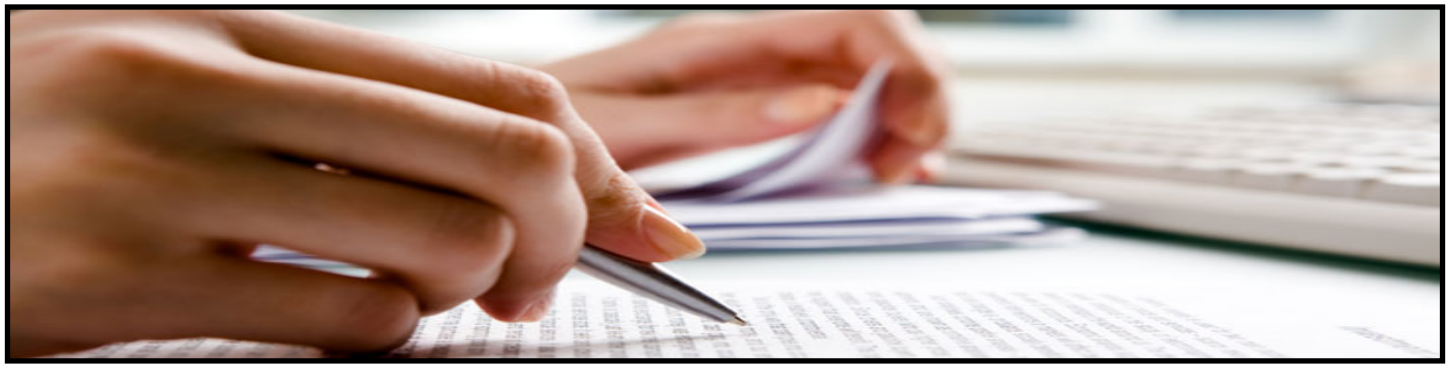
# Whole English Catalog

# Fall 2026

# English Department News

- UB English is on Bluesky!! Follow us: @ubenglish.bsky.social
- Look for us on Facebook at: UBEnglish
- The UB Seminar is the entryway to your UB education. These are "big ideas" courses taught by our most distinguished faculty in small seminar settings. Embracing broad concepts and grand challenges, they encourage critical thinking, ethical reasoning, and reflective discussion from across the disciplines. The seminars are specifically designed to address the needs of incoming freshmen and transfer students and to prepare them for the academic expectations of a world-class research university.
- For much more information, please visit our website at: English.buffalo.edu

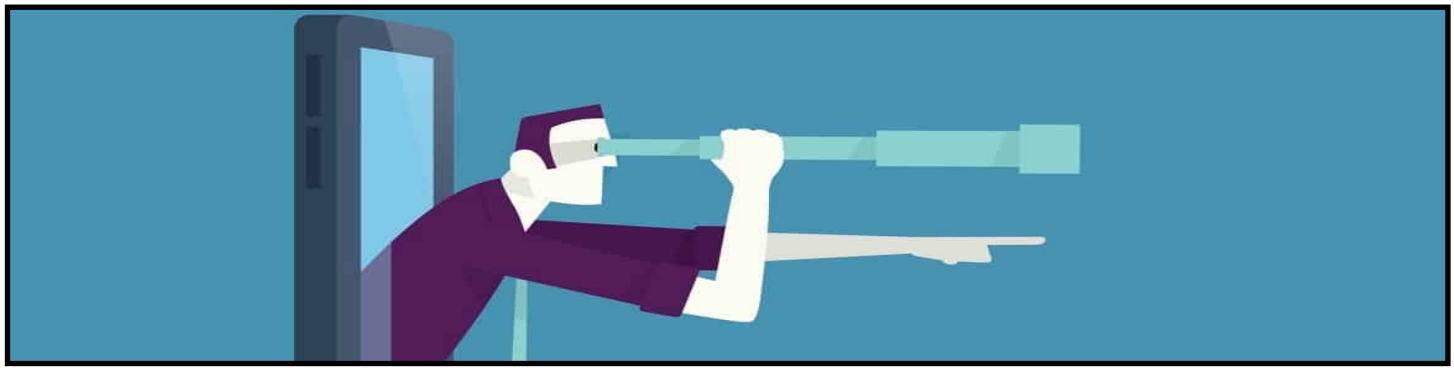


## Did you know…

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

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

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



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

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

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

# UB Health and Wellness: Mental health counseling


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

***What to expect…***

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

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

## University at Buffalo Counseling Services

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

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

**Please visit our website**:
http://www.student-affairs.buffalo.edu/shs/ccenter/crisis.php

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

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

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

# Department of English - Fall 2026

**Subject to change*

| | | | | | |
|---|---|---|---|---|---|
| *199* | *UB Freshman Seminar: Pain and Suffering* | | *MWF* | *10:00* | *Ablow* |
| *199* | *UB Freshman Seminar: Real Life: Telling Stories Creatively* | | *MWF* | *4:00* | *Tirado-Bramen* |
| *199* | *UB Freshman Seminar: Walking Dictionaries* | | *MWF* | *1:00* | *Hakala* |
| *199* | *UB Freshman Seminar: Utopia (Honors Section)* | | *MWF* | *12:00* | *Lavin* |
| *199* | *UB Freshman Seminar: Vampires* | | *T Th* | *9:30* | *Mack* |
| *199* | *UB Freshman Seminar: Zombies!* | | *T Th* | *11:00* | *Mazzolini* |
| *199* | *UB Freshman Seminar: Hollywood and American Literature* | | *MWF* | *10:00* | *Miller, S.* |
| 213 | Fundamentals of Journalism (*JCP Pre-requisite*) | | W (eve) | 6:30 | Galarneau |
| 221 | World Literature | | T Th | 12:30 | Mardorossian |
| 222 | Survey of Asian Literature | | MWF | 10:00 | Hakala |
| 232 | British Writers 2 | | T Th | 12:30 | Eilenberg |
| 241 | American Writers 1 | | MWF | 1:00 | Tirado-Bramen |
| 251 | Short Fiction | | MWF | 3:00 | Folk |
| 252 | Poetry | | MWF | 11:00 | Williams |
| 256 | Film: *Monsters, Slashers, and Demons: The World of the Horror Film* | | T Th | 12:30 | ***REMOTE*** Schmid |
| 257 | Tolkien in Text and Film | | MWF | 9:00 | Fulton |
| 258 | Mysteries | | T Th | 9:30 | ***REMOTE*** Schmid |
| 263 | Environmental Humanities | | T Th | 2:00 | Mazzolini |
| 271 | African American Literature | | MWF | 10:00 | Thaggert |
| 273 | Women Writers | | MWF | 2:00 | Rice |
| 301 | Criticism (*Criticism/Theory)* | | T Th | 2:00 | Ma |
| 310 | Shakespeare, Late Plays (E) | | T Th | 3:30 | Eilenberg |
| 319 | Eighteenth Century Literature (E) | | T Th | 11:00 | Alff |
| 320 | Romantic Movement (E) | | MWF | 12:00 | Miller, S. |
| 326 | Modern British and Irish Fiction | | T Th | 2:00 | Keane |
| 341 | Studies in African American Literature (B) | | MWF | 1:00 | Thaggert |
| 347 | Visions of America (B) | | MWF | 9:00 | Lavin |
| 349 | Literature of Migration | | ***REMOTE ASYNCHRONOUS*** | | Conte |
| 350 | Intro Writing Poetry/Fiction (CW) | ***CL2 Course*** | MWF | 11:00 | TBA |
| 350 | Intro Writing Poetry/Fiction (CW) | ***CL2 Course*** | MWF | 1:00 | TBA |
| 350 | Intro Writing Poetry/Fiction (CW) | ***CL2 Course*** | T Th | 9:30 | TBA |
| 350 | Intro Writing Poetry/Fiction (CW) | ***CL2 Course*** | T Th | 12:30 | Gonsalves |
| 350 | Intro Writing Poetry/Fiction (CW) | ***CL2 Course*** | T Th | 3:30 | TBA |
| 350 | Intro Writing Poetry/Fiction (CW) | ***CL2 Course*** | M W | 12:00 | Marris |
| 351 | Writing About the Environment | ***CL2 Course*** | MWF | 11:00 | TBA |
| 351 | Writing About the Environment | ***CL2 Course*** | T Th | 2:00 | TBA |
| 352 | Writing for Change | ***CL2 Course*** | MWF | 10:00 | TBA |
| 352 | Writing for Change | ***CL2 Course*** | T Th | 12:30 | Alff |
| 352 | Writing for Change | ***CL2 Course*** | T Th | 3:30 | Alff |
| 353 | Technical Communication | ***CL2 Course*** | MWF | 9:00 | TBA |
| 353 | Technical Communication | ***CL2 Course*** | MWF | 12:00 | TBA |
| 353 | Technical Communication | ***CL2 Course*** | T Th | 2:00 | TBA |
| 354 | Writing about Literature | ***CL2 Course*** | T Th | 3:00 | TBA |
| 355 | Writing About Science | ***CL2 Course*** | MWF | 12:00 | TBA |
| 356 | Professional Writing | ***CL2 Course*** | MWF | 9:00 | TBA |
| 356 | Professional Writing | ***CL2 Course*** | MWF | 11:00 | TBA |
| 356 | Professional Writing | ***CL2 Course*** | MWF | 2:00 | TBA |
| 356 | Professional Writing | ***CL2 Course*** | T Th | 12:30 | TBA |
| 356 | Professional Writing | ***CL2 Course*** | T Th | 5:00 | TBA |
| 357 | How to Write Like a Journalist | ***CL2 Course*** | M (eve) | 6:30 | Anzalone |

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|---|---|---|---|---|---|---|
| 358 | Writing in the Health Sciences | ***CL2 Course*** | MWF | 9:00 | | TBA |
| 358 | Writing in the Health Sciences | ***CL2 Course*** | MWF | 10:00 | | TBA |
| 358 | Writing in the Health Sciences | ***CL2 Course*** | MWF | 1:00 | | TBA |
| 358 | Writing in the Health Sciences | ***CL2 Course*** | MWF | 2:00 | | TBA |
| 358 | Writing in the Health Sciences | ***CL2 Course*** | MWF | 3:00 | | TBA |
| 358 | Writing in the Health Sciences | ***CL2 Course*** | T Th | 9:30 | | TBA |
| 358 | Writing in the Health Sciences | ***CL2 Course*** | T Th | 11:00 | | TBA |
| 358 | Writing in the Health Sciences | ***CL2 Course*** | T Th | 3:30 | | TBA |
| 360 | Writing and Artificial Intelligence Literacy | ***CL2 Course*** | T Th | 11:00 | | TBA |
| 369 | Literary Theory (*Criticism/Theory)* | | T Th | 11:00 | | Ma |
| 373 | Popular Culture (*Fulfils Breadth req Fall 2026 ONLY*) | | T Th | 2:00 | | Chun |
| 374 | Bible as Literature (E) | | T Th | 9:30 | | Dauber |
| 376 | Prison Literature (B) | | T Th | 9:30 | | Weeber |
| 377 | Mythology (E) | | M (eve) | 6:30 | ***REMOTE*** | Christian |
| 378 | Contemporary Literature | | Wed (eve) | 6:30 | ***REMOTE*** | Conte |
| 379 | Film Genres | | ***REMOTE ASYNCHRONOUS*** | | | Shilina-Conte |
| 380 | New Media | | MWF | 10:00 | | Hyun |
| 381 | Film Directors | | Tu (eve) | 6:30 | ***REMOTE*** | Jackson |
| 383 | Studies in World Literature (B) | | T Th | 3:30 | | Mardorossian |
| 390 | Creative Writing Poetry (CW) | | M W | 3:00 | | Marris |
| 391 | Creative Writing Fiction (CW) | | T (eve) | 6:30 | | Milletti |
| 394 | Campus Reporting: The Spectrum | | Th (eve) | 6:30 | | Andriatch |
| 397 | Digital and Broadcast Journalism (JCP) | | M (eve) | 6:30 | | Mc Shea |
| 409 | Studies in Shakespeare (E) | | MWF | 12:00 | | Hyun |
| 429 | James Joyce | | T Th | 11:00 | | Keane |
| 435 | Advanced Creative Writing: Fiction | | M (eve) | 6:30 | | Anastasopoulos |
| 440 | Film Theory (*Criticism/Theory)* | | Tu | 4:00 | ***REMOTE*** | Shilina-Conte |
| 441 | Contemporary Cinema | | MWF | 1:00 | | Maxwell |

# *Compilation of Required Courses for the English Major*

***EARLY LITERATURE***

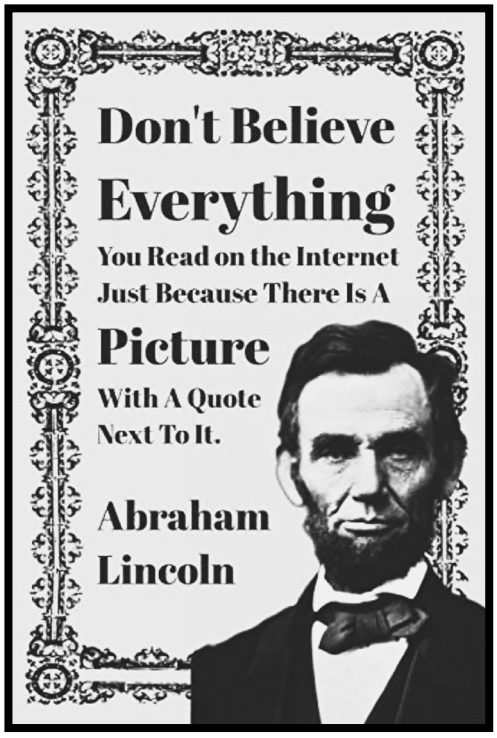
| | | |
|---|---|---|
| 310 | Shakespeare, Early Plays | Eilenberg |
| 319 | Eighteenth Century Literature | Alff |
| 320 | Romantic Movement | Miller, S. |
| 374 | Bible as Literature | Dauber |
| 377 | Mythology | Christian |
| 409 | Studies in Shakespeare | Hyun |

***CRITICISM/THEORY***

| | | |
|---|---|---|
| 301 | Criticism | Ma |
| 369 | Literary Theory | Ma |
| 440 | Film Theory | Shilina-Conte |

***BREADTH OF LITERARY STUDY***

| | | |
|---|---|---|
| 341 | Studies in African American Literature | Thaggert |
| 373 | Popular Culture (*FALL 2026 ONLY*) | Chun |
| 383 | Studies in World Lit | Mardorossian |



## UB Freshmen and Transfer Student Seminars

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

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

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

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

### *199 UB Freshman Seminar, MWF, 10:00 - 10:50, Reg. No. 23780*
### *Professor Rachel Ablow: Pain and Suffering*

Is pain a test, a punishment, or a meaningless experience? What is the relationship between physical pain and psychological suffering? How does the experience of pain differ in different cultures or historical moments? How does the way we understand pain shape our sensations of it? What about how others treat our pain, or our conception of its causes: how do these things affect what we mean when we say "I am in pain"?

Although of particular interest to students intending to major in the health professions, this course is open to everyone. We all inhabit vulnerable bodies and so will inevitably experience pain at some point in our lives. We are also very likely to witness—or care for--the suffering of others. This course asks questions about the ethics of pain: the demand it places on those who encounter it. It also asks what pain is, what it means, and why we experience it as we do. Specific issues we will address include: the differences between acute and chronic pain; how pain experiences and definitions differ between cultures and contexts; the implications of phenomena like phantom limb pain; the consequences of visualization technologies such as fMRIs.

In addition to introducing students to the ethical, historical, and cultural questions that arise around pain, this course is intended to help students acclimate to college. We will both discuss and practice the following critical skills: how to communicate clearly with instructors; how to identify and get the support you need; how to manage your time-with a particular focus on long-term and multi-part assignments; how to take notes, annotate readings, and do close reading; how to present your ideas both orally and in writing.

### *199 UB Freshman Seminar, MWF, 4:00 - 4:50, Reg. No. 17083*
### *Professor Carrie Tirado-Bramen: Real Life: Telling Stories Creatively*

What does it mean to tell truthful stories? At a time of "misinformation," "disinformation," "fake news," and AI-generated work, the ability to distinguish between truth and lies is becoming more difficult than ever. How should we as readers and writers respond to this deluge of information? This course will explore these questions by turning to nonfiction writing, a genre that is currently experiencing a golden age and includes memoirs, personal essays,

graphic novels, investigative reporting and documentary film. By reading and discussing different examples of nonfiction from George Orwell to Alison Bechdel, we will consider that the line distinguishing nonfiction from fiction isn't as straightforward as it may initially seem. Nonfiction writers also use the techniques of fiction such as character development, point of view, and dialogue. This course will give you the opportunity to write two nonfiction reflections, among other assignments, and it will delve into this rich and expansive genre, where you, as readers, will develop analytical tools to appreciate the craft of nonfiction storytelling


## ***199 UB Freshman Seminar, MWF, 1:00 - 1:50, Reg. No. 23946***
## ***Professor Walter Hakala: Walking Dictionaries***

Lexicography ('writing about words') fundamentally shapes the ways we think about and organize the world around us. From 4,500-year-old Sumerian clay tablets to the definitions that pop up on an iPad, our interactions with words are inseparable from technologies of reference.

In this course, we will look at how words, objects, and ideas are defined and get equated across cultures, languages, and time. What words should and should not be included in a dictionary? Who gets to decide what a word means? What kinds of communities emerge from these texts? Readings will be on topics like cognition, memory, the history of writing, and biographies of those "harmless drudges" involved with compiling dictionaries and other lexicographical works. Students will have the choice of completing different of assignments on such topics as mnemonic techniques, vocabularies in verse, using Google Books to find early instances of terms, and designing the perfect dictionary entry. By reading, discussing, and experimenting with a wide range of genres, students will develop a broad familiarity with the history and practice of lexicography.

## ***199 UB Freshman Seminar, MWF, 12:00 - 12:50, Reg. No. 20349***
## ***Professor Chad Lavin: Utopia (Honors section)***

Dystopia looms. In classic literature (*1984*, *Brave New World*), contemporary fiction (*The Hunger Games, The Maze Runner*), blockbuster movies (*Ready Player One*, *Wall-E*), and television shows (*The Handmaid's Tale*, *Black Mirror*) we are constantly invited to imagine that the worst is yet to come. But what of the more hopeful, if equally critical, vision of the future: utopia? While we often dismiss utopian thinking as unserious, naïve, or fantastical, utopias also abound: in religious stories about paradise and salvation, in Silicon Valley promises about a world beyond scarcity or misunderstanding, and in political campaigns to establish (or re-establish) domestic peace and prosperity. Clearly there is something seductive – maybe even essential – in utopia. After all, it is one thing to note the awful realities staring us in the face (tyranny, war, disease, poverty, environmental collapse…) and then exaggerate them into dystopian hellscape; it is quite another to recognize these threats and then conjure a world that escapes them.
In this class we will explore utopia as a literary genre, a style of political thought, a work of imagination, and a concrete political project. We will read utopian writing, examine the structure of utopian thought, consider some real-world utopian experiments, and begin constructing our own utopias. Our readings will range widely, from ancient philosophy to anarchist manifesto, urban planning to afro-futurism, from classic literature to contemporary films, from sacred texts to social science.

Written assignments will ask you to think critically about utopian ideas and also the world(s) that utopians are reacting to. They will also ask you to reflect regularly on the world(s) that you inhabit, and how (if at all) you can imagine improving on it. For your final project, you will create a utopia with a group of classmates and present your vision to the class.

## ***199 UB Freshman Seminar, T Th, 9:30 - 10:50, Reg. No. 20347***
## ***Professor Ruth Mack: Vampires***

Vampires! Why do we care so much about them? The past few years have seen an explosion of representations of our blood-sucking friends: Twilight, True Blood, The Vampire Diaries—but also nearly endless numbers of games, manga, etc. What is it about these creatures that appeals to us? What makes them so attractive or compelling? In this course, we will attempt to answer this question by going back to the modern vampire's origins in the late 18th and 19th centuries, and tracing its path through the 20th and 21st. The vampire has invariably signaled concerns with issues of race, nationality, sexuality, and disease. It also necessarily raises questions about the boundaries between life and death. Most recently, it also has tended to indicate anxieties regarding human exploitation and dependency.

This course will consider all these issues, even as it provides an introduction to literary and film study for first year and incoming students.

Reading and writing assignments will ask you to think critically about utopias as well as the world(s) that utopians are reacting to. They will also ask you to reflect regularly on the world(s) that you inhabit, and how (if at all) you can imagine improving on it.

## ***199 UB Freshman Seminar, T Th, 11:00 - 12:20, Reg. No. 21305***
## ***Professor Elizabeth Mazzolini: Zombies!***

As an entryway to students' UB education, this course is a discussion-based seminar designed around the topic of. . .ZOMBIES! Zombie stories have been used to explore a range of social issues: work, pandemics, colonialism, climate apocalypse, identity, and so on. Of course they also offer good jump scares and fun special effects. Often zombie stories are taken as social critique, a point to make about shopping or technology or ingrained habits. We will spend this class learning about zombies in popular culture, the better to avoid going through college like one. With arms down and eyes focused, we will investigate zombies using academic skills. Along the way, we will practice different ways of being individuals, being present, and making decisions, rather than being driven by some unholy compulsion that we cannot control. Getting to know UB and figuring out college life means not acting like a zombie and also not acting as if others are zombies. So join up and use your. . . .braaains!

## ***199 UB Freshman Seminar, MWF, 10:00 - 10:50, Reg. No. 20786***
## ***Professor Steven Miller: Hollywood and American Literature***

Hollywood and American Literature examines the impact of motion pictures on narrative fiction and lyric poetry in this country through much of the twentieth century. Like the mass of Americans in these years, writers often fell in love with the movies; but just as consistently they expressed their hostility toward their new cultural rival. In this course, we will read and analyze a representative selection of twentieth century literary materials that have addressed the psychological and sociopolitical repercussions of the growth of the cinema in this country.

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## 213 Fundamentals of Journalism
**Andrew Galarneau**
**Wednesdays (eve) 6:30 - 9:10**
**Reg. No. 19746**

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

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

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

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

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## 221 World Literature
**Professor Carine Mardorossian**
**T Th 12:30 - 1:50**
**Reg. No. 23636**

Cultural encounters, this course's guiding theme, refers to the ways in which the story of encounter between different cultures has been told in representative works of world literature across a number of genres (the novel, the short story, film, and the essay). It also refers to the reading practices that, as members of a dominant culture, we use to interpret writing from other countries. Are the criteria we use to make sense of our world adequate to understand a "foreign" culture? What constitutes "foreignness"? What makes some literatures more "foreign" or "familiar" than others? How is literary value constituted? Is it an intrinsic quality of the text or a function of our reading practices? Readings will include a wide variety of contemporary world writing in English that tells and retells the often violent story of cultural encounter from various points of view. We will analyze these texts in their historical, cultural, and literary contexts as well as from a global perspective. Specifically, we will read works by members of the Caribbean, Asian, Canadian diasporas as well as writings from Nigeria, Latin America, etc. Authors include but are not limited to Iranian-American Azar Nafisi, the Indian author R.K. Narayan, American sociologist and civil rights activist W.E.B. Du Bois, British writer Zadie Smith, Indian-born American and Canadian author Barathi Mukherjee, the Nigerian author also known as "the father of African literature" Chinua Achebe, Antiguan-American author Jamaica Kincaid, American humorist David Sedaris, American novelists Richard Powers, Sherman Alexie, and Sandra Cisneros among others. At the beginning of the semester, we will also spend time reviewing the basic skills needed to read literary texts (e.g. knowing when the voice is that of a character or narrator, etc.)
Class requirements include regular attendance, active participation in written and oral class discussions (we will be using the Socratic Method), one oral presentation, reading notes, a midterm, a final, and three 5-7-page papers (with a revision opportunity for each).

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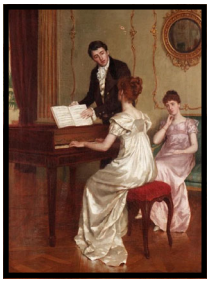
## 222 Survey of Asian Literature
**Professor Walt Hakala**
**T Th 2:00 - 3:20**
**Reg. No. 23945**

This course will introduce students to narratives of romance that span Asia's wide variety of religious, literary, theatrical, and cinematic traditions. Rather than defining romance by what it contains, we will instead consider what romance as a genre does. Through this approach, it becomes possible to examine why certain narratives were compelling enough to be transmitted across and preserved within a diverse range of cultures and historical periods. "Texts" include English translations of a Sanskrit drama, *The Arabian Nights*, an early Japanese novel, recent Bollywood cinema, Korean television melodramas, and the worldwide Harlequin Romance phenomenon. There are no prerequisites for this class. Assignments include weekly "running notes" annotations on assigned readings and four in-class exams. This course is the same as AS 221 and course repeat rules will apply. Students should consult with their major department regarding any restrictions on their degree requirements.

Satisfies 200-level requirements for English and Asian Studies majors and minors.
No prerequisite coursework or knowledge is expected prior to the start of the course.

## 232 British Writers 2
**Professor Susan Eilenberg**
**T Th 12:30 - 1:50**
**Reg. No. 21543**

This course is designed as a survey of prose fiction and poetry written in England or English between the Romantic Period and the present. We shall be reading fiction by Jane Austen, Charlotte Bronte, Virginia Woolf, and (possibly) others too, together with poems by Blake, Keats, Tennyson, Browning, Thomas, Yeats, Auden, and Heaney. We shall discuss representations of consciousness in the world and the work that genre and style do. We shall discuss too what makes a poem a poem, what makes a novel a novel, and how a work lets you know how it wants to be read.



The written work for the course will consist of frequent, digitally shared annotations on the reading, a short essay, an outline of a major scholar's essay on an aspect of our reading, a midterm quiz, a final analytical paper of medium length, and a final exam.

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## 241 American Writers 1
**Professor Carrie Tirado-Bramen**
**MWF 1:00 - 1:50**
**Reg. No. 20356**

This survey course will cover over three centuries of American writing beginning with Native American creation stories and concluding with the US Civil War and Lincoln's Second Inaugural Address (1865). The course includes a variety of genres from Benjamin Franklin's *Autobiography*, Puritan poetry and sermons, to slave narratives, Transcendentalist essays, and Walt Whitman and Emily Dickinson's poetry. We will also read the first novel published in the US: *Charlotte Temple: A Tale of Truth* (1794), a seduction novel about a young Englishwoman who finds herself pregnant and abandoned in New York City. My approach combines history with close readings of literary technique, and we discuss why these works still matter today.

Some of the questions we will ask include: When and how does 'American' evolve as a category? And how do these literary works engage with such themes as the wilderness versus civilization, individualism vs community, freedom vs slavery, exceptionalism vs democracy.

There are two essay assignments, midterm exam and a final exam. By the end of the semester, you will have a solid understanding of early American literature and its enduring themes.

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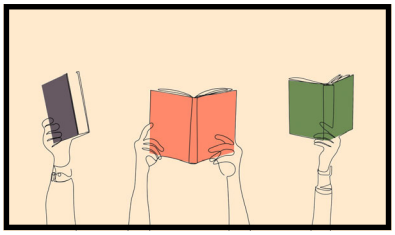
## 251 Short Fiction
**Luke Folk**
**MWF 3:00 - 3:50**
**Reg. No. 23638**

By nature, short fiction speaks in a slight fashion. The short story cannot go on and on down whichever paths, trails, or avenues of plot or thought it finds; it is self-consciously restrained, if not constrained. Whatever it says, it says slightly. Yet, if silence speaks volumes, how much more might just a few words say? Like silence and indeed mute things, short stories are capable of evoking the sprawling cultural-historical discourses which haunt them. Short stories are full of ceaselessly murmuring ghosts.

In this course we will read many short stories (and watch a few films) about places with bad vibes: houses, mazes, and prisons that are haunted not only by literal ghosts but by terrible violence, whispered secrets, family history, incest, even the past as such. We will examine the ways these stories show how the tangles of violence done and things spoken are woven into our most intimate environments. We will think about the way stories attempt to create atmospheres, as well as about the way places have atmospheres that evoke stories. More generally, we will attend to the formal characteristics of the short story (plot, character, narrative voice), the ways these characteristics function in the genre, and the effects they produce. The course will help you to train your skills in close-reading and literary criticism and develop your attention to structure, form, and style.



Writers studied in this course may include Samuel Beckett, Jorge Luis Borges, Elizabeth Bowen, Angela Carter, William Faulkner, Charlotte Perkins Gilman, Zora Neale Hurston, Shirley Jackson, Franz Kafka, Joyce Carol Oates, Edgar Allan Poe, H. G. Wells, and Richard Wright.

**252 Poetry**
**Spencer Willams**
**MWF 11:00 - 11:50**
**Reg. No. 23639**

## *A History of Bad Poetry*

What do we mean when we say a poem is "bad" or "cringe"? This course introduces students to the historically loaded question of "bad poetry," creating a space where we examine what motivates value judgments and get more of a sense of the criteria we use. We will engage in critical evaluations and close readings of canonical and contemporary poems, turning to a wide range of authors including William Shakespeare, William Carlos Williams, Emily Dickinson, Lana Del Rey, Megan Fox, Matthew McConaughey, and more. Students will grapple with ideas pertaining to high art versus low art, taste as a social construct, and how the various avenues where one might encounter poetry inform and influence our experience as readers and listeners. By studying various poetic forms, terminologies, and methods of poetic interpretation, students will sharpen and construct, as well as deconstruct, their own critical positions regarding poetry so bad it might actually be good.

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**256 Film**
**Professor David Schmid**
**T Th 12:30 - 1:50 REMOTE**
**Reg. No. 22221**

## ***Monsters, Slashers, and Demons: The World of the Horror Film***

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

Robert Wiene, The Cabinet of Dr. Caligari (1920)
F.W. Murnau, Nosferatu (1922)
James Whale, Frankenstein (1931)/Bride of Frankenstein (1935)
Don Siegel, Invasion of the Body Snatchers (1956)
Alfred Hitchcock, Psycho (1960)
George Romero, Night of the Living Dead (1968)
William Friedkin, The Exorcist (1973)
Tobe Hooper, The Texas Chainsaw Massacre (1974)
Dario Argento, Deep Red (1975)
John Carpenter, Halloween (1978)
Stanley Kubrick, The Shining (1980)
Takashi Miike, Audition (1999)
Daniel Myrick and Eduardo Sanchez, The Blair Witch Project (1999)
Jennifer Kent, The Babadook (2014)
Jordan Peele, Get Out (2017)

## 257 Tolkien in Text and Film
**Ciara Fulton**
**MWF 9:00 - 9:50**
**Reg. No. 23640**

J.R.R. Tolkien's *Lord of the Rings* created fantasy as we know it. As a medievalist, translator, and scholar, Tolkien pulled from some of the oldest stories in literature including *Beowulf,* Celtic and Norse myths, Shakespeare, and Arthurian legends in order to carve out an epic, mythical world full of beasts and monsters, heroes and villains, adventure and chaos. The cultural impact of Tolkien's work has not only led to the exciting cinematic trilogy from Peter Jackson, but also popular contemporary media and texts such as Ursula K. Le Guin's *A Wizard of Earth Sea,* George R. Martin's *Game of Thrones,* Andrzej Sapkowski's *The Witcher,* Tamsyn Muir's *Gideon the Ninth,* and more.

In this class, not only will we read and view the texts and films of Tolkien's popular series, but we will also engage with some of the texts that he adapted, pulled from, and translated in his own work. We will also aim to track the influence and major themes of Tolkien by engaging with some of the most contemporary adaptations and appropriations of his work. Students will be expected to discuss, analyze, present, and close read the major themes of Tolkien including language and cultural myth, the nature of good and evil, gender and identity, and heroism in an age of war.

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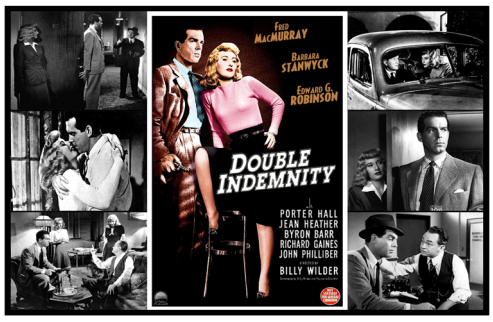
## 258 Mysteries
**Professor David Schmid**
**T Th 9:30 - 10:50 REMOTE**
**Reg. No. 21544**

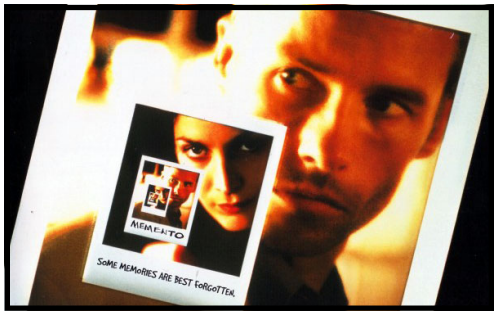
For decades, mystery novels have been dismissed as "potboilers," not worthy of serious critical attention. Whatever one may think of the literary merits of mysteries, there is no denying the fact that they have proved to be a remarkably resilient and diverse form of popular fiction. The aim of this course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

**Course Texts**

| | |
|---|---|
| Edgar Allan Poe | *The Dupin Tales* ("The Murders in the Rue Morgue," "The Mystery of Marie Roget," "The Purloined Letter") |
| Sir Arthur Conan Doyle | *Six Great Sherlock Holmes Stories* |
| Agatha Christie | *The ABC Murders* |
| Dashiell Hammett | *The Maltese Falcon* |
| Raymond Chandler | *The Big Sleep* |
| Chester Himes | *Cotton Comes to Harlem* |
| Jim Thompson | *The Killer Inside Me* |
| Sara Paretsky | *Blood Shot* |
| Barbara Wilson | *Murder in the Collective* |
| Thomas Harris. | *The Silence of the Lambs* |

We will also discuss two movies: Billy Wilder's *Double Indemnity* (1944), and Christopher Nolan's *Memento* (2000). Attendance and keeping up with the reading are mandatory. There will be three five-to-seven-page papers, and reading notes throughout the semester.



## 263 Literature and the Environment
**Professor Elizabeth Mazzolini**
**T Th 2:00 - 3:20**
**Reg. No. 23637**

What do the humanities have to do with the environment? What does humanistic practice offer a civilization reckoning with climate change, toxic waste, and other existential threats? Can stories and theories intervene to protect the earth and its inhabitants? This class will explore the potential for imagination, analysis, and narrative for confronting some of our most pressing problems. Ideas, power, and politics help create relations between and among humans and the sea, air, nonhuman animals, forests, dirt, mountains and grasslands, and everything in between. Course reading—which will include novels, essays, poems, histories, and philosophies—will explore how genres and concepts shape everything from environmental policies to everyday life. Reading about and practicing these concepts and relationships will present us with a range of possibilities for thinking and acting under current circumstances. Many of your ideas may be confirmed, but some may also be challenged. In the end, members of this class will be rewarded with altered or enhanced relationships to reading, writing, social and environmental justice, the earth, and other people; the world and its varied inhabitants may be better off for it.

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## 271 African American Literature
**Professor Miriam Thaggert**
**MWF 10:00 - 10:50**
**Reg. No. 16768**

This course introduces students to the literary and cultural history of African and Caribbean people within and beyond the United States. Beginning with the publication of early African American newspapers and literary representations of Haiti and the Haitian Revolution and continuing with the development of narratives of enslavement, the course challenges conventional ideas about Blackness, race, gender, and sex throughout the late 18th, 19, and early 20th centuries. Likely authors include: Buffalo author William Wells Brown, Martin Delany, Frederick Douglass, Harriet Jacobs, W.E.B. Du Bois, Anna Julia Cooper, Ida B. Wells, Mary Church Terrell, Charles Chesnutt, and Octavia Butler. Likely requirements include: regular attendance, quizzes, two short papers, a mid-term exam, class presentation, robust participation, and a final paper.

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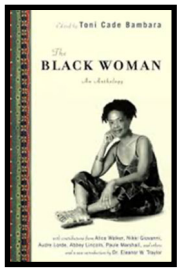
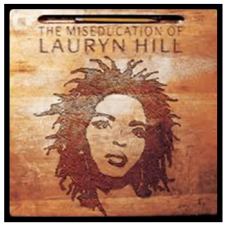
## 273 Women Writers
**BreAnna Rice**
**MWF 2:00 - 2:50**
**Reg. No. 23641**

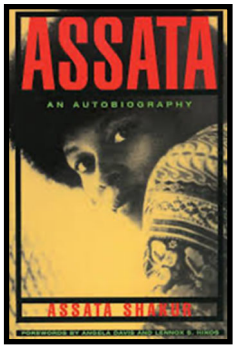



This course explores the literary, cultural, and theoretical contributions of Black women writers from the early African American literary tradition to contemporary expressions in literature, music, and performance. We trace a lineage of Black women's writing as a site of self-theorizing, activism, and artistic innovation, with attention to genre, language, and political context. Students will engage in close reading, critical analysis, and applied theory, culminating in a literature review and final paper.




Participants in "Women Writers" will ponder questions such as: How do Black women use writing to navigate and resist racial, gendered, and social oppression? How do Black woman position themselves in broader theoretical or intellectual conversations? How do contemporary Hip Hop and R&B artist connect to historical Black women writers? Reading texts from historical writers and artists such as Zora Neale Hurston and Assata Shakur, theorist such as Angela Davis and bell hooks, and contemporary writers such as rapper Noname, and singer Solange Knowles, we will explore how genre emerges as a critical concept for Black women's expression.





## 301 Criticism
**Professor Ming-Qian Ma**
**T Th 2:00 - 3:20**
**Reg. No. 23642**

Designed as a survey course, English 301 is intended to introduce students to literary criticism of the 20th- and 21st-Centuries, with an emphasis on the post-1960s period. Chronological in approach, it will study the representative texts of selected schools of criticism, focusing on their fundamental issues, major concepts, basic terminologies, central paradigms, and principal methodologies. The goals of this course are 1) to learn and understand the principles of each kind of criticism; 2) to learn a range of interpretative and analytical methods; and 3) to practice writing literary criticism.

Class requirements include mandatory attendance, active participation in class Q&A exchanges, response papers, and a term paper.

**Required Texts for the class**:
-----Literary Theory: An Anthology. Second edition. Edited by Julie Rivkin and Michael Ryan. Blackwell 2004. ESBN: 1-4051-0696-4
-----Billy Budd and Other Stories by Herman Melville, with an introduction by Joyce Carol Oates. Signet 1961. ISBN: 0-451-52687-2
-----Supplementary reading materials in criticism will be distributed in handout form when needed.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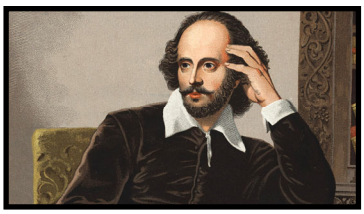
## 310 Shakespeare, Late Plays
**Professor Susan Eilenberg**
**T Th 3:30 - 4:50**
**Reg. No. 23643**

This course will be devoted to a reading of Shakespeare's later plays, including three great tragedies (Hamlet, Lear, Othello) and one or two of the romances (The Winter's Tale, The Tempest). All his life Shakespeare has been interested in the space of impossibility made possible: it has been the space of playful wit, flaunted theatricality, amusing or outrageous paradox. As the playwright develops, this space of paradox sheds its boundaries and grows ever more uncanny. The characters of the late tragedies and romances face what cannot be faced, bear what cannot be borne--and when one character cries to another, "Thy life's a miracle," we meditate upon the tragic lie he tells that is at the same time a tragic truth. It is this disbelieved fiction of goodness--born of madness and delusion and chicanery and revenge but intimating something else, pointing mysteriously toward what King Lear calls the "chance which does redeem all sorrows / That ever I have felt," upon which the tragedies brood. It is this fiction too upon which the romances build their fictions of that which lies on the other side of loss, out beyond grief--not resurrection, perhaps, but that which may be just as welcome. All this will be our matter.



I shall ask each student to write frequent Perusall annotations, an outline of a scholarly paper, a midterm paper, a midterm exam, a longer paper, and a final exam. There will be occasional quizzes.

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

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## 319 Eighteenth Century Literature
**Professor David Alff**
**T Th 11:00 - 12:20**
**Reg. No. 20476**

This seminar will investigate an era defined by political revolution, racial oppression, environmental destruction, feminist resistance, partisan rancor, constitutional crisis, fatal pandemic, imperial wars, and sectarian violence—which is to say, the eighteenth century. Through close reading and rigorous seminar discussion, we will ask how poems, plays, and novels composed in English during the 1600 and 1700s persist in shaping the attitudes and institutions that govern global life today. We will begin with a fictionalized account of the 1665 London plague, and conclude a century later with the United States Declaration of Independence. In between, we will assess literature's role in constructing eighteenth- century ideas of science, faith, empire, and trade. One of our goals will be to salvage old ways of thinking and communicating, of learning together how to see the world through eighteenth-century eyes. Another, related, aim will be to test the affordances and limits of literary criticism as a method for explaining and navigating our fraught present.

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

## 320 Romantic Movement
**Professor Steven Miller**
**MWF 12:00 - 12:50**
**Reg. No. 23644**

### ***Romanticism and Revolution***

This course offers students a broad introduction to the main currents of British, French, and German romanticism. The historical limits and formal features of romanticism are notoriously difficult to define. Our approach will encompass a period defined by the history of political revolutions—from the French Revolution in 1789 to the revolutions of 1848 across Europe. The semester will begin with a range of texts related to the French Revolution (Rousseau, Robespierre, Stendhal, de Staël), move on to British novels and poetry of the period, some of which directly contend with the immediate political and subjective legacy of the revolution (Austen, Godwin, Wordsworth, Coleridge, Mary Wollstonecraft, Mary Shelley, Percy Bysshe Shelley, and John Keats, John Stuart Mill), and conclude with selections from early 19th century German literature and philosophy (Schiller, Hegel, Hölderlin, Kleist, Hoffmann, Büchner, Varnhagen, Marx). Across all these texts, we will examine how they respond to the transformations of subjective experience itself—family structure, memory, and even perception—that accompany major political and social upheaval.

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

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## 326 Modern British and Irish Fiction
**Professor Damien Keane**
**T Th 2:00 - 3:20**
**Reg. No. 23645**

ARTIST, REPORTER, SPY: Drawn from British and Irish fiction written between 1915 and 1965, or prime years in the period often designated as "modern," the work read in this course will ask what social functions, modes of attention, and habits of mind are common to the artist, the reporter, and the spy. While there has often been a kind of dissident energy and nonconformist glamor associated with each of these three types, all of them can also be quite close to power and fully versed in its codes. What have writers made of these similarities, and perhaps more interestingly what have they suggested these similarities indicate about a turbulent and opaque modern world? By keeping track of changes to both the form and content of literary works, we will necessarily attend to the social, political, and technological transformations that mark the period – and that, in fact, continue to provide the outline of how we think about being "modern" subjects.

Readings will be drawn from among the works of the following authors: Samuel Beckett, Elizabeth Bowen, Maeve Brennan, Daphne du Maurier, Henry Green, Graham Greene, Geoffrey Household, Christopher Isherwood, Storm Jameson, James Joyce, W. Somerset Maugham, John le Carré, Frank O'Connor, George Orwell, Jean Rhys, Muriel Spark, Dylan Thomas, Rebecca West, and Virginia Woolf.

Course requirements include good attendance and class participation; two writing assignments; a midterm exam; and a final exam.

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## 341 Studies in African American Literature
**Professor Miriam Thaggert**
**MWF 1:00 - 1:50**
**Reg. No. 23646**

### ***Toni Morrison (and Friends)***

This class will introduce you to the many dimensions of Toni Morrison, one of the most important writers of the late 20th/ early 21st century. In addition to writing eleven novels, a libretto, several children's books, poems, a play, and numerous essays, Morrison was also an editor at Random House and edited the works of several prominent writers, such as Buffalo-area poet Lucille Clifton, Angela Davis, and Toni Cade Bambara. We will read the works of some of these figures and discuss how their collaboration with Morrison shaped their work. Together, we will consider how these authors engage with questions of memory, history, identity, race, class, gender and the Black expressive imagination.

Likely requirements include quizzes, active class discussions and regular attendance, mid-term, short writing responses, and a final research paper or project.

## 347 Visions of America
**Professor Chad Lavin**
**MWF 9:00 - 9:50**
**Reg. No. 20358**

This course explores different attempts to constitute and reflect U.S. politics, culture, and identity from the Puritan settlements to #BlackLivesMatter. The goals of this course are (1) to familiarize you with some influential American ideas, (2) to help you think both critically and theoretically about these ideas and the problems they address, (3) to allow you practice some of the skills required of democratic citizens (i.e., speaking and writing persuasively, reading and listening sympathetically), and (4) to encourage you to critically reflect on your own ideas about the U.S. through challenging readings, group discussions, and regular written assignments.

Because visions of and for the U.S. have come in many forms and formats, we will be discussing a variety of different kinds of work: from sermons, speeches, and manifestos to essays, novels, and films. We will also be practicing multiple forms of communication, from response papers to peer reviews to analytical essays to class discussion. Through these varied exchanges, we will examine not only competing ideas about such issues as the role of the state, the sanctity of property, and the enduring significance of race, we will also consider the meaning and value of history, how ideas circulate, and how particular narratives and myths have structured American national identity.

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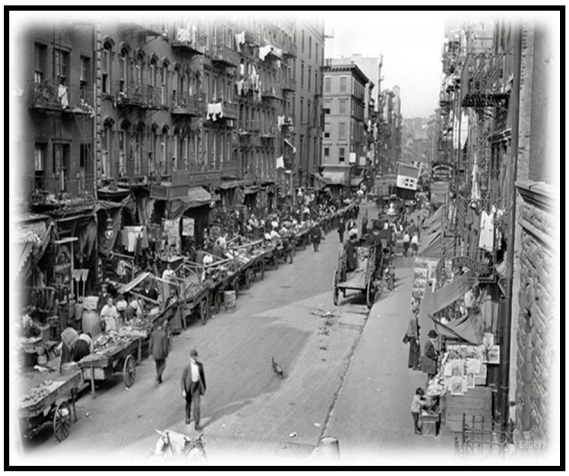
## 349 Literature of Migration
**Professor Joseph Conte**
***ASYNCHRONOUS REMOTE***
**Reg. No. 17538**

The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious "better life"; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as "real Americans"—and an ethnic heritage that they wish to honor and sustain but which marks them as always an "other." Here we encounter the hyphenated status of the preponderance of "natural born" American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban and professionalized surrounding.



We will view films and read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska's novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. We will watch a silent feature film, *The Italian* (1915), directed by Reginald Barker, in which a Venetian gondolier finds something other than the American Dream in the tenements of New York's Lower East Side. *Mount Allegro* (1989), Jerre Mangione's memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its "imported from Italy" values, and yet desperate to find recognition as an authentic version of "Americanness." The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, "rich abundance," but not a single Mafioso. We'll then view the film *The Immigrant* (2016), directed James Gray, in which two sisters from Poland arrive at Ellis Island in 1921 intent on pursuing the American Dream, only to face indignities and moral dilemmas in order to survive in the United States.

In another "New York story" (there are millions!), Teju Cole's novel, *Open City* (2011) follows the perambulations of a Nigerian immigrant, Julius, trained as a psychiatrist, as he tries to relieve the stress of his professional obligations and the breakup with his girlfriend, Nadege. Viet Thanh Nguyen's short stories in *The Refugees* (2017) show the exacting toll that forced migration can take, as families are broken between the homeland that has expelled them and the country that often reluctantly receives them. In Laila Lalami's *The Other Americans* (2019), the American Dream of a Moroccan immigrant family is shattered when the father, Driss Guerraoui, is killed by a hit-and-run-driver in a small Mojave desert town, and the only witness is an undocumented migrant from Torreón, Mexico who fears deportation if he were to come forward. Finally, we'll view the documentary film, *Fire at Sea* (*Fuocoammare*, 2016), directed by Gianfranco Rosi, which was nominated for an Academy Award for Best Documentary Feature. The film is set on the tiny island of Lampedusa, off

*Continued...*

the coast of Sicily, during the European migrant crisis, and contrasts the migrants' dire and often deadly Mediterranean crossings from north Africa to the ordinary life of the islanders.

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

ENG 349 Literature of Migration fulfills the ***General Education requirement for Diversity Learning*** and various ***thematic pathways***.

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## 350 Intro to Poetry/Fiction
## CL2 Course
6 Sections Available

| | | |
|---|---|---|
| TBA<br>MWF 11:00 - 11:50<br>Reg. No. 16204 | TBA<br>MWF 1:00 - 1:50<br>Reg. No. 16677 | Professor Laura Marris<br>**MW 12:00 - 1:20**<br>Reg. No. 21551 |
| TBA<br>T Th 9:30 - 10:50<br>Reg. No. 20351 | Florence Gonsalves<br>T Th 12:30 - 1:50<br>Reg. No. 15456 | TBA<br>T Th 3:30 - 4:50<br>Reg. No. 17224 |

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.

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## 351 Writing about the Environment
## CL2 Course
2 Sections Available

| | |
|---|---|
| TBA<br>MWF 11:00 - 11:50<br>Reg. No. 17269 | TBA<br>T Th 2:00 - 3:20<br>Reg. No. 19141 |

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

## 352 Writing for Change
**CL2 Course**
3 Sections Available

TBA
MWF 10:00 - 10:50
Reg. No. 20353

TBA
T Th 12:30 - 1:50
Reg. No. 20352

TBA
T Th 3:30 - 4:50
Reg. No. 16979

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

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## 353 Technical Communication
**CL2 Course**
3 Sections Available

TBA
MWF 9:00 - 9:50
Reg. No. 19799

TBA
MWF 12:00-12:50
Reg. No. 19800

TBA
T Th 2:00 - 3:20
Reg. No. 20354

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

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## 354 Writing About Literature - CL2 Course
TBA
MWF 3:00 - 3:50
Reg. No. 23036

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

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## 355 Writing About Science - CL2 Course
TBA
MWF 12:00 - 12:50
Reg. No. 20355

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

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## 356 Professional Writing
**CL2 Course**
5 Sections Available

TBA
MWF 9:00 - 9:50
Reg. No. 15736

TBA
MWF 11:00 - 11:50
Reg. No. 17271

TBA
MWF 2:00 - 2:50
Reg. No. 15737

TBA
T Th 12:30 - 1:50
Reg. No. 16712

TBA
T Th 5:00 - 6:20
Reg. No. 16067

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

## 357 How to Write Like a Journalist

**CL2 Course**
**Charles Anzalone**
**Mondays (eve) 6:30 - 9:10**
**Reg. No. 16080**

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

***This course also counts toward the Journalism Certificate.***

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## 358 Writing in the Health Sciences

**CL2 Course**
8 Sections Available

| | | | |
|---|---|---|---|
| TBA<br>MWF 9:00 - 9:50<br>Reg. No. 17272 | TBA<br>MWF 10:00 - 10:50<br>Reg. No. 15696 | TBA<br>T Th 9:30 - 10:50<br>Reg. No. 16714 | TBA<br>T Th 11:00 - 12:20<br>Reg. No. 16068 |
| TBA<br>MWF 1:00 - 1:50<br>Reg. No. 15860 | TBA<br>MWF 2:00 - 2:50<br>Reg. No. 15699 | TBA<br>MWF 3:00 - 3:50<br>Reg. No. 19801 | TBA<br>T Th 3:30 - 4:50<br>Reg. No. 16713 |

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

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## 360 Writing and Artificial Intelligence Literacy

**CL2 Course**
TBA
T Th 11:00 - 12:20
Reg. No. 23556

Students taking this course will develop a critical orientation to AI literacy, both by writing about AI and reflecting on how AI tools influence the writing they and their peers produce. In doing so, they will determine for themselves how AI literacy might extend human capabilities and how it might diminish them. Assignments will ask students to compose their own technological literacy narratives; to research AI's historical evolution; to examine both the practical and ethical considerations of using AI in academic, professional, and civic contexts; to investigate AI's uses and impacts in their intended professions; and to present their findings in a professional presentation.

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## 369 Literary Theory
**Professor Ming-Qian Ma**
**T Th 11:00 - 12:20**
**Reg. No. 19747**

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

To answer this question, this course will concentrate on one early and foundational study of avant-garde titled *The Theory of the Avant-Garde* by Renato Poggioli, examining closely the basic issues that define the phenomenon of "avant-garde." The theory of "avant-garde" will then be explored and understood further through selected readings from *The Avant-Garde Tradition in Literature* (edited by Richard Kostelanetz), which provides concrete examples of various avant-garde ideas and practices in literature all over the world.

Class requirements: Regular attendance, active participation in class discussions, student presentations, and periodic response papers.

Primary texts required for the course:

1). *The Theory of the Avant-Garde* by Renato Poggiolo. Cambridge, MA: Harvard University Press, 1968.
2). *The Avant-Garde Tradition in Literature,* edited by Richard Kostelanetz. Buffalo, NY: Prometheus Books, 1982.
3). Supplementary readings in poetry, art, and theory to be distributed in handout form

***This course satisfies a Criticism/Theory Requirement***

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## 373 Popular Culture
**Claire Chun**
**T Th 2:00 - 3:20**
**Reg. No. 24396**

This course will explore the role of global Korean media and cultural production (music, film, television, literature, sports, art, beauty, fashion, and fandom) in shaping both historical and contemporary ideas of Korea and Asia more broadly. We will analyze the production, distribution, and reception of various cultural objects such as the highly acclaimed 2019 film Parasite, K-pop boy band BTS, and Korean American novelist Min Jin Lee's Pachinko (2017), in order to examine the transnational flows of capital, labor, aesthetics, and technology that make up our everyday media landscape. This course will place the popular cultures of South Korea and the United States in relational dialogue in order to uncover the visual and cultural politics of nation-building, globalization, and diasporic identity formation. Bringing a trans-regional and transnational lens to the study of popular culture and contemporary Korea, this course asks what kinds of economic, political, and cultural shifts have enabled the meteoric rise of global Korean visibility throughout the twenty -first century. The course requirements include attendance, active participation, written assignments, in-class midterm exam, and a creative final project.

***This course satisfies a Breadth of Literary Study Fall 2026 ONLY. *Email nmlazaro@buffalo.edu upon registration for this to reflect correctly on your AAR.***

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## 374 Bible as Literature
**Professor Kenneth Dauber**
**T Th 9:30 - 10:50**
**Reg. No. 16661**

"Bible" means book, and THE Bible has undoubtedly been the most influential book in Western history, one of the pillars, along with Greek philosophy, of Western self-understanding. But it has become so overlaid with doctrinal understandings, has been so canonized and so elevated, that it is too often not "read" in the way that good books ought to be read. We will, therefore, read healthy selections from the Old and New Testaments less for their strictly theological content than in an attempt to understand the roots of surprisingly modern ideas of history, ethics, social relations, government, the rights and responsibilities of individuals, and the relation of cultures to each other. What is the Bible's sense of the nature of mankind? What is the meaning of justice or the good? What are our freedoms and our constraints? We will pay particular attention to Genesis (as setting out a formative conception of humanity); to Exodus (as an account of the narrative of a people

*Continued...*

and the idea of history as a whole); to Deuteronomy (as a reflection on the place of the individual in relation to general principles); to the stories of the first kings of Israel, Saul and David (as a meditation on government and the place of religion in it); to some of the prophets (in an attempt to discover the limitations and possibilities of speech itself); to Job and Ecclesiastes (as testing the limits of skepticism and even heterodoxy), and to a couple of the Gospels (for a look at religious and perhaps even political revolution and, in the Gospels' revisiting of the Old Testament, the problem of inheriting a tradition and interpreting it).

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

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

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**376 Prison Literature**
**Professor Susan Weeber**
**T Th 9:30 - 10:50**
**Reg. No. 21549**

## ***Prison Literature, Writing, and Media***

Where do our ideas about prison come from? In this class, we will examine and question cultural representations of incarceration in contemporary society. Looking at literature composed from outside and inside prisons, we will also consider how various authors and activists have sought to change public opinions about prisons. We will read and interact with texts used as a means of civil disobedience, texts revealing truths often concealed from the public, and texts that challenge societal beliefs about incarceration and the incarcerated.

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**377 Mythology**
**Professor Diane Christian**
**Mondays (eve) 6:30 - 9:10 *REMOTE SYNCHRONOUS***
**Reg. No. 21552**

## ***Mythology: Origin and Sexual Myths***

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

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

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

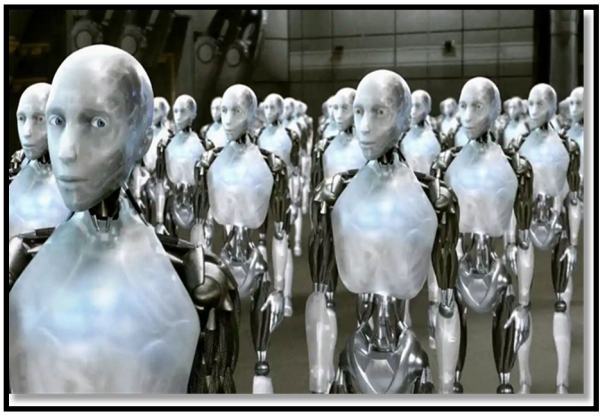
Methodologically we'll sample Plato, Barthes' *Mythologies*, Bruce Lincoln's *Theorizing Myth,* and Walter Burkert's *The Origins of the Sacred*. We'll give some attention to the 2500-year-old debate about fiction and falsehood and the continuing issue of sacrifice. The central questions are where does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

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

## 378 Contemporary Literature
**Professor Joseph Conte**
**Wednesday (eve) 6:30 - 9:10 *REMOTE SYNCHRONOUS***
**Reg. No. 19052**

The novel in the twenty-first century has labored to retain its relevance in a culture now fully dominated by iconic and digital media. Long-form analogue narrative has been contested by digital media, in which any content form—audio, video, text—is converted into patterns of binary digits (a language of two characters, 1/0) without discrimination, destroying the "alphabetic monopoly" of print literature. While the literary author was once engaged in shaping the principal medium of communication, now the writer may no longer be regarded as practicing in the most prevalent art form. This displacement demands that the writer consider whether "assimilation" by information technology and social media is inevitable, or whether it is still possible to maintain a resistant or relevant position in contemporary culture.

But all is not lost. One strategy is that of remediation, in which the legacy forms of print fiction and the cinema reuse, repurpose, and represent new media in order to critique their appeal and comment on their cultural value. In order to investigate this technological remediation, we will read six novels and view four films. Kazuo Ishiguro's *Never Let Me Go* (2005) presents the moral dilemma of clones who are unknowingly raised as organ donors. In Dave Eggers's *The Circle* (2013), a powerful technology company endeavors to usurp a democratic election through social media. In William Gibson's *The Peripheral* (2014), a VR gamer in a dystopian near-future intersects with her counterpart in an alternate reality seventy years later, changing both her future and his past (now a streaming series on Amazon Prime). Ian McEwan's *Machines Like Me* (2019) posits an alternative history of the 1980s in which the Internet and social media already exist, and an android named Adam becomes involved in a love-triangle with a human couple. In Don DeLillo's *The Silence* (2020) an electromagnetic pulse on the night of the 2022 Super Bowl causes all of the world's technology systems to go dark. In *Noor* (2021), African futurist Nnedi Okorafor plumbs biotechnology and Artificial Organisms in a near-future Nigeria.



Because the feature film has also been disrupted by short-wave bursts of visual media, we will "screen" *A.I. Artificial Intelligence* (dir. Steven Spielberg, 2001), *Inception* (dir. Christopher Nolan, 2010), *Blade Runner 2049* (dir. Denis Villeneuve, 2017), and *The Matrix Resurrections* (dir. Lana Wachowski, 2021).

This synchronous remote course will be conducted through UB Learns in the Brightspace LMS and Zoom class meetings, with streaming of films on Digital Campus. Students will be required to participate in ten graded discussions and complete two writing assignments on the novels and films.

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## 379 Film Genres
**Professor Tanya Shilina-Conte**
***REMOTE ASYNCHRONOUS***
**Reg. No. 19748**

### *Global Cinema*


"World cinema" can no longer be reduced to the category of individual national cinemas, eroded by the oppositional formula "the West and the Rest." David Martin-Jones suggests approaching "world cinemas" in the plural mode "as an interconnected multiplicity (forest) rather than a collection of autonomous sovereign nation-states (trees)." To use the metaphor of the GPS navigation device, this class will engage in remapping and recalculating the alternative routes of world cinema. Creating this new cartography will require different models of reconceptualization.

One such concept is "Minor(itarian) Cinema," which will serve as the cornerstone for this class. On the one hand, we will look at minor cinema as a vehicle of experimentation that goes against dominant practices and mainstream currents, pushing the limits of cinematic language to open new horizons. On the other hand, we will engage with minor cinema as political cinema, created by or for minority figures. Mikhail Bakhtin once stated that "in culture, exotopy is the most powerful tool for understanding." The look from the outside invites "becoming-minor," in order to entertain and celebrate difference, not sameness. Approached from both angles, minor cinema intersects with cinema of small or unrecognized nations, women's cinema, queer cinema, indigenous cinema, black cinema, amateur cinema, and remix culture. In addition, we will explore a range of other *Continued...*

competing terms at the intersection of transnationalism, information age, global culture, and activist cinema. These will include “Third Cinema” (Solanas & Getino), “Intercultural Cinema” (Marks), “Accented Cinema” (Naficy), “Peripheral Cinema” (Iordanova), “Nomadic Cinema” (Andrew), as well as postcolonial, hybrid, marginal, militant, interstitial, and diasporic cinema.

Films and media chosen for this class will explore alternative ways of representation, such as fragmentation, coding, silence and absence, both as experimentation with the cinematic language and modes of protest and resistance. Some of the films may include “The Missing Picture” by Rithy Panh (Cambodia), “Fire” by Deepa Mehta (India), and “Divine Intervention” by Elia Suleiman (Palestine), etc. Critical texts and films will help us move beyond national frameworks to account for an increasingly transnational imagination of film production, reception, and distribution. Rachel Falconer describes a person who is critically attuned to the new challenges of globalized networked culture as a “DJ of Thought.” This class invites you to become a DJ of Thought.

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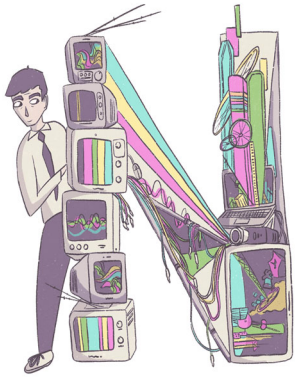
## 380 New Media

**Professor Trina Hyun**
**MWF 10:00 - 10:50**
**Reg. No. 20851**



What are media? What are “new” media? And what do they do for us and to us? We will answer these questions with help from thinkers who have said: “the medium is the message”; “media determine our situation”; “media are environments (and environments are also media)”. As we figure out what they mean, we will think for ourselves about how older media like the invention of writing find new containers in technologies of today.

Topics include: the 90s/2000s Internet identities; music tech from vinyl to streaming; a “medium” to “the media”; the technologies of writing (anything ending with -graphy); glitches, hallucinations, and the fate of buffering; so-called ‘social’ media; A.I. and mind/spirit. This longer history of media will show us how technology both builds and controls access to knowledge and power. It also forces us to consider how we will continue to exist as bodies living on a fragile earth—and maybe in space.

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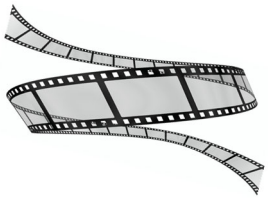
## 381 Film Directors

**Professor Bruce Jackson**
**Tuesdays (Eve) 6:30 - 9:10, REMOTE**
**Reg. No. 15082**



This class is an experiment in looking at and talking about films. It’s a regular UB class, but the general public is part of the conversation. It began in Spring 2000. Since then, we’ve shown and discussed almost 600 different films.

Until Covid, all the action took place on a Tuesday night at the Dipson Amherst Theater. The two of us would prepare a Goldenrod Handout—12-16 pages of notes on each week’s film—that would be available on a table in the lobby. The two of us would introduce each film, we’d screen it, take a short break, and then we talk about the film with the students and anyone in the audience who wanted to join us.

Now, it’s all asynchronous. The films are all available from streaming services—mostly free to UB students via the UB Library’s Kanopy portal—for a full year. Each Saturday, Diane and I email to the listserv an announcement of the coming Tuesday’s film. That announcement contains a PDF of the Goldenrod Handout, a link to our Vimeo introduction of that week’s film, and a link to the 7:00PM Tuesday Zoom discussion of the film.

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.

The great advantage of doing this class in a theater was, we were able to watch the films on a big screen, in the company of others, and, because of the lack of distractions, with focus and concentration. The advantage of doing it asynchronously with the films constantly available, is we can, before and after our discussions revisit parts that take on particular relevance or interest.


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 submitted digitally and graded three times during the term.

## 383 Studies in World Literature
**Professor Carine Mardorossian**
**T Th 3:30 - 4:50**
**Reg. No. 20350**

Johann Wolfgang von Goethe, considered the single most influential and canonical figure in German literature, first coined the term "world literature" in the 1820s to refer to literary works that circulated across national borders whether it be through translation or intertextual and intellectual references. He famously said: "National literature does not mean much at present, it is time for the era of world literature and everybody must endeavor to accelerate this epoch." Certainly, the pendulum has historically swung back and forth between the idea that literature needs to be national or global. Since Goethe, in fact, world literature has been defined in one of three ways: 1/ as an established body of classic literary texts 2/ as an evolving canon of masterpieces (which includes modern works that may therefore not have any "foundational culture force" in Damrosch's words 3/ as a window into alternative world traditions usually exclusive of British and American writings and inclusive of non-Anglophone works read in translation.

Goethe did not see these three conceptions as mutually exclusive nor was he just interested in Weltliteratur on its own merits. For him, understanding foreign authors was central to understanding one's own literature too, a perspective that will also inform this course. In this section, we will mainly focus on a body of texts that match the third definition of world literature, if only because they constitute your professor's more specialized area of expertise. We will therefore read and discuss a wide range of literature, creative nonfiction and theoretical essays from the world at large. That will include works from non-Anglophone contexts in translation that had huge influence or were influenced by canonical Anglophone works. Non-English works will be read in translation.

Authors will include: Haitian-American Edwidge Danticat's nonfiction whose first novel Breath, Eyes, Memory was an Oprah Book of the Month bestseller; Indian-born British and American novelist Salman Rushdie's Knife: Meditations After an Attempted Murder, his searing 2024 memoir detailing the 2022 stabbing attack he survived in our own Western New York backyard of Chautauqua, NY; Nobel Prize winner Doris Lessing's horror story of maternity The Fifth Child; Mark Haddon's moving novel about a 15-year old's improbable quest to investigate the death of a dog in The Curious Incident of the Dog in the Night-Time; Vietnamese-Canadian Vincent Lam's unflinching Bloodletting and Miraculous Cures about medicine and the lives of doctors and patients; African-American and Novel Prize Winner Toni Morrison debut novel The Bluest Eye about the devastating effects of societal ideals of beauty on its eleven-year old heroine; British-American Pulitzer Prize winner Jhumpa Lahiri's In Other Words which she wrote in Italian, the language she adopted by choice rather than necessity later in life after feeling like a 'linguistic orphan' growing up speaking Bengali and English. The author moved to Rome permanently in 2012 after having made a career for himself in the United States and now writes exclusively in Italian.

Course Requirements include regular attendance, active participation in class discussions using the Socratic Method, oral presentations, short response papers, a midterm and final, and a term paper. This course satisfies a Breadth of Literary Study requirement.

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

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## 390 Creative Writing Poetry
**Professor Laura Marris**
**M W 3:00 - 4:20**
**Reg. No. 19837**

In this poetry workshop, students write original poems each week, compose critical responses, revise their work, and read a range of pieces from poets across the genre. Over the course of the semester, we will look at both poem-making techniques (like form, sound, line, and image) and more thematic areas of craft (like writing from personal archives, cultivating humor, and honing figurative language). Each student will finish the semester with a portfolio of revised poems and a better understanding of how to listen to and develop their own voice as a writer. Students will also have the opportunity to spend time with chapbooks and drafts from UB's Special Collections and to attend readings by visiting poets. This course builds on the skills of ENG 350 (formerly 207) and takes a deeper look at the possibilities of contemporary poetic practice.

**Pre-requisite**: *ENG 350 : Introduction to Poetry/Fiction* - or by permission of instructor.

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

## 391 Creative Writing Fiction Workshop
**Professor Christina Milletti**
**Tuesdays (eve) 6:30 - 9:10**
**Reg. No. 17540**

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

We'll ask:

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

As a fiction workshop, this intermediate level course has several objectives: first, to develop upon the fundamental elements of fiction (such as plot, character, voice, setting etc) that you began to learn in 207; second, to present you with an array of readings and exercises that will assist you in designing specific, individualized approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions. Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work. Together, we will explore the relation of fictional worlds to the words that create them by exploring assigned exercises, reading workshop submissions, and discussing selected readings. Our aim? To hone your knowledge of how fiction is made so that you can begin to write stories on your own.

***Pre-requisite*: ENG 350 : Introduction Poetry Fiction or equivalent.**

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

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## 394 Campus Reporting:
## Writing for *The Spectrum,* and *Spectrum Photographers*
**Bruce Andriatch**
**Thursdays (eve) 6:30 - 7:50**
**Reg. No. 19209**

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

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


Prior experience in journalism is a plus, but not absolutely necessary. At the very least, you need to be a capable writer with solid basic writing skills. Completion of English 105 or its equivalent is a minimum qualification before registering, and English 193 is also a good idea, either before you sign up for this workshop or in conjunction with it. You will be expected to attend a mandatory organizational meeting that will be held at the beginning of the semester. Please check *The Spectrum* for details. If you have any questions, please stop in to ***The Spectrum*** offices and ask.

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

## 397 Digital and Broadcast Journalism
**Keith McShea**
**Monday (eve) 6:30 - 9:10**
**Reg. No. 16223**

This course prepares students to work in a media market where photos and video almost always accompany reported pieces. The Internet has smashed the barriers between television, radio and print journalism and students in this class will study and discuss these changes and work to produce their own projects. Students will increase their analytical skills and learn to combine original reporting and writing with photos, graphics, text and tweets. This class will help students develop the versatility necessary to succeed in a quickly evolving and growing media market. Students will develop as media producers and consumers and learn to better exercise their civic responsibilities as journalists and as citizens.

**The class requires a smartphone**.

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

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

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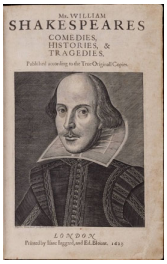
## 409 Studies in Shakespeare
**Professor Trina Hyun**
**MWF 12:00 - 12:50**
**Reg. No. 23467**

### *SHAKESPEARE MEDIA*






What is "Shakespeare"? In this course will explore the material cultures surrounding the playwright from the sixteenth century to today. We will learn how to handle and analyze old artifacts like early modern printed books in Special Collections and bring those skills to bear on contemporary global media, like music, film, fan fiction, and memes. This course asks not only why "Shakespeare" holds a prominent place in culture, but how icons are made.

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

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## 429 James Joyce
**Professor Damien Keane**
**T Th 11:00 - 12:20**
**Reg. No. 23647**

### *JAMES JOYCE AND THE PRACTICE OF THE ARTIST*

This course will serve as an introduction to the works of James Joyce. Over the span of the semester, we will follow how the figure of the artist and its function change during Joyce's writing career – in other words, how the vision of the artist within the texts (fabulous artificer, transubstantiator, priest of the imagination, advertising man, low-rent manipulator hiding behind his own words) is affected by the practice of the artist who makes the texts. From the terse "scrupulous meanness" of his earlier works to the macrocosmic send-ups of the later works, Joyce's writings embody an acutely self-reflexive authorial practice. While we will pay necessary attention to the details of Joyce's biography, this class will not be an exercise in biographical criticism or authorial hagiography. Rather, we will read "The Dead" (1914), A Portrait of the Artist as a Young Man (1916), Ulysses (1922), and the "Shem the Penman" and "Anna Livia Plurabelle" chapters of Finnegans Wake (1939), in relation to some of the literary, economic, social, and historical forces that affected the conditions of aesthetic practice during his lifetime. In doing so, we will acquire a new vantage-point on many of the most significant problems and issues subtending Joyce's age and works: Irish struggles for political and cultural self-determination; exilic re-invention and cosmopolitan self-fashioning; class antagonisms and social

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disparities; educational access and opportunity; the political and cultural influence of new forms of media; changing conceptions of gender roles and sexual politics; and debates about the place of art in modern society. At base, the course will track Joyce's career-long investigation of the meaning of authority through his practice as an artist.

The course will also make as much use of the James Joyce Collection at the Special Collection of the University Libraries as is feasible.

Students will be expected to participate fully in classroom discussions. Requirements will include reading quizzes (as we work through Ulysses); two in-class midterm exams; and a final research project.

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## 435 Advanced Creative Writing: Fiction

**Professor Dimitri Anastasopoulos**
**Mondays (eve) 6:30 - 9:10**
**Reg. No. 23648**

This advanced workshop is specifically designed to give students the opportunity to engage other students' work and to receive substantial feedback on their fictions-in-progress: to help students wrestle with, and refine, their craft. While the goal of this course is to help students produce two polished fictions, our workshop conversations will most frequently focus on how young writers can more carefully craft their prose by developing their ear for language. If, as Blanchot poses, fiction is "impoverished" by nature, writers must carefully sediment with words the worlds they create in order to make their narratives seem "real" to the reader. This course will encourage students to consider the nature of that "authenticity": how the writers' use of language helps produce, challenge, or resist the representations of the phenomena she creates. Novelist Paul West puts it another way: "Don't grapple with language. Let language grapple with phenomena."

Students in this class will be expected to regularly submit their fiction to the workshop for review, to read published short stories, and to try their hand at selected exercises.

*Pre-requisite: ENG 350: Introduction Poetry Fiction or equivalent, and ENG 391 Creative Writing Fiction - or by permission of instructor.*

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

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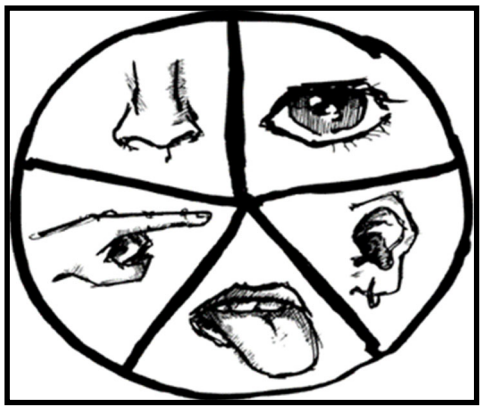
## 440 Film Theory

**Professor Tanya Shilina-Conte**
**Tuesdays 4:00 - 6:40** ***REMOTE SYNCHRONOUS***
**Reg. No. 20360**

### *An Introduction Through the Senses*

This course will guide you through the maze of "pre-" and "post-," "-isms" and "-ships" in film studies. We will examine theories of realism, formalism, semiotics, psychoanalysis, feminism, structuralism, post-structuralism, and cognitive criticism with a particular emphasis on the sensory dimension of the moving image. Assigned readings for the course will include selections from the writings of Bazin, Eisenstein, Baudry, Metz, Balasz, Gunning, Arnheim, Mulvey, Bordwell, Deleuze, Marks, and Sobchack, among others. Following Thomas Elsaesser and Malte Hagener's approach to film theory through the senses and focusing on the role of the spectator in cinema, we will study classical and contemporary film paradigms through the interaction between Moving Image and Senses, Body and Mind, emphasizing such metaphors of filmic experience as Window and Frame, Door and Screen, Mirror and Face. Watching a variety of films, we will not only interpret the way we "see" and "hear" them but also explore them through our senses of touch, smell, and even taste. As Elsaesser points out, "film and spectator are like parasite and host, each occupying the other and being in turn occupied." This unique approach to the confrontation and conflation of mind and body with the screen will open for us new modes for knowing and representing the world through film and media.



***This course satisfies a Criticism/Theory Requirement***

# 441 Contemporary Cinema

**Professor Jason Maxwell**
**MWF 1:00 - 1:50**
**Reg. No. 23649**

This course is organized around two fundamental objectives: (1) to provide you with a broad sampling of world cinema since 2000, and (2) to introduce you to ongoing critical conversations about the changing role that film plays in American cultural life in the early twenty-first century.

To achieve the first goal, we will survey contemporary world cinema as capaciously as possible. Film selections will be determined by two constraints: no more than one film per country and no more than one film per calendar year (2000–2025). By the end of the semester, we will have watched roughly two dozen films from six continents that span the last quarter century. We will likely screen films by Pedro Almodovar (Spain), Lucrecia Martel (Argentina), Kleber Mendonça Filho (Brazil), Asghar Farhadi (Iran), Nuri Bilge Ceylan (Turkey), Alexander Sokurov (Russia), Edward Yang (Taiwan), and Apichatpong Weerasethakul (Thailand), among others.

To achieve the second goal, we will consider some of the critical debates about the state of contemporary cinema. We will pay special attention to the emergence of "slow cinema"—a loose movement of filmmakers with as many detractors as admirers—and its relationship to a "chaos cinema" that increasingly underwrites Hollywood productions. Additionally, because we will be looking at such a wide range of films across the world, we will consider the notion of a "national cinema" and the difficulties surrounding that term in an age of globalization. Finally, we will consider transformations in both film production and reception within the United States over the last several decades. How are films financed today and what constitutes a "successful return on investment"? How has the film industry responded to its increasing marginalization within American popular culture (one indication of its decline: Oscar viewership in 2026 was half of what it was in 2016). And how can we make sense of the protracted "film vs. streaming" debate?

Workload: Each week we will watch two films and read one or two articles/book chapters. Assignments will include class participation, in-class exams, and a research paper.

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## 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.

# MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2026-2027


Director of Undergraduate Studies: Professor Walter Hakala
Office of Undergraduate Studies: 303 Clemens Hall (645-2579)
Secretary: Nicole Hurst


## 1. FULL MAJOR IN ENGLISH

**Minimum Requirements for Department Acceptance**:

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

**Department Requirements for Graduation**:

**1.** Three 200-level English courses (202-299)

**2.** Ten courses (30 credits) on the 300-400 level, as follows:

A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)

B. Three courses (9 credits) in Earlier Literature (literature written before 1830), chosen from among specified courses that focus on literature written before 1830.

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

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

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

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## 2. JOINT MAJOR IN ENGLISH

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

**Department Requirements for Graduation**

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

**1.** Three 200-level English courses (202-299)

**2.** Seven courses on the 300-400 level, as follows:

A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)

B. Three courses (9 credits) in Earlier Literature (literature written before 1830), chosen from among specified courses that focus on literature written before 1830.

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

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

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

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**3. MINOR IN ENGLISH**

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

**Department Requirements for Graduation**

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

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

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**4. GLOBAL FILM MINOR**

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

**Department Requirements for Graduation**

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

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

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

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**5. ENGLISH HONORS PROGRAM**

**Minimum Requirements for Department Acceptance**:

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

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

**Department Requirements for Graduation with Honors**

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

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**6. GENERAL RECOMMENDATIONS**

A. **Program Planning**. Individual programs should be chosen in a coherent way and should take advantage of groupings and concentrations within the Major.

B. **Department Advisement and Degree Evaluation**. Feel free to consult with the Undergraduate Director in Clemens 303 about your progress towards the degree or your course selections. English majors should check with the Director if they have questions about their records, department requirements, or their program in general.

C. **Transfer Credit Evaluation.** Transfer credit is evaluated on an individual basis by the Undergraduate Director. Students must make an appointment with the Undergraduate Director to have an evaluation of transfer work. Students transferring from MFC or who are re-entering after several years' absence should also consult with the Undergraduate Director for an evaluation of their English work. The Department may accept two lower-level and four upper-level transfer courses at the Director's discretion.

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# CREATIVE WRITING CERTIFICATE

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

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

## CREATIVE WRITING CERTIFICATE CURRICULUM (5 courses):

*Prerequisite for all creative writing courses: ENG 350 (3 credits): Intro to Writing Poetry and Fiction

*4 workshops in poetry or fiction (390, 391, 434, 435) (9 Credits). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.

*One of the following literature courses with a writing or author focus (3 credits): 326 *Modern British and Irish Fiction*, 329 *Experimental Fiction*, 337 *20th Century Lit in the U.S.*, 338 *The Novel in the U.S.*, 339 *American Poetry*, 366 *Modernist Poetry*, 368 *Modern & Contemporary Poetry*, 378 *Contemporary Literature*, 383 Studies in World Literature, 387 *Women Writers, or 429 James Joyce* (or another course approved by the Creative Writing Advisor).

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

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

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

# *Journalism Certificate Program*

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

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

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

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

**Contact us**:

**Journalism Certificate Program** - 311 Clemens Hall, North Campus, Buffalo, NY 14260-4610
**Phone**: 716.645.0669
**Fax**: 716.645.5980
**Email**: *jkbarber@buffalo.edu*
**Program Director**: Jamie Barber
**Website**: ***journalism.buffalo.edu***

# *ABOUT THE PROGRAM*

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

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

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

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

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

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

## The English Department is excited to share that we offer and participate in the following *combined* programs:

**English BA/MA** - The BA/MA program allows qualified UB undergraduates to begin work on their MA during their senior year, earning both degrees in just 5 years. Undergraduates must have a minimum GPA of 3.0 to be considered for the MA.
*More information*: *http://www.buffalo.edu/cas/english/graduate/master-program.html*

**UB Teach** - The UB Teach English Education Program is an accelerated, combined degree program that allows you to earn an *English BA* and an *English Education EdM* in five years. The program focuses on providing you with content expertise in English while preparing you to teach English at the adolescence level (grades 5 to 12).
*More information*: *http://ed.buffalo.edu/teaching/academics/ub-teach/english.html*

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

The School of Law recognizes that qualified undergraduate students have the capacity and readiness to complete their undergraduate education and their law degree in less time than the seven years of study typically required. We encourage undergraduate students to accelerate their course of study by completing their Bachelor of Arts and Juris Doctor in just six years of full-time study, saving students one year's worth of time and tuition.
More information: *http://www.law.buffalo.edu/admissions/3-plus-3.html*

### English BA/MS School Librarianship

Earn your Bachelor's + Master's in just 5 years The MS degree in School Librarianship prepares students to secure state certified k-12 teacher librarian credentials for work in a school library setting (i.e., as a "school librarian").
More information: *https://catalog.buffalo.edu/academicprograms/englishschlibrnshp_comb_ol_ba.html*

### English BA/Information and Library Science MS

Earn your Bachelor's + Master's in just 5 years The English BA/Information and Library Science MS combined degree is a cutting-edge program that offers students the chance to complete both undergraduate and accredited master's degrees in 5 years. The two degrees together will provide the necessary coursework and preparation for new professionals entering the Information and Library Science profession.
More information: *https://catalog.buffalo.edu/academicprograms/englishinfo_lib_sci_comb_ba_-_unknown_applying.html*

## The English Department also offers two minors:

**English minor** - UB English minors discover the power and resources of the English language primarily through the study of British, American, and Anglophone literary traditions. Thanks to the range of the department's course offerings, students often broaden the focus of their studies to include film and video, popular culture, mythology and folklore, as well as foreign-language literatures in English translation. **The minor is open to students from all majors.**

**Global Film Studies minor** - The Global Film Minor in the Department of English offers UB undergraduates the opportunity to discover vibrant cinematic traditions and innovations from around the globe. There is no requirement that Global Film minors be English majors. **The minor is open to students from all majors.**