)	T TH	11:00	KLEINBERG-BIEHL
399	JOURNALISM (JCP)	TUESDAYS (eve)	7:00	ANDRIATCH
399	JOURNALISM (JCP)	THURSDAYS (eve)	7:00	ANZALONE
400	<i>DEPARTMENT HONORS: CINEMATIC MODERNISM</i>	MWF	1:00	SOLOMON
407	BOOKS OF THE ANCIENT MAYAS (e) OR (B)	T TH	9:30	TEDLOCK
418	TOPICS IN AFRICAN AMERICAN LITERATURE/HISTORY (B)	MWF	1:00	YOUNG
434	ADVANCED CREATIVE WRITING POETRY (CW)	THURSDAYS (eve)	7:00	KIM
438	FILM DIRECTORS (<i>OFF CAMPUS @ Market arcade theatre</i>)	TUESDAYS (eve)	7:00	JACKSON
480	CREATIVE WRITING CAPSTONE (CW)	WEDNESDAYS (eve)	7:00	ANASTASOPOULOS



CREATIVE WRITING CERTIFICATE COURSES

207	INTRO WRITING POETRY/FICTION	T TH	2:00	MCCAFFERY
207	INTRO WRITING POETRY/FICTION	MWF	12:00	HALL
207	INTRO WRITING POETRY/FICTION <i>(pre-requisite course for the creative writing certificate program)</i>	T TH	9:30	VICTOR
362a	POETRY MOVEMENTS	T TH	3:30	KIM
390	CREATIVE WRITING POETRY WORKSHOP	T TH	12:30	GOLDMAN
391	CREATIVE WRITING FICTION WORKSHOP	MONDAYS (eve)	7:00	ANASTASOPOULOS
434	ADVANCED CREATIVE WRITING POETRY	THURSDAYS (eve)	7:00	KIM



JOURNALISM CERTIFICATE COURSES

193	FUNDAMENTALS OF JOURNALISM <i>(pre-requisite course for journalism certificate program)</i>	WEDNESDAYS (eve)	7:00	GALARNEAU
394	WRITING WORKSHOP (SPECTRUM NEWSPAPER WRITERS)	MONDAYS	5:00	BIEHL
394	WRITING WORKSHOP (SPECTRUM NEWSPAPER PHOTOGRAPHERS)	MONDAYS	4:30	BIEHL
398	ETHICS IN JOURNALISM	T TH	11:00	BIEHL
399	JOURNALISM	TUESDAYS (eve)	7:00	ANDRIATCH
399	JOURNALISM: EDITING FOR THE CONSCIENTIOUS WRITER	THURSDAYS (eve)	7:00	ANZALONE
399	JOURNALISM: JOURNALISM IN THE IPHONE AGE	MONDAY (eve)	7:00	MCSHEA

COMPILATION OF REQUIRED COURSES
FOR THE ENGLISH MAJOR
SPRING 2014

CRITICISM

301 CRITICISM
301 CRITICISM

Feero
Ma

earlier literature

310 SHAKESPEARE, LATE PLAYS
315 MILTON
317 BRITISH DRAMA
319a 18TH CENTURY LITERATURE
375 HEAVEN, HELL, AND JUDGMENT
407 BOOKS OF THE ANCIENT MAYAS

BONO
EILENBERG
ALFF
ALFF
CHRISTIAN
TEDLOCK

BREADTH OF LITERARY STUDY

331 STUDIES IN IRISH LITERATURE
341 STUDIES IN AFRICAN AMERICAN LITERATURE
371 QUEER THEORY: UNIVERSITY HONORS
407 BOOK OF THE ANCIENT MAYAS
418 AFRICAN AMERICAN LITERATURE/HISTORY

Keane
HOLSTUN
DEAN
TEDLOCK
YOUNG

How, as they sailed towards Cornwall, they saw on a day the flasket wherein was the love-filtre which the Queen of Ireland was sending by the hand of Dame Brangwaine for Isoude to drink with King Mark, and how Tristram drank it with her, both unwitting and how they loved each other ever after

193

Fundamentals of Journalism (pre-requisite course for the JCP)
 Andrew Galarnau, Wednesdays (eve) 7:00 - 9:40
 Reg. No. 11329



This course will teach you to think, act and write like a journalist. The course is a gateway into the Journalism Certificate program and will provide an introduction to the basic principles of research, reporting and writing for print, broadcast and the web. We will cover essential reporting tools (researching, interviewing, observing) and learn to write hard news stories, short features, blogs, TV broadcasts and reported opinion pieces. You may even write the same story for three different mediums. By the end of the semester, you will be able to produce a news story on deadline for print or web and develop news feature ideas and report and write them competently.

If a big story breaks, prepare to cover it. In the classroom, in addition to lectures, presentations, discussions and assignment reviews, students will do writing exercises, lots of writing exercises. Outside the classroom, students will cover assignments in the city.

To be a good reporter you have to be informed about what's happening in the world around you. For this class, you have to read *The New York Times* and *Buffalo News* every day. Once a week you will have a brief news quiz on the big stories of the week.



English 207 is also a pre-requisite course for all subsequent creative writing workshops and the Creative Writing Certificate Curriculum.

207

Intro to Writing Poetry/Fiction - Three sections available:

Professor Steve McCaffery
 T Th 2:00-3:20
 Reg. No. 23638

Joseph Hall
 MWF 12:00-12:50
 Reg. No. 19094

Divya Victor
 T Th 9:30-10:50
 Reg. No. 20718

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.

221

World Literature
Salwatura Manuratne
T Th 3:00 - 4:20
Reg. No. 24053

Women in Asian Literature

In *Theri Gatha* (songs by early Buddhist nuns in India) the nun Sumangalamata sings: “from the pestle/From my husband/ . . .And my pots and pans/ . . . From all these released am I.” These early nuns sing of their freedom in visceral ways: freedom from grief, body, family, and work. We learn from them that they live in a world shaped, not only by their gender, but by class and caste differences. They speak of that rare freedom of the mind that we often associate with modern thinking, repeatedly singing of their own profound separation from everything that oppressed them. There is no one way, we see, to be a woman even within one historical age or social milieu. From such pre-modern writings about womanhood to modern representations of living at the cross-roads of tradition and modernity, oppression and resistance, Asian literature consists of a rich tradition of writing by and about women in Asian countries and cultures. This survey course in Asian Studies invites you to examine a range of literary and cinematic works to explore how religious/cultural ideas and material realities shape women’s identities in a variety of Asian contexts.

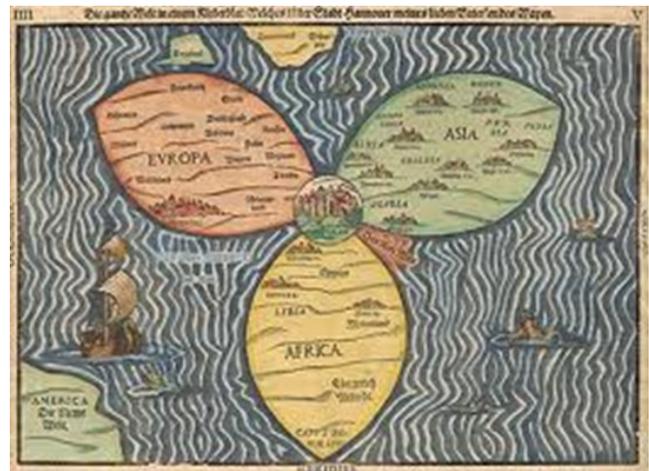


The course will be organized around four modules: ideologies of women and/in the family, women and caste, women and class, and women and politics. It will focus on literary texts from Japan, China, Indonesia, Singapore, India, Pakistan, Palestine, and Lebanon that focus on women’s experiences and their place in society. In addition, the course content will include cinematic works from Iran and India. The main genres covered in the course will be fiction, diaries/memoirs, written texts emerging from oral traditions, and cinema. Course requirements include active class participation, a short mid-term paper, a longer researched paper at the end of the semester, class quizzes, graded online semi-formal discussions, and graded in-class student-led discussions. All texts will be in English and no prior knowledge about Asia is required.

225

Medieval English Literature
Sara Gutmann
MWF 11:00 - 11:50
Reg. No. 22780

What constituted the “world” in the medieval mind? This class will take an “ecological” approach to the literature of the medieval period by looking at how worlds were imagined and represented. The environments we will consider are expansive and local, familiar and dangerous, human and supernatural. We will begin our odyssey with the formation of a physical world, writ large in the biblical story of Genesis and on a smaller but still continental scale with excerpts from chronicle history.



Although we will continue to consider biblical narratives, since Christianity and faith were driving forces in the Middle Ages, we will also read of the pre-Christian “British” in Arthurian lore and the English folk depicted by Chaucer and Langland. Then, moving from the “safety” of the physical and populated worlds, we will shift our gaze to spiritual worlds in the visionary narratives of *The Dream of the Rood*, an excerpt from Langland’s *Piers Plowman*, the ecstasies of Margery Kempe, as well as in the humorous Second Shepherd’s and Chester Noah’s Flood plays. After this midpoint of the semester, we move to even more uncertain territory in worlds decidedly nonhuman. We will look at Gower’s retelling of Ovidian myth and Chaucer’s “chick lit.” From animality we move to monstrosity with *Beowulf*, Marie de France’s tales of fairies and werewolves, and the strange journeys of Arthurian knights. Having already broken boundaries and compressed time, the final worlds we will consider are the mysteries of the East and the morality play *Mankind*.

241

American Writers 1

James Godley

T Th 9:30 - 10:50

Reg. No. 14335

Often without realizing it, when we identify ourselves as “Americans” we are laying claim to something— a shared history, a tradition, a set of core assumptions and beliefs— which seem to us to hold together in an imagined unity, literally a “united state.” Scratch the veneer a bit, and this supposed unity reveals a complex and discontinuous infrastructure, rife with historical tension, patterned as much out of dreams as reality. Soon it becomes obvious that rather than giving us a stable sense of identity, “America” is an index of the way we are cut up and shaped from within by images and signs, some of which are brightly lit and all-too-familiar, others of which are aberrant, obscure, even perverse. If America is a kind of story, it might best be characterized as a ghost story. We Americans are its haunted, afflicted with its ideals and ideology, whether we know it or not. But every ghost had a life, once. In this course we journey through the weird underside of American culture, from the fever-dreams of the Puritans to the utopic visions of the Spiritualists and Transcendentalists. We will investigate such American specters as the witches of Hawthorne’s horror *The House of the Seven Gables*, or the shellshocked characters of Ambrose Bierce’s bloody *Civil War Stories*, or the actual historical nightmare of slavery through Jacobs’ *Incidents in the Life of a Slave Girl*. Which horror is worse, the disaster of history or the disaster of fantasy? How are they intrinsically related? We will plumb the depths of the American unconscious in search of answers.

242

American Writers 2

Christopher Sylvester

MWF 3:00 - 3:50

Reg. No. 11226

Our course will survey works of American literature from 1865 to the present. We will seek to answer questions about what it means to be an American, and to be an American writer, by investigating how this designation is defined and re-defined throughout a period of intense social, economic, demographic, and political upheaval. In order to properly undertake this investigation, we will read a wide variety of novels, short stories, poems, and plays arranged chronologically, but also grouped by a number of concepts and issues that will repeat throughout the semester, such as: gender performance and sexual difference, questions and conflicts over race and ethnicity,

justice and literary production, economic and social collapse, political activism and revolt, as well as the aesthetics of violence in general and war in particular. Our course’s organization along both chronological and conceptual lines will allow us to think through the social and historical contexts and frameworks of our readings, while also enabling us to ask whether or not these explanatory models do justice to the breadth and depth of the texts themselves. Our goal, in the end, will be to assemble our own critical models and frameworks that take into account such historical and social contexts, but also allow us to say something new about the examples of American writing we will be considering and the definitions and models of American-ness they offer. These texts will include novels such as Mark Twain’s *Adventures of Huckleberry Finn*, Jean Toomer’s *Cane*, William Faulkner’s *As I Lay Dying*, and Thomas Pynchon’s *The Crying of Lot 49*, poems by Walt Whitman, Emily Dickinson, Ezra Pound, and Alan Ginsberg, short stories and selections by Jack Kerouac, William S. Burroughs, and Toni Morrison, as well as Arthur Miller’s play *Death of a Salesman*. Students will be required to participate in class discussion and activities, take two exams, and write two, five-page papers throughout the course of the semester.

251

Short Fiction

Professor Stacy Hubbard

MWF 4:00 - 4:50

Reg. No. 24219



Short stories are the 50-yard dashes, the balance beam back flips, the high wire acts of fiction—they depend upon economy, precision and power. In this course, we’ll be reading the kind of stories that are hard to get out of your head after you encounter them: stories about murder, lust, religious ecstasy and office work, people in the throes of mortal terror and people fishing or going to the supermarket—everything from the mundane (made luminous or strange) to the improbable

Continued . . .

(brought close and made real). We'll also do a few readings about how short stories are put together, what makes them work or not, and how they relate to their social and historical contexts (discussions meant to enhance your experience as a reader, and to enrich your own practices if you are a fiction writer). We'll also watch two film adaptations of short stories (*Smooth Talk*, based on Joyce Carol Oates's "Where Are You Going, Where Have You Been?" and *Everything Must Go*, based on Raymond Carver's "Why Don't You Dance?") to see what happens when these tight little tales are expanded and visualized as feature-length films. We'll read stories by Edgar Allan Poe, Herman Melville, Kate Chopin, Willa Cather, James Joyce, Franz Kafka, Ernest Hemingway, Eudora Welty, Ralph Ellison, James Baldwin, Flannery O'Connor, Gabriel Garcia Marquez, Raymond Carver, Bharati Mukherjee, Amy Tan, Joyce Carol Oates, Jamaica Kincaid, Ha Jin, and others.

This course requires no particular background—all are welcome: students looking for an elective or fulfilling a general education requirement, and prospective or declared English majors getting their feet wet in the field. The course will help you to develop skills of close-reading and critical writing and introduce you to elements of narrative form and style. Most importantly, it will expose you to a range of masterful writers whom you'll want to read and reread for years to come.

Requirements include regular attendance and active participation, two 5-7 page papers and a final project for which there will be several options (including some off-beat and creative ones).

252	Poetry Professor Steve McCaffery T Th 12:30 - 1:50 Reg. No. 23642
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This course is designed to introduce students to the mechanics and forms of poetry: its four defined historic functions (to imitate, to teach, to express, to invent), its different partitions (genres) and how and why it differs from prose. We will consider a wide range of forms from the sixteenth century to the present and learn to analyze the structure of poems in detail. The range of texts will include, among others, the sonnet, ode, elegy, pastoral and the more recent examples of concrete and sound poetry.

The goals of the class are, among others, to assist students improve their reading skills, engage in class

dynamic, compare and analyze texts in both their formal and historical contexts, and develop their communication skills in both written and oral form.

Assignments include: reading aloud (the sound of poems is so important!), periodic quizzes (largely on terminology), a mid-term exam, and a final 10-page paper.

Required texts:

The Norton Anthology of Poetry, shorter 5th edition.
Course Kit

Recommended:

M. H. Abrams, Glossary of Literary Terms



252	Poetry Joseph Yearous-Algozin MWF 11:00 - 11:50 Reg. No. 20717
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What is a poem? How are Shakespeare's Sonnets anything like William Carlos Williams' "The Red Wheelbarrow"? How can the same word be used to describe both of these texts that are separated by hundreds of years and an ocean? At the core of ENG 252 is this seemingly simple question: When we say that something is a poem, what do we mean? While each poet provides an answer in his or her own way, there must be characteristics that span centuries. Accordingly, in this class we will immerse ourselves in the long tradition of English language poetry, so that we can begin to understand what about poetry has remained over centuries and what has fallen by the wayside. Not only will we encounter such figures as Shakespeare and Chaucer who have shaped this tradition, but poets like Emily Dickinson, Gertrude Stein and Ezra Pound, whose work questions this very tradition in order to change it.

We will work together to sharpen our critical tools to engage and discuss each poet's use of meter, rhyme, and genre, while looking at the historical contexts that shape this work, as well as the poet's own *Continued . . .*

statements on their poetry. As a class we will develop methods for close readings and use them to write critically and formulate critical arguments based on historical evidence and poetic statements, as well as how to conduct appropriate secondary research.

While the core texts are the starting point for our inquiries, it is our in-class discussions as we trace out connections and gaps between this wide range of texts that is the engine for this course. At times, I will provide lectures and additional reading materials, but it is through our on-going examination of these texts as a community of scholars and readers that will allow us not only to approach poetry in this course, but look towards our own contemporary moment, as well. The ultimate goal, then, for this course is that by the end of our time together, if someone asked you how Aram Saroyan's single word, "light," is a poem, while you might not have a ready answer, you will have the tools available for further investigation.

253

Novel
Professor Alan Spiegel
MWF 10:00 - 10:50
Reg. No. 19097

A selection from the best American fiction of the modern era: novels by Twain, Dreiser, Hemingway, Nabokov, and Bellow. What is uniquely "American" about the American novel? What is so uniquely "modern" about the modern novel? What is so curious and tribal about American attitudes toward sex, crime, war, and money; race, gender, kids, and family life? A study of national identity in terms of the modern literary imagination

The course is half lecture, half discussion; the student will be expected to read a lot and talk a lot. Final exam, quizzes, papers or a journal (or something along those lines).

253

Novel
Patricia Chaudron
MWF 12:00 - 12:50
Reg. No. 23027

Novel Realities

What is "The Real Thing" and how does the novel continuously make it new? These are the central questions we will ask during this course. Almost a century ago Mikhail Bakhtin wrote that "the novel is the sole genre that continues to develop, that is as yet uncompleted. The forces that define it as a genre are at work before our very

eyes." We will delve into the rich array of realities that the novel has to offer starting in the eighteenth century and continuing to the present day. As Émile Zola argued, the novel is an "eminently seductive form" and we will investigate the productive but messy entanglements between fact and fiction that make up "reality." Being both defined by change and our need to grapple with it, the development of realism in the late nineteenth century coincided with the rise of the novel as the most popular and highly respected literary form. We will explore the extent to which "reality" is socially and literally constructed and functions as a historically shifting category in the novels of British and American authors. We will focus on how authors construct their literary realities through their encounter with the everyday, the way the past reemerges in the present, and how ethnicity and race complicate what is familiar. Starting with Daniel Defoe's *Robinson Crusoe* (1719) and ending with Zadie Smith's *White Teeth* (2000), we will investigate how form, the use of voice(s), and questions of authority shape, diversify, and reimagine what realities the novel can offer us.

Readings will probably include *Their Eyes Were Watching God*, *Henderson the Rain King*, *Mrs Dalloway*, *Incidents in the Life of a Slave Girl*, *Kindred*, and *Daisy Miller*.

258

Mysteries
Professor David Schmid
T Th 11:00 - 12:20
Reg. No. 11710

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

Course Texts

Edgar Allan Poe - *The Dupin Tales* ("The Murders in the Rue Morgue," "The Mystery of *Continued ...*



Marie Roget," "The Purloined Letter")
 Sir Arthur Conan Doyle - *Six Great Sherlock Holmes Stories*
 Agatha Christie - *The ABC Murders*
 Dashiell Hammett - *The Maltese Falcon*
 Raymond Chandler - *The Big Sleep*
 Chester Himes - *Cotton Comes to Harlem*
 Jim Thompson - *The Killer Inside Me*
 Sara Paretsky - *Blood Shot*
 Barbara Wilson - *Murder in the Collective*

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

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



271 African American Literature
 Professor Hershini Young
 MWF 10:00 - 10:50
 Reg. No. 23028

This class will introduce students to contemporary African American literature. Using innovative texts, we will look at the diversity of literary production that falls under the category of black. What does it mean to be black and how does the literature we read explode any preconceptions we might have about its various meanings in different locations and time periods? Attention will be paid to topics such as immigration, sexuality, gender and slavery.

In addition to novels and graphic novels, the class will include critical analyses of popular culture such as hip-hop, music videos and blogs. Many of the topics can become controversial but the classroom will be a safe place to work through some of the messiness of race and gender.

273

Women Writers
 Tina Zigon
 MWF 1:00 - 1:50
 Reg. No. 23029

In "A Room of One's Own," Virginia Woolf's canonical essay on women and writing, she writes, "It is fatal for any one who writes to think of their sex. It is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly." Woolf also imagines what would happen if Shakespeare had a sister who was equal to him in genius. Because she was a woman, Woolf thinks, she never wrote, so her talent went unrealized. But if Shakespeare's sister had been given the same freedom to write as her famous brother, Woolf believes she could have become equally successful.



Diane di Prima at one of her readings.

During this course, we will attempt to find answers to the following questions: Why is a female author a "woman writer," but a male author simply a "writer"? Is there something intrinsically female in a woman's writing? We will try to get to the bottom of why this division between women and men writers persists, even at a time when there are more published female authors than ever before. We will push this question of the gender binary even further—what does it mean, and how is it enforced in literature? Are there traditional "masculine" subjects that women authors are discouraged from writing about, and are there, conversely, "feminine" topics towards which they are guided by society? Finally, how do authors "write" gender in ways that both reinforce and undercut assigned roles? What happens when authors break gender binaries and other dividing lines (such as race and class) that intersect with it? Indeed, what happens when characters pass from one gender to another? As we will discover over the course of the term, resistance to such gender "transgressions" is not merely critical or symbolic, but can become coercive, even violently so.

List of possible readings: Virginia Woolf, *Orlando*; Nella Larsen, *Passing*; Tillie Olson, *Yonondio*; Diane di Prima, *Dinners and Nightmares*; Leslie Feinberg, *Stone Butch Blues*; Margaret Atwood, *The Handmaid's Tale*; Joyce Carol Oates, *The Female of the Species*; kari edwards, *a day in the life of p.*; Slavenka Drakulić, *S.: The Novel About the Balkans*.

276

Literature and Law
 Katrin Rowan
 T Th 2:00 - 3:20
 Reg. No. 24482

What stories can law tell? How can story-making shape our perceptions of legal systems? This course will examine how legal and literary writing, as mutually-embedded modes of expression, employ language and narrative structure to address fundamental questions of justice, equity, and fairness. In considering these questions ourselves, we will evaluate depictions of law in a variety of genres, including classical tragedy (Sophocles' *Antigone*), the novel (Nathaniel Hawthorne's *The Scarlet Letter*), short fiction (Susan Glaspell's "A Jury of Her Peers"), and film (Sidney Lumet's *Twelve Angry Men*). We will simultaneously analyze works of legal advocacy (such as *The Federalist Papers*) and landmark judicial decisions to ask how rhetoric and storytelling enable the making and interpretation of law. Our discussions will consider topics of social justice, racial and gender equity, punishment, and censorship (among others) to explore the tension between literature rich in multiple meanings and legal writing's objective of certainty. This course welcomes students interested in literature, rhetoric, legal study, and criminal justice.

281

Special Topics: Pattern Poetry
 Professor Ming Qian Ma
 T Th 11:00 - 12:20
 Reg. No. 23917

Designed as an appreciation class, English 281 introduces students to an ancient type of poetry called "Pattern Poetry," which is also, and sometimes loosely, referred to as "Shaped Verse," "Concrete Poetry," or "Visual Poetry." However called, Pattern Poetry is, fundamentally, visual, a language-painterly art dramatizing a textual physiognomy either blatantly suggestive or mysteriously baffling.

Focusing on the historical period roughly from antiquity to 1900, we will look at examples of Pattern Poetry composed in diverse languages and cultures such as Greek, Latin, Hebrew, Hungarian, Italian, French, Germany, Scandinavian, Dutch, English, Indian, Islamic, Chinese, Sanskrit, and so forth. At the same time, we will also read some selected essays on the definitions and theories of Pattern Poetry. The goal of the class is to open our eyes to an ancient genre of poetry and to learn to read, understand, and appreciate its beauty and significance.

Course requirements include regular attendance, active participation in class discussions, periodical responses, and a term paper. No knowledge of foreign languages is required.

Primary texts required for the class:

Pattern Poetry: Guide to an Unknown Literature by Dick Higgins. SUNY Press, 1987.

Selected readings distributed in the form of handouts.



301

Criticism
 Professor Rick Feero
 MWF 11:00 - 11:50

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'll seek familiarity with key journals in the field of literary studies, with major critics, and with the use of manuscripts and historical documents—both in the library and in on-line databases. In short, English majors can use this class as an entrance into the discipline's conversations and codes, developing the cultural capital of literary studies. We'll read some heavily worked literary texts, including selections from Doyle, Dickinson, Gilman, James, and Stevens, and sample from 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'll keep a common-place journal, engage in a weekly discussion board, and write several shorter informal pieces that explore and interrogate the readings. The main writing project will be researching, drafting, reviewing and revising a 12 page formal essay that can take its place in the field.

Required Texts

- ◆ Jonathan Culler, *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011. ISBN 978-0-19-969134-0
- ◆ Henry James; Peter G. Beidler (Editor), *The Turn of the Screw*. Bedford/Saint Martin's, 2010. ISBN 978-0-312-59706-1

301

Criticism
Professor Ming Qian Ma
T Th 9:30 - 10:50
Reg. No. 11491

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

Class requirements include regular attendance, active participation in class discussions, periodical response papers, and a 6-8 page term paper.

The primary texts for the course are:

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

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

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

310

Shakespeare: Late Plays
Professor Barbara Bono
Lectures are MW from 9:00 - 9:50
Students must register for the course by enrolling in one of the following recitation sections on Friday—either:

Section B1 9:00 - 9:50 Reg. No. 19081
Section B2 9:00 - 9:50 Reg. No. 23030
Section B3 10:00 - 10:50 Reg. No. 23031
Section B4 11:00 - 11:50 Reg. No. 23032

Origin, conflict, sex, murder, ambition, death, production, and reproduction. We’ll start where I typically leave off in English 309: Shakespeare: Earlier Plays, with the Chorus’s fond hope at the beginning of Act V of

Henry V that the triumphant Hal will enter London like a “conqu’ring Caesar,” or “As, by a lower but high-loving likelihood, Were now the General of our gracious Empress—/As in good time he may—from Ireland coming, /Bringing rebellion broached on his sword.” (Henry V, Chorus, Act V, ll. 22-35).

But there’s a problem. Essex, the ambitious courtier-knight who was “the General of our gracious Empress” (the aging Queen Elizabeth I) did not come home from Ireland like a “conqu’ring Caesar,” “Bring rebellion broached on his sword.” Instead he came home defeated, rebellious himself. In the late Elizabethan regime, the fragile balance that created celebratory history plays and resolved romantic comedies—the materials of English 309: Shakespeare’s Earlier Plays—collapses, so that, with Elizabeth’s death and James’s accession, we are left with frank examinations of how political order is often created out of irrational and self-interested acts of violence (Julius Caesar), leaving skepticism (Hamlet), excoriating sexual jealousy and doubt (Othello), heated ambition (Macbeth), and the threat of total annihilation (Lear)—in critic Franco Moretti’s phrase, “the deconsecration of sovereignty” that led to the staged public execution of James I’s successor Charles I. In Shakespeare’s final plays, including *The Winter’s Tale* and *The Tempest*, the problem of political authority reorganizes itself around greater and more various agency for women and anticipations of the new world order of the Americas.

These—Julius Caesar, Hamlet, Othello, Macbeth, King Lear, *The Winter’s Tale*, *The Tempest*—will be our texts; these—origin, conflict, sex, murder, ambition, death, production, and reproduction—will be our issues. It should be quite a semester.

Format: Regular attendance, and active participation and discussion. Weekly informal Worksheets. Two medium-length (c. 5-10 pp.) formal, graded, analytic and argumentative papers. Midterm and cumulative final examinations.

This course satisfies an Early Literature Requirement



315

Milton
Professor Susan Eilenberg
MWF 4:00 - 4:50
Reg. No. 14543

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 several brief, written responses to the reading, a midterm, a final paper, and a final exam. Attendance will be required and intelligent participation appreciated.

This course satisfies an Early Literature Requirement

317

British Drama
Professor David Alff
T Th 11:00 - 12:20
Reg. No. 20714

London's playhouses had been shuttered for eighteen years when Charles II lifted the Puritan ban on public stage performance. His 1660 order to re-open the theaters triggered an outpouring of new and adapted plays from the likes of John Dryden, William Wycherley, Aphra Behn, and many others, while re-authorizing modes of cultural commentary and political expression that had been driven underground during the Interregnum. This course will familiarize students with British drama written between 1660 and 1730. We will read one play per week, giving special attention to how the London stage became a space for raising problems of class, gender, race, and national difference. Signature thematic interests of this period included differing

conceptions of sex, marriage, and domesticity, the corruption of state leaders, the expansion of overseas empire, and the growing popularity of the city and its mercantile values. Our analysis will also take into the account how drama itself was changing in this period, including, most notably, the debut of women on stage. In addition to the primary literature, students will read brief excerpted works of modern performance theory to consider what experiences and knowledge our text-based "reading" of drama might exclude.

This course satisfies an Early Literature Requirement

319A

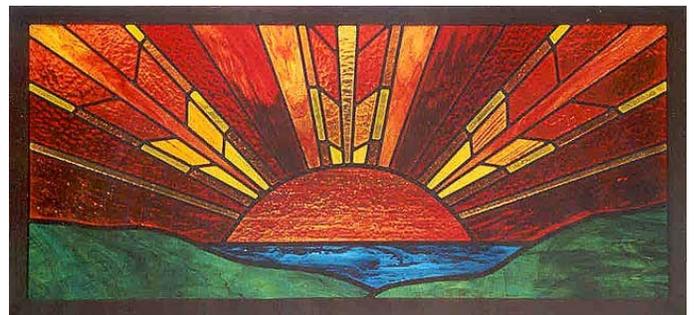
18th Century Literature: Poetry
Professor David Alff
T Th 8:00 - 9:20
Reg. No. 23033

18th Century Poetry

What was a poem in eighteenth-century Britain? What did it do or try to do? These are the guiding questions behind this course's survey of English verse written between 1660 and 1800. We will study poems both as self-conscious aesthetic objects possessing certain rhetorical and metrical properties, and as vehicles for public expression. Class discussion and writing assignments will stress the techniques of formal analysis, "close reading" skills that students can use to make sense of poetic texts from any period. Keeping in mind the mutually-generative relationship between text and cultural context, we will ask why poets adapted certain poetic forms to articulate positions on contemporary issues. How does Marvell's use of tetrametric octets contribute to his orderly depiction of nature in *Upon Appleton House*? Why does James Grainger draw upon the Virgilian tradition of georgic poetry to salute commercial productivity in the Caribbean?

Primary readings will include verse by John Dryden, Mary Wortley Montagu, John Gay, Jonathan Swift, Oliver Goldsmith, Charlotte Smith, and many others.

This course satisfies an Early Literature Requirement



322

Victorian Literature
 Professor Kate Brown
 T Th 2:00 - 3:20
 Reg. No. 21581

In this course, we will examine literary strategies by which Victorian writers sought to explore the possibility and hazards of being “oneself”: of achieving and expressing a sense of personal uniqueness, coherence, and authenticity during a period in which social relations became increasingly impersonal and mobile. The reading will cover major writers of the period, as well as a wide range of literary forms, including essays, novels, poetry, short stories, and plays. What these texts share is a sense that traditional bases of identity no longer govern social relations. In response, they tend to ask what is the nature of modern identity: How we can know ourselves and others? Is an authentic self possible? Is it even to be desired? In class discussion and writing assignments, you will be asked to attend closely to the language, structure, and genre of a text, so that we can consider how the literary experience it affords compares to the historical or social experience it depicts.

REQUIRED TEXTS are likely to include the following long works, as well as shorter texts:

- Emily Bronte, *Wuthering Heights* (1848)
- Alfred, Lord Tennyson, *Idylls of the King* (1859-85)
- Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)
- Arthur Conan Doyle, *The Adventures of Sherlock Holmes* (1892)
- Oscar Wilde, *The Importance of Being Earnest* (1895)
- H. G. Wells, *The Invisible Man* (1897)

331

Studies in Irish Literature
 Professor Damien Keane
 T Th 12:30 - 1:50
 Reg. No. 23034

IRISH WRITING, 1922-1972

This course will focus on Irish writing and culture produced between 1922 and 1972, the fifty years roughly between the end of one period of intense violence and the beginning of another. In the aftermath of the outpouring of literary energy that accompanied the political struggles for Irish independence in the first decades of the twentieth century, Irish writing has been conventionally held to have diverged along two separate paths: one that continues with innovatively modernist and internationalist forms; and another that rejects experiment

and instead falls into a stagnant and an insular naturalism. Through our reading for this course, we will question this sweeping characterization of Irish writing after 1922, with special attention to the kinds of social critique that are enabled - and forestalled - by each of these broad modes of writing. The readings for the course will be drawn from a wide variety of genre and media: prose fiction (novels and short stories), poetry, drama, autobiography, radio scripts, political pamphlets, and sound recordings.

Works for the course will be chosen from those by: Samuel Beckett, Brendan Behan, Sam Hanna Bell, Elizabeth Bowen, Padraic Fallon, John Hewitt, Aidan Higgins, Patrick Kavanagh, Molly Keane, Mary Lavin, John McGahern, Michéal MacLiammóir, Michael McLaverty, Louis MacNeice, Ewart Milne, John Montague, Brian Moore, Flann O'Brien, Kate O'Brien, Sean O'Casey, Frank O'Connor, Sean O'Faoláin, Liam O'Flaherty, Blanaid Salkeld, Francis Stuart, and Jack B. Yeats.

Requirements for the course will include: good attendance and active in-class participation; two or three shorter papers (2-4 pages), a mid-term exercise, and a final essay (10-12 pages). No necessary prior knowledge of Irish literature or history is required.

Satisfies a Breadth of Literary Study requirement



333

American Literature to Civil War
 Professor Kenneth Dauber
 MWF 10:00 - 10:50
 Reg. No. 14346

This course will survey American literature from its beginnings to the Civil War, including some of the most important works of Benjamin Franklin, James Fenimore Cooper, Poe, Emerson, Thoreau, Harriet Beecher Stowe, Frederick Douglass, Hawthorne, and Melville. We will discuss such topics as democratic writing, the representation of slavery, the form of the romance, and the "making" of American literature in a time when England served as the great influence to be undone as a model for writing in English. Throughout we will be asking "What makes American literature American?" "Is there such a thing as "American" writing, philosophy, literature." Are such questions still pertinent ones.

335

19th Century U.S. Fiction
 Professor Kenneth Dauber
 MWF 12:00 - 12:50
 Reg. No. 20712

This course will survey the American novel from its beginning through the end of the nineteenth century. We will start with Benjamin Franklin's "Autobiography" as it provides a model for American narrative and proceed, historically, through the development of American fiction from romance to realism to naturalism. Writers that we will read include Charles Brockden Brown, the first professional novelist in the country; James Fenimore Cooper, the inventor of the cowboy-and-Indian story; Harriet Beecher Stowe, the most popular woman novelist of the era; Hawthorne and Melville, the climax of American fiction before the Civil War; Henry James and Mark Twain, who exhibit the twin poles, high and low, of American realism, and some beyond.



338

Novel in the U.S.
 Professor Robert Daly
 MWF 2:00 - 2:50
 Reg. No. 19099

This course is open to students from all majors and does not presume any prior knowledge of its subject. I shall define terms and provide contextual information as we go along.

To start with the most recent voice, in 2013 Alan H. Goldman, Kenan Professor of Humanities at William and Mary, linked reading novels with preparing for life outside them: "Novels . . . challenge us to continuously interpret as we read," thereby "broadening our repertoire of responses to situations that might arise" in our lives. Earlier scholars had already started the theoretical

argument in this direction. In 2006 Amanda Anderson, English department chair at Johns Hopkins, argued, "We must keep in mind that the question, How should I live? is the most basic one" and "must acknowledge the priority of normative questions and the fundamentally practical structure of human action and understanding." In 2007 Jonathan Culler, of Cornell University, added that literature aids our "engagements with otherness," affords us "a mental calisthenics, a practice that instructs in exercise of agency," enables us both to "sympathize" and to "judge," offers us a theoretical knowledge "that migrates out of the field in which it originates and is used in other fields as a framework for rethinking broad questions," and gives us an intellectual toolkit to read "novels as a force for imagining the communities that are nations." In 2012 Jeffrey Nealon, from Penn State University, argued for reading literature as a preparation for living in the larger world that includes but is not limited to language and literature. He suggests that we have "relied on a kind of linguistic nostalgia, clinging to the life raft of the hermeneutics of suspicion," and he suggests that we need to move from "the hermeneutics of suspicion" to a "hermeneutics of situation," our own situations as well as those of the texts. They and others will help, but mostly we shall read the texts themselves closely, in detail and in context. We shall read them in the contexts of both their times and ours.

We shall pay attention to the cultural conversations and the cultural work of the novel in our time and place. We shall read, within the reciprocal economies of their cultural contexts, some modern, postmodern, and contemporary American novels, along with some in which the borders between these categories seem quite permeable. In works by Edith Wharton, Willa Cather, Sherwood Anderson, F. Scott Fitzgerald, Thomas Pynchon, John Gardner, Toni Morrison, Amy Tan, Susan Power, and Annie Dillard. We shall explore questions of representation and agency, of literature and life. We shall consider these texts as both representative (participating in the cultural conversations of their times) and hermeneutic (affording practice and skills in the arts of interpretation).

Each student will write two preliminary examinations, each preceded by a careful review in class, a take-home final examination, and a research essay on a subject of his or her own choosing. There will be a handout on how to write research essays. Though I shall provide a good deal of information on modes of reading, the central focus of the course will remain on the novels, their relations with each other, and their use as a propaedeutic to ethics and other aspects of living well in American culture.

341

Studies in African American Literature
 Professor James Holstun
 MWF 9:00 - 9:50
 Reg. No. 20711

In this class, we'll read six classic books from nineteenth-century America. By looking at a variety of genres (novels, slave narratives, orations, political philosophy, poetry), I hope we'll get a fuller sense of the complex black struggle against slavery and white supremacy, and of American culture as a whole. Along with black struggle, we'll be talking about black art, so genre, persona, narrative, and public drama.

We'll start with David Walker's *Appeal to the Coloured Citizens of the World* (1829), an early, learned, and extraordinarily powerful treatise by a free black of Boston. We'll read *Blake* (1859-1862), a novel of hemispheric black conspiracy and rebellion by the black nationalist, Martin Delany, along with some of Delany's political essays. We'll read two slave narratives: the *Narrative of Sojourner Truth: A Northern Slave* (1850) and Solomon Northrup's *Twelve Years a Slave* (1853). Release dates permitting, we'll see Steve McQueen's new film version of Northrup's narrative.

We'll do a unit on abolitionist culture in Buffalo, including Henry Highland Garnet's incendiary "Address to the slaves of the United States of America" (1843), newspaper accounts of resistance to the Fugitive Slave Law, and poetry by James Monroe Whitfield: barber, Presbyterian elder, black separatist, and author of *America; and Other Poems* (Buffalo, 1853), one of



Sojourner Truth

the first volumes by a black American poet. To talk about the persistence of white supremacy, we'll read Charles W. Chestnut's *The Marrow of Tradition*, his 1901 historical novel about the 1898 white riot in Wilmington, North Carolina. We'll conclude by discussing contemporary anti-slavery movements and resistance to mass incarceration.

No exams. You'll be writing twice-weekly informal essays on the reading (five-to-ten minutes' writing), an eight-page paper at mid-semester, and a fifteen-page expansion at the end of the semester. Books available at the University Bookstore and at Queen City Imaging. Happy to talk with you more about the course: 319 Clemens, jamesholstun@hotmail.com. If you want to buy the books early, I'll tell you the proper editions.

This course satisfies a Breadth of Literary Study

348

Studies in U.S. Literature
 Joshua Lam
 T Th 11:00 - 12:20
 Reg. No. 19100

"Tragedy is when *I* cut my finger. Comedy is when *you* fall into an open sewer and die."

—Mel Brooks

Comedy was a literary genre even before Aristotle had a beard, but much American literature of the twentieth century has taken a special interest in 'dark' forms of comedy. In a century of world wars, revolutions, nuclear conflict, and environmental disasters, many writers have turned to satire, parody, and other forms of comedy to consider violence. Are they escapists? Apathetic? Cruel? Philosophers? This course will survey a broad range of writers in the twentieth and twenty-first centuries, with an emphasis on literature after 1945. In addition to exploring different genres (fiction, film, poetry, stand-up) and movements (modernism, postmodernism), we will ask how American writers use comedy to respond to cultural problems such as war, sexism, racism, and inequality. We will ask: Why has the Holocaust been such fertile ground for comedians? Why do we laugh at jokes that are "in bad taste"? Why are Nazis and policemen fodder for so much comedy? We will also look at many theories of comedy and laughter, from Aristotle to Dave Chapelle, and we will strive to take comedy seriously (but not *too* seriously).

Major topics and texts may include: war (Joseph Heller's *Catch 22*, Kurt Vonnegut's *Cat's Cradle*); violence (Nathaniel West's *Miss Lonelyhearts*, Flannery O'Connor's *The Violent Bear it Away*); satire (Robert Coover, Fran Lebowitz, Donald Barthelme); African-American comedy (Ralph Ellison, Zora Neal Hurston, Ishmael Reed); southern grotesque comedy (William Faulkner, Eudora Welty). We will supplement these texts with film (*Evil Dead*, Quentin Tarantino), visual art, poetry, and stand-up comedy (Richard Prior, Louis C.K., Sarah Silverman). Course work will include regular participation in class discussion, informal reading responses, and two longer papers.



349

Studies in British & American Literature
 Professor Stacy Hubbard
 MWF 2:00 - 2:50
 Reg. No. 23035

UNIVERSITY HONORS SECTION

Studies in British & American Literature: The First
 World War

2014 is the centenary of the outbreak of the First World War—an appropriate moment to look back at this historical cataclysm with fresh eyes. This course is an interdisciplinary, research-based seminar appropriate for students in a variety of majors. There will be opportunities for students to become “mini-experts” on topics of their choice by doing some targeted research in areas such as the military technology of WWI; medicine, disease and disability during and after the war; psychoanalysis and shell shock; film; photography; war memoirs; soldier’s poetry; the literary and visual avant-garde; changing gender roles; propaganda; war-time songs; war monuments and cemeteries; environmental impact of the war, etc. Students will contribute their expertise to our discussions through blogging and brief presentations, and will develop (in consultation with the instructor) semester-long research projects resulting in end-of-term research papers, videos, websites or other products. Library skills will be stressed, and students will be encouraged to actively contribute to our collective knowledge of the war and its literature.

Paul Fussell, in his classic study of World War I, *The Great War and Modern Memory*, states that though “every war constitutes an irony of situation because its means are so melodramatically disproportionate to its presumed ends . . . the Great War was more ironic than any before or since. It reversed the Idea of Progress.” The slaughter of the First World War was unprecedented in human history: over 8 million soldiers died in battle, and over 13 million civilians died from disease, exposure, starvation and military massacres. It was a war in which technology outstripped military strategy, leading to mind-boggling destruction, such as the 57,000 casualties suffered by the British in one day at the Battle of the Somme. The war embroiled most of Europe, Russia, the U.S. and parts of the Middle East and led to the collapse of German, Russian, Austro-Hungarian and Turkish dynasties and the outbreak of the Bolshevik Revolution in Russia. It crushed hopes that the twentieth century would usher in an era of scientific rationalism and humanistic progress, and had a profound impact on gender roles, class relations, and ideas about civilization and national identity. It also catalyzed new experiments in literature and the visual arts in response to the loss of confidence in the civilizing effects of culture, and the perceived need to represent disorder, violence and historical rupture. We will be focusing on these experiments in the context of world events between 1914 and 1919.

Our focus will be on British and American authors, though we will be keeping the larger world context in mind and occasionally looking at German, Italian, French and Russian materials. We will begin by getting a general overview of the war through

Joe Persico’s *Eleventh Month, Eleventh Day, Eleventh Hour*, which uses letters and historical documents to trace the experiences of four soldiers from the beginning of the war to Armistice Day. We will then read one of the funniest and most horrifying memoirs of the war, Robert Graves’s *Goodbye to All That*, along with excerpts of other memoirs by Ernst Junger and Vera Brittain. We will spend some time viewing documentary film clips and photographs and examining the wonderful on-line resources for study of the war—the BBC First World War site, the Oxford University World War One Centenary project, and the Imperial War Museum website. We will then read some classic war fiction: Ernest Hemingway’s short stories from *In Our Time*, Virginia Woolf’s *Mrs. Dalloway*, Rebecca West’s *The Return of the Soldier*, Willa Cather’s *One of Ours*, and excerpts from John Dos Passos’s *1919*. We will also read the work of various soldier poets—Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg and others—as well as a few selections from T.S. Eliot, W.B. Yeats, Wyndham Lewis, and Marianne Moore. We will view a WWI film (TBA) and read selected articles about trauma, shell shock, gender roles and war literature, which will provide helpful background for both our discussions and your final projects.

Requirements: Regular attendance and active participation; a research-based blog; one short class presentation; and an end-of-term research project (on a topic of your choice, in one of several formats).

362A

Poetry Movements
 Professor Myung Mi Kim
 T Th 3:30 - 4:50
 Reg. No. 23037

This course focuses on contemporary American poetry and examines in particular, the multiple stances and corresponding propositions taken up by innovative American poetry and poetics.

We will address: how does poetry respond to its cultural moment? How has poetry changed in response to emerging technologies and forces of globalization? In one sense, this class will familiarize you with the array of movements that are embedded in American poetry. At the same time, our task is not simply to define these movements but rather, to interrogate and problematize the aesthetic, and political contexts that inform their emergence. We will consider the various ways in which contemporary “American” poetry is inflected by its multilingual and multicultural condition. The abiding objective of this course is to further your practice of attentive reading, and to invite you to generate criticism attuned to the historical and material conditions under which poetry arrives.

Basic requirements: active participation, engaged reading responses, a mid-semester essay, and a final project.

371

Queer Theory
 Professor Tim Dean
 Tuesdays 3:30 - 6:10
 Reg. No. 23038

UNIVERSITY HONORS SECTION

Not a typical English class, this course aims to stage a critically informed conversation about sexuality in its many forms. We will begin by assuming that the meaning of “queer” is up for debate, and we’ll read work by anthropologists, philosophers, psychoanalysts, feminists, and political theorists in order to develop a critical vocabulary for “thinking sex.” Topics include: erotic variance v. deviance; identity politics and its aftermath; the prehistory of heterosexuality; transgender; intersections of sexuality with disability and/or race; pornography; virtual sex, public sex, no sex; bisexuality; same-sex marriage; HIV/AIDS. Students will be assessed on their contributions to classroom discussion, a midterm exam, and a final research paper in which individual interests in the course’s topic may be pursued further.

About the Instructor

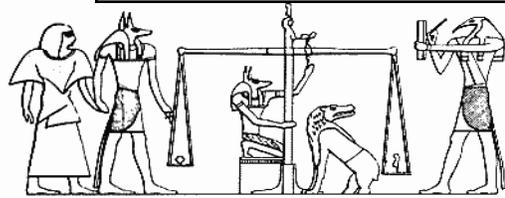
Tim Dean is Professor of English and Director of UB’s Center for the Study of Psychoanalysis and Culture. He has published widely on literary and cultural theory, poetry, modernism, and sexuality. His last book, *Unlimited Intimacy: Reflections on the Subculture of Barebacking*, was listed in amazon.com’s Best Books of 2009. Forthcoming in spring 2014 is *Porn Archives*, a book of critical essays on pornography that he coauthored and coedited with UB Ph.D. students. Born, raised, and educated in England, he taught at Johns Hopkins University, Stanford University, University of Washington (Seattle), and University of Illinois (Urbana-Champaign), before coming to Buffalo in 2002.

This course satisfies a Breadth of Literature Requirement



375

Heaven, Hell & Judgment
 Professor Diane Christian
 Mondays (eve) 7:00 - 9:40
 Reg. No. 14519



EGYPTIAN WEIGHING OF THE SOUL

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

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

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

This course satisfies an Early Literature Requirement

ON THE RIGHT IS THE ALABASTER WARKA VASE, OVER 5000 YEARS OLD. IT DEPICTS A FESTIVAL HELD IN INANNA’S HONOR. IT IS DIVIDED INTO THREE SECTIONS, REGISTERS OR FRIEZES. IN THE VERY TOP FRIEZE, THERE IS A TALL WOMAN WEARING A HORNED HELMET. THIS IS INANNA HERSELF OR A PRIESTESS. THE SECOND FRIEZE FROM THE BOTTOM SHOWS MEN CARRYING BASKETS OVERFLOWING WITH THE BOUNTIES BESTOWED UPON THEM. ON THE LOWEST FRIEZE, YOU SEE SHEEP, RAMS, BARLEY AND FLAX DEPICTED.



381

National Cinemas
Professor Alan Spiegel
M W 12:00 - 1:20
Reg. No. 20703

Some of the most durable and popular stories ever told, presented in a variety of American genre films. This semester the emphasis will be on Fantasy: Horror and Science Fiction, Musicals, Martial Arts, Fairy Tales, and some of the dreamier specimens of Film Noir; works like



The Bride of Frankenstein, Blade Runner, Singin' in the Rain, Beauty and the Beast, Blue Velvet, Enter the Dragon, and more.



Bride of Frankenstein How much realism can be squirreled away into an escapist format? We'll find out. Students should be prepared for lots of film analysis, close-readings of image patterns, and in general, thinking seriously through their eyes.

Enter the Dragon

There will be quizzes, and exam, and a journal.

390

Creative Writing Poetry
Professor Judith Goldman
T Th 12:30 - 1:50
Reg. No. 23039

In this intermediate workshop, students will gather further skills as poets by writing alongside weekly readings that span an aesthetic spectrum of contemporary poetries, as well as other texts and artworks meant to inspire wide-ranging and adventurous critical thinking about language, ideas, and the world (do plants have intelligence? why does "cultural acceleration" matter? how do knots relate to logic and mathematics? what are problems with the idea of "political correctness"?). In addition to response poems and poems of their own device, students will also complete the following special assignments: an oral performance poem; a broadside poem; a "critical cartography - map as artform" poem; and a neo-benshi (film translation) work. Students can expect intensive workshop time spent on their writing and at semester's end will turn in a mini-chapbook (20-25pp.) with a brief critical statement and process notes as their final portfolio, along with their collected special assignments.

Pre-requisite: ENG 205, 206 or 207 : Introduction to Poetry and Fiction

391

Creative Writing Fiction
Professor Dimitri Anastasopoulos
Mondays (eve) 7:00 - 9:40
Reg. No. 15123

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

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

Pre-requisite: ENG 205, 206 or 207 : Introduction to Poetry and Fiction

394

Writing Workshop: Writing for
The Spectrum
Jody Kleinberg Biehl
Mondays 5:00 - 6:20
Reg. No. 11375

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 *Continued...*

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.



394 Writing Workshop: *The Spectrum Photographers*
 Jody Kleinberg Biehl
 Mondays 4:30 - 6:20
 Reg. No. 11390

SPECTRUM PHOTOGRAPHERS SECTION

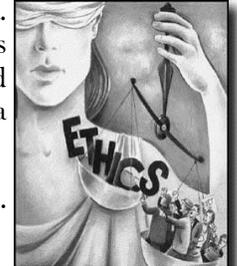
398 Ethics in Journalism
 Jody Kleinberg Biehl
 T Th 11:00 - 12:20
 Reg. No. 11349

Is it OK for a journalist to break the law to get a story that will save lives? When is it the right decision to publish a rumor? Should a news organization print a riveting, but potentially offensive photo? Students will spend a semester of Ethics in Journalism answering and debating these and other real-life scenarios faced by media professionals. Students will develop critical thinking skills as they study a range of scenarios, real and hypothetical, and debate the instructor and each other.

Each student will participate in a panel that takes an ethical position and defends it. Students will study famous ethical triumphs and lapses and discuss why and how the

decisions were made. The course will cover topics from Watergate to fair use of tweets and will rely on case studies to explore the frameworks of thought and logic that factor into the actions and behaviors of media professionals.

Often there will be no "correct answer" to situations discussed. Instead, students will be asked to analyze why they think one way and think about what other interpretations might exist. As a class, we will look at what tools we can use to help make good choices and become savvier media professionals and consumers.



Every person has a moral compass. This class will help you find yours.

399 Journalism
 Bruce Andriatch
 Tuesdays (eve) 7:00 - 9:40
 Reg. No. 11301

No one knows what the media landscape will look like in 20 or even 10 years, but most agree that the world will always need people who can captivate an audience with a good story. Feature Writing will give you the tools to do that, by teaching you how to make the most of your observations, getting people to open up about their lives, writing memorable sentences and crafting readable stories. Students will be required to report, conduct interviews and write feature articles that should be ready for publication.

The course is taught by the Assistant Managing Editor for Features at The Buffalo News.

399 Journalism
 Charles Anzalone
 T Th 11:00 - 12:20
 Reg. No. 11349

Editing for the Conscientious Writer

Behind every great book or article lies a great editor. This advanced writing course is intended for students who have demonstrated proficiency in basic college composition and who hopefully have some experience with the basics of journalism. The course will teach students both how to edit and improve other writers' drafts, and how to incorporate those good writing

Continued...

techniques into their own writing. We will become familiar with basic copyediting symbols, and learn how this shorthand can speed up basic editing communication and avoid common mistakes. Students will take turns writing stories and having their classmates edit their articles; they will alternate each role throughout the semester. All students will hopefully leave the class with extensive experience both in writing stories and editing their peers' work. So the editing techniques they learn will help them become better writers, as well as become the kind of editor the smartest writers crave to be a part of their writing process.

Editing for the Conscientious Writer will be a mix of editing exercises, writing and reporting stories used for editing in class, and studying and appreciating examples of articles that illustrate memorable writing and editing. On each student's writing list is "Ball Four," Jim Bouton's American classic time has shown to be one of the best-edited non-fiction books around.

Editing for the Conscientious Writer will be an object lesson on how becoming a good editor makes you a better writer, and learning the skills of good writing enhances your ability to be a valuable editor. And being a valuable editor can prove surprisingly helpful.

399	Journalism Keith McShea Mondays (eve) 7:00 - 9:40 Reg. No. 24380
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Journalism in the Age of the iPhone

Journalism in 2014 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.

400	Honors: Cinematic Modernism Professor William Solomon MWF 1:00 - 1:50 Reg. No. 23040
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DEPARTMENT HONORS COURSE

This course will examine the interplay of (Anglo) American literary modernism and motion pictures throughout the twentieth century. We will explore the complementarity of formally challenging modes of writing with popular (as well as avant-garde) cinematic genres (slapstick, Hollywood musicals, experimental documentary, film noir, expressionist horror) from the 1910s through the 1960s. Topics organizing our inquiry will include the mechanization of everyday life, the disconcerting impact of urban existence on bodies and minds, the problems associated with addiction (alcoholism in particular) in the Prohibition era, the effects of new media technologies, as well as the traumatic consequences of participating in military combat. Of particular interest will be the search on the part of writers to approximate the sensory and emotional intensity of filmic forms of entertainment. In other words, one of the central ambitions of modernist writers throughout the era was to generate in fiction and poetry the kinds of terror and/or humor typically associated with the products of mass culture. We will also investigate on occasion the relationship between literature and madness, for during this period modernist writers frequently took as their topic conditions of extreme psychic distress.

Writers whose texts we will read will include among others T. S. Eliot, John Dos Passos, Virginia Woolf, Eudora Welty, William Faulkner, Richard Wright, Ernest Hemingway, Joan Didion, Paul Bowles, and Manuel Puig.

Films we will watch will include examples of Soviet cinema, German expressionism, American slapstick and film noir.

407

Books of the Ancient Mayas
 Professor Dennis Tedlock
 T Th 9:30 - 10:50
 Reg. No. 20700



When English literature made its first appearance in the seventh century, Mayans had already been writing for a thousand years, using a script of their own invention. They painted inscriptions on pottery, inked them on paper, modeled them in stucco, and carved them in stone. Their books were instruments for seeing, making it possible for readers to recover the perfect sight that humans had enjoyed before the gods blurred their vision. Readers explored what was far away in space or time, using a calendar that combined the rhythms of the sun, moon, and stars with those of the human body.

Four Mayan hieroglyphic books survive today, having escaped the bonfires of early missionaries. New books were created by Mayan authors who used the alphabet to write in their own languages. Among their works are the Chilam Balam or "Jaguar Priest" books and the Popol Vuh or "Council Book." A great deal of knowledge was and still is transmitted orally, all the way down through the millions of speakers of Mayan languages who live today in Mexico, Central America, and the United States.

In the case of writings in the Mayan script, we will examine recent breakthroughs in decipherment and learn how the script works, picking up a general knowledge of astronomy in the process. In the case of alphabetic sources, we will read English translations of narratives, prayers, speeches, chants, and songs. Where possible, we will listen to what some of these forms sound like in the original languages. Also, we will hold one meeting in the Poetry Collection in Capen, where we will be given access to color lithographs made by artist Frederick Catherwood. He created an accurate record of Mayan art and architecture before the earliest photographers arrived on the scene.

Classroom participation will be valued. Students will be expected to keep detailed, legible notes based on classroom presentations, assigned readings, outside readings, and their observations, dating their entries by the Mayan calendar. From time to time announcements will be made in class as to topics that should be included. The notebooks will be handed in (and returned) at the midterm and at the end.

There will be a take-home final essay exam. Optionally, one of the answers can consist of an essay, art, or performance project designed by the student and approved by the instructor. In addition to work centered on Mayan sources, there is the possibility of exploring what authors such as John Lloyd Stephens, Miguel Angel Asturias, Aldous Huxley, Charles Olson, and William Burroughs had to say about the Maya.

Books: Dennis Tedlock, *Popol Vuh: The Mayan Book of the*

Dawn of Life; 2000 Years of Mayan Literature; and Breath on the Mirror: Mythic Voices and Visions of the Living Maya. Other sources will be downloadable.

This course satisfies an Early Literature OR Breadth of Literary Study requirement

418

African American Literature/History
 Professor Hershini Young
 MWF 1:00 - 1:50
 Reg. No. 23041

NO DESCRIPTION AVAILALBLE AT
 THIS TIME

This course satisfies a Breadth of Literary Study Requirement

434

Advanced Creative Writing Poetry
 Professor Myung Mi Kim
 Thursdays (Eve) 7:00 - 9:40
 Reg. No. 20698

This course is designed as an intensive workshop seminar. Throughout the semester, we will experiment with new modes of writing poetry and promote a dialogue between acts of creation and acts of critical attention by responding to each other's work and through studying a wide range of poetry and poetics in a transhistorical frame. We will be listening for ways to extend the possibilities of the poem; we will pay close attention to issues of process, craft, and vision. Students can expect weekly generative exercises. Among the many, many possible arenas of investigation: What procedures, "daily practices" do you have as a writer? How do you approach questions of form? How does your writing adapt, shift, or test the "limits" of poetry? The invitation here, then, is for each of you to explore and expand your sense of poetry-- as creative act and as cultural intervention.

Active, responsive participation is crucial in this course. In addition to the weekly/on-going work mentioned above, other basic requirements include a mid-semester project and a final portfolio.

Prerequisites: ENG 389 or ENG 390.

438

Film Directors

Professor Bruce Jackson

Tuesdays (Eve) 7:00 - 9:40

Reg. No. 13534

*Off Campus @ Market Arcade Theatre, Downtown Buffalo

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 in the Market Arcade Film and Art Center in downtown Buffalo on Tuesday nights. (There's a well-lit, monitored, free parking lot directly opposite the theater's Washington Street entrance. The theater is directly opposite Metrorail's Theater District station.)



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.

The Buffalo Film Seminars



480

Creative Writing Capstone

Professor Dimitri Anastopoulos

Wednesdays (Eve) 7:00 - 9:40

Reg. No. 23042

This is a capstone workshop/literature course developed for creative writers, but open to all students (with permission of the instructor). We'll write and workshop fiction, poetry, and other genres and forms of writing as we explore a genealogical history of 20th and 21st century "innovative" and "experimental" literatures. We'll read essays and manifestos that influenced or supported arts movements such as the Surrealists, Oulipo, L-A-N-G-U-A-G-E poetry, Conceptual writing, Postmodern fiction & poetry, and non-genre writing more generally, as we examine the relationship of poetics, narrative, literary language and modes of expression to public culture. We'll consider the future of creative writing alongside technological influence, the role of "Big Data," narrative machines, the speed of information, in order to situate our writing—if possible—at a moment in cultural and economic history characterized by the possible end of print media and the beginning of electronic media. Core to the course is the question, "How does our writing accord with the reality of the contemporary moment?" We'll try to respond to this question with creative writing that robustly engages the various cultures our class represents by acknowledging our own imbrication with and by economic and technological forces.

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2013-2014

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

Professor Randy Schiff
303 Clemens Hall (645-2579)
Nicole Lazaro

1. FULL MAJOR IN ENGLISH - for students accepted to the major Fall 2009 and after.

Minimum Requirements for Department Acceptance:

Students should be in good standing (i.e., have a GPA of 2.0), have satisfied the University Writing Skills requirement, and have completed two courses in the English 202-299 range, with a minimum GPA in these classes of 2.5. 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. The aforementioned two courses (6 credits) in the English 202-299 range, with a minimum GPA in these courses of 2.5.
2. Eleven courses (33 credits) on the 300-400 level, as follows:
 - A. One course (3 credits) in Criticism - English 301. Criticism introduces the students to the practice and principles of literary criticism. Classes will discuss the close reading of texts (including poetry, prose, and analytical writing), the intelligent use of secondary sources, the revision of critical prose, the meaning of scholarly conventions, and several varieties of literary theory. Topics vary with instructors' interests, but in all sections students will draft and revise a research paper of at least twelve pages. A student's first section of Criticism may not fulfill any other requirements for the major.
 - B. Four courses (12 credits) in Earlier Literature, chosen from among specified courses that focus on literature written before 1830.
 - C. One Breadth of Literary Study course (3 credits). This is a course that focuses on literatures that write back to the canon or to traditionally admired and influential authors or literary texts, representing the diversity of literatures now written and studied in English-speaking countries, or around the world. Some examples among our current courses might be: 341 – Multicultural Autobiography, 343 – Native American Literature, 365 – Studies in African American Literature, and 380 – Postcolonial Literature.
 - D. Five elective courses (15 credits) chosen from the 300 and 400 levels, at least one of which **MUST** be at the 400-level. They may not include more than six credits of Independent Study or any credits earned in an internship.

13 courses (39 credits) in all.

Departmental Language Requirement for Graduation

1. Every English major must demonstrate proficiency in a foreign language through the second semester of the second year or its equivalent.
2. Any student entering the University with less than strong beginning proficiency in a foreign language will start with the introductory class and proceed through a total of four semesters. The normal sequence for Spanish, for example, would be Span. 101, Span. 102, Span. 151, Span. 152.

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2. JOINT MAJOR IN ENGLISH - for students accepted to the major Fall 2009 and after.

Minimum Requirements for Department Acceptance:

Same as for the full major.

Department Requirements for Graduation

1. Two 200-level courses (6 credits) of English in the 202-299 range, with a minimum GPA of 2.5 in these courses.
2. One course (3 credits) in Criticism - English 301.

3. Three courses (9 credits) in Earlier Literature.
4. At least three additional (elective) courses (9 credits) in the 300-400 level.

Nine courses (27 credits) in all.

Departmental Language Requirement for Graduation

Same as for the full major.

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3. MINOR IN ENGLISH - for students accepted to the major Fall 2009 and after.

Minimum Requirements for Department Acceptance:

Same as for the full major.

Department Requirements for Graduation

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

Six courses (18 credits) in all.

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4. HONORS PROGRAM - for students accepted to the major Fall 2009 and after.

Minimum Requirements for Department Acceptance:

For entry to the English Honors Program, students must have a 3.5 GPA within English or faculty recommendation for Honors; if the latter, students must have achieved a 3.5 GPA before graduation in order to graduate with honors.

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).

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5. GENERAL RECOMMENDATIONS

- A. **Foreign Languages.** While any language, ancient or modern, satisfies the departmental language requirement, the preferred choices for those planning to do graduate work in the humanities are German, French, Spanish, Latin, and Greek.
- B. **Program Planning.** Individual programs should be chosen in a coherent way and should take advantage of groupings and concentrations within the Major.
- C. **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.
- D. **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.

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: **ENG 101 and ENG 201 or equivalent courses**, AND **ENG 193 - Fundamentals of Journalism**. Students must maintain a minimum GPA of 2.5 overall in required and elective Certificate courses in order to remain in the program.

Prerequisite Courses

ENG 101 - Writing 1, and ENG 201 - Advanced Writing 1, or ENG 102 - Writing 2, as placed, unless exempted.
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 398** - Ethics in Journalism
- **ENG 399** - 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: Literary Journalism (ENG 397), 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

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 (or equivalent as determined by the Creative Writing Advisor)

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

***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.

In all your work, strive for:

Clarity
Accuracy
Generosity
Rigor

Clarity: Write lucidly, articulately, well. Your essays should have clear aims and ask substantive questions. Constantly try to improve your style and enlarge your powers of expression. Remember – you aim to communicate, so give your reader room to follow. Aspire to nuance, but avoid complexity for complexity’s sake.

Accuracy: In your language, in your research, in your citational practices, in your transcriptions and note-keeping. Inaccuracy proliferates from the point of your first mistake. Constantly check and revise your work to eliminate errors.

Generosity: You participate in a community of scholars. Nurture that community by sharing your thoughts, sharing your passions, and sharing your sources. Speak to each other. Intellectual work is for the common good. We are humanists, after all.

Rigor: Learn your field, read deeply and widely, never cut corners. Aim to serve the principles that first brought you to academia, and never try to mimic somebody else.

DEPARTMENT
OF ENGLISH

SPECIAL
POINTS OF
INTEREST:

- **Spring 2014 Writing Prizes**
- **Sigma Tau Delta open enrollment**
- **Library Skills requirement**
- **Application for Degree**
- **Application deadlines**

COMING THIS SPRING...

SPRING 2014 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 2014 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 Monday, March 3rd, 2014.

FYI...

Enrollment for the International English Honor Society, Sigma Tau Delta will be open in March 2014. 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. 15

Sept. 1, file by June 15

Feb. 1, file by Sept. 15

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.*

Have a great semester!!!

~The English Department