Whole English Catalog

FALL 2016

The English Major Club

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

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

E-mail ub.undergraduateenglishclub@gmail.com for more information

Look for us on Facebook under **UB English SA**.

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!

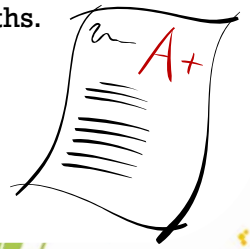
UB Career Services is the place on campus to help you explore how your English major connects to various career paths. Meeting with a career counselor allows you to explore your interests and career options while helping you take the necessary steps to reach your goal. You can also make a same-day appointment 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.

FYI…

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

Incomplete grades assigned for (semester):	**Will default in 12 months on:**
Summer 2016	August 31, 2017
Fall 2016	December 31, 2017
Spring 2017	May 31, 2018



English Department News

- UB English is on Twitter!! Follow us: @UBEnglish
- Look for us on Facebook at: University at Buffalo English Department
- Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as the Journalism Certificate Program.
- 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.
- Keep an eye out for our Fireside Chats Series. These are talks hosted by our faculty, with free lunch provided.
- Don't forget about the annual End of the Semester/Holiday Party! This is held during the last week of classes in our main office, Clemens 306.
- For much more information, please visit our website at: English.buffalo.edu

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: (716) 645-2720 or (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.

English Honors Program

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

Minimum Requirements for Department Acceptance:
For entry to the English Honors Program, students must have a 3.5 GPA within English or faculty recommendation for Honors; if the latter, students must have achieved a 3.5 GPA before graduation in order to graduate with honors, and submit a 5-7 page critical English writing sample. Students with a 3.8 GPA or higher in English do not need to submit a writing sample, simply stop in and let us know you would like to be a part of our Honors Program.

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

The UB English Department is also a proud member of the International

English Honor Society, **Sigma Tau Delta ~ Σ T Δ .**

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

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

There is a one-time enrollment fee ~ $47 membership fee includes $40 Sigma Tau Delta Lifetime Membership fee, $3 SUNY GUSF fee, and $4 that will go towards a fund to support the activities of Sigma Tau Delta at the University at Buffalo.

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

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

Department of English - Fall 2016

*Subject to change

198	*UB Transfer Student Seminar*		*Mondays*	*1:00*	*Biehl*
199	*UB Freshman Seminar: Making Shakespeare - Case of Hamlet*		*MWF*	*3:00*	*Bono*
199	*UB Freshman Seminar* **Honors Section**: *Walking Dictionaries*		*MWF*	*2:00*	*Hakala*
199	*UB Freshman Seminar: Iraq and the American War*		*T Th*	*9:30*	*Holstun*
199	*UB Freshman Seminar: Buffalo Poetry & Poets*		*MWF*	*12:00*	*Hubbard*
199	*UB Freshman Seminar: Me? Language and the Self*		*T Th*	*11:00*	*Miller, C.*
199	*UB Freshman Seminar: Watching Television*		*T Th*	*11:00*	*Schmid*
199	*UB Freshman Seminar: Watching Television*		*T Th*	*2:00*	*Schmid*
199	*UB Freshman Seminar: Hollywood and American Lit*		*MWF*	*10:00*	*Solomon*
199	*UB Freshman Seminar* **Honors Section**: *Real Life: Telling True Stories through Creative Non-Fiction*		*T Th*	*9:30*	*Lyon*
193	Fundamentals of Journalism		W (eve)	7:00	Galarneau
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	T Th	12:30	McCaffery
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	M W (eve)	7:00	Flaccavento
207	Intro Writing Poetry/Fiction (CW)	*CL2 Course*	M W	5:00	Nashar
209	Writing About Science - **New Course**	*CL2 Course*	MWF	10:00	Mazzolini
221	World Literature		MWF	12:00	Hakala
225	Medieval English Literature		MWF	10:00	Schiff
232	British Writers 2		MWF	9:00	Sheldon
241	American Writers 1		T Th	12:30	Daly
242	American Writers 2		T Th	9:30	Dorkin
254	Science Fiction		MWF	11:00	Dickson
256	Film		T Th	2:00	Spiegel
258	Mysteries		T Th	11:00	Eilenberg
263	Environmentalist Writings		MWF	9:00	Hall
271	African American Literature		MWF	1:00	Huh
276	Literature and Law		T Th	2:00	Lyon
276	Literature and Law		T Th	11:00	Rowan
281	Special Topics: *Literature & Medicine*		MWF	11:00	Miller
281	Special Topics: *Arts One*		Wednesdays (eve)	7:00	Young
301	Criticism		T Th	9:30	Lyon
301	Criticism		T Th	2:00	Ma
301	Criticism		MWF	12:00	Schiff
309	Shakespeare, Early Plays (E)		T Th	3:30	Mazzio
310	Shakespeare, Late Plays (E)		T Th	2:00	Eilenberg
331	Studies in Irish Literature (B)		MWF	10:00	Keane
342	Studies in U.S. Latino/a Lit (B)		MWF	2:00	Tirado-Bramen
346	Comparative Ethnic Lits (B)		MWF	3:00	Huh
347	Visions of America (E)		T Th	3:30	Daly
~~353~~	~~Experimental Fiction~~		~~Tuesdays~~	~~12:30~~	~~Anastasopoulos~~
354	Life Writing		T Th	12:30	Lyon
356	Popular Culture		T Th	11:00	Spiegel
~~361~~	~~Modern and Contemporary Poetry~~		~~T Th~~	~~12:30~~	~~McCaffery~~
364	Debates in Modernism		T Th	3:30	Wasmoen
377	Mythology (E) or (B)		Mondays (eve)	7:00	Christian
~~378~~	~~Mythology of the Americas (E) or (B) **Formerly ENG 377A**~~		~~T Th~~	~~9:30~~	~~Tedlock~~
379	Film Genres		Wednesdays (eve)	6:00	Frakes
379	Film Genres: Shakespeare & Film (E)		Mondays (eve)	7:00	Bono
381	Film Directors (Off Campus) **Formerly ENG 438**		T (eve)	7:00	Jackson
~~390~~	~~Creative Writing Poetry (CW)~~		~~T Th~~	~~3:30~~	~~Goldman~~
391	Creative Writing Fiction (CW)		Thursdays (eve)	3:30	Anastasopoulos
394	Writing Workshop-Spectrum Photographers (JCP)		Mondays	7:00	Biehl
394	Writing Workshop-Spectrum Newspaper Writers (JCP)		Mondays	5:00	Biehl
396	Journalism: *Editing Cyberspace, Content Production and Nurturing the Conscientious Writer (JCP)*	*CL2 Course*	Th (eve)	7:00	Anzalone

396	Journalism: *News Literacy/Feature Writing (JCP)* *CL2 Course*	T Th	11:00	Biehl
396	Journalism: *Sports Journalism* (JCP) *CL2 Course*	Mondays (eve)	7:00	McShea
398	Ethics in Journalism (JCP)	Tuesdays (eve)	7:00	Andriatch
400	Department Honors: *20th C Literature in the U.S.*	MWF	1:00	Solomon
406	Epic Literature (E)	Tuesdays (eve)	7:00	Frakes
409	Studies in Shakespeare (E)	T Th	12:30	Mazzio
418	Studies in African American Lit/History (B)	MWF	10:00	Young
434	Advanced Creative Writing: Poetry (CW)	T Th	12:30	Mac Cormack
435	Advanced Creative Writing Fiction (CW)	T Th	3:30	Okorafor
447	Literature of Migration	Online	Online	Conte
495	Supervised UG Teaching	MWF	1:00	Reid, R.

JOURNALISM COURSES

193	Fundamentals of Journalism	Wednesdays (eve)	Galarneau
394	Writing Workshop (*Spectrum - Photographers*)	Mondays	Biehl
394	Writing Workshop (*Spectrum Newspaper*)	Mondays	Biehl
396	Journalism: *News Literacy/Feature Writing*	T Th	Biehl
396	Journalism: *Editing Cyberspace, Content Production and Nurturing the Conscientious Writer*	Thursdays (eve)	Anzalone
396	Journalism: *Journalism in the Age of the iPhone*	M (eve)	McShea
398	Ethics in Journalism	Tuesdays (eve)	Andriatch

CREATIVE WRITING COURSES

207	Intro Writing Poetry/Fiction	T Th	McCaffery
207	Intro Writing Poetry/Fiction	MW	Flaccavento
207	Intro Writing Poetry/Fiction	MW	Nashar
~~390~~	~~Creative Writing Poetry (CW)~~	~~T Th~~	~~Goldman~~
391	Creative Writing Fiction (CW)	Thursdays	Anastasopoulos
434	Advanced Creative Writing Poetry	T Th	Mac Cormack
435	Advanced Creative Writing Fiction	T Th	Okorafor

Compilation of Required Courses for the English Major

Criticism

301	Criticism	Ma
301	Criticism	Schiff

Early Literature

309	Shakespeare, Early Plays	Mazzio
310	Shakespeare, Late Plays	Eilenberg
347	Visions of America	Daly
377	Mythology (*OR Breadth of Literary Study*)	Christian
~~378~~	~~Mythology of the Americas (*OR Breadth of Literary Study*)~~	~~Tedlock~~
379	Film Genres: *Shakespeare & Film*	Bono
406	Epic Literature	Frakes
409	Studies in Shakespeare	Mazzio

Breadth of Literary Study

331	Studies in Irish Literature	Keane
342	Studies in U.S. Latino/a Lit	Tirado-Bramen
346	Comparative Ethnics Lits	Huh
377	Mythology (*OR Early Literature*)	Christian
~~378~~	~~Mythology of the Americas (*OR Early Literature*)~~	~~Tedlock~~
418	Studies in African American Lit/History	Young

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.

198 UB Transfer Student Seminar, Mondays, 1:00-1:50, Reg. No. 25107
Jody Kleinberg-Biehl: Read and Understand News in the 20th Century

What is happening in the world? Who cares? Could Donald Trump really be the next president? Is he getting too much press or not enough?

News hits us 24-hours a day and often it's tricky to figure out what to read and who to believe and even what it means to be a journalist. In this class, students will become more discerning consumers of news. Students will use critical-thinking skills to determine what news sources are reliable in the digital world. Through readings, class discussions and written assignments, students will deconstruct breaking news stories occurring in print and online and differentiate between fact and opinion. We will look at issues of bias and fairness, separate news from propaganda and advertising and talk about possible models for the future of journalism.

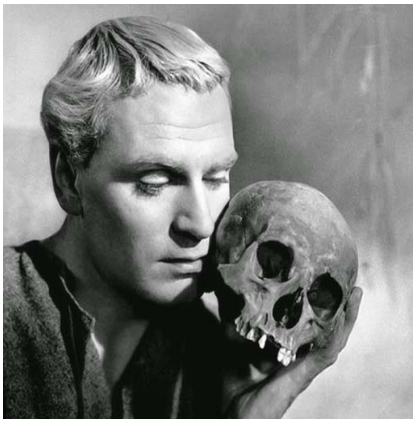
This transfer seminar is a 1-credit, discussion-based class. It will help new upper division UB transfer students transition to UB and help them adjust to the types of learning and expectations of a large research university. The course will provide a small group setting and interactive lectures, assignments and discussions. The course will help students understand the UB curriculum and prepare them to create an electronic portfolio for their work.

199 UB Freshman Seminar, MWF, 3:00-3:50, Reg. No. 23430
Professor Barbara Bono: Making Shakespeare - Case of Hamlet

William Shakespeare really did exist, and really did write all or most of the plays traditionally attributed to him, as well as some others which have been lost. But how did Shakespeare—the glover's son from Stratford with the good grammar school education, the possible Catholic tutor, the young man from the provinces come down to the big city to begin to play on and to

Continued...

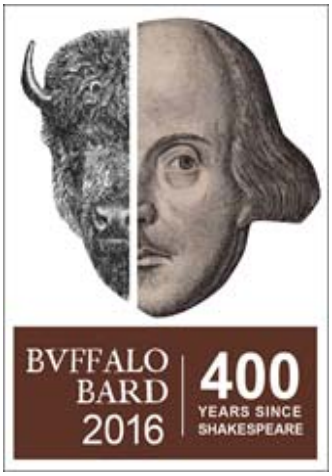
write for the London stage, the businessman of the documentary record—become "Shakespeare," the quintessential "author" in the western literary tradition, the bane and delight of every school child today, and the continued subject of critical, philosophical, and aesthetic appreciation and reinterpretation?



We can address this question through any number of Shakespeare's plays. Our proof text for this semester will be *Hamlet*, in the 2010 Norton Critical Edition of the play, edited by Robert Miola, which combines comparative texts from the early editions of the plays with records of performances from Edwin Booth to Jude Law, contexts from the Bible to Thomas Kyd, criticism from John Dryden to Margreta DeGrazia, and afterlives from 18th-century experimentations with the play's ending to Tom Stoppard and John Updike.

In addition to considering the play through this critical edition we will also review the performance tradition in film, from Olivier (1948) to Branagh (1996) to Almeryda (2000), and when possible in stage performance, as in the recent filmed versions by David Tennant (2010) and Benedict Cumberbatch (2015) and any live performance which happens to become available to us.

Finally, the fall 2016 semester provides us with the ideal time to ask, and to begin to answer, this question because it is also marks the 400th anniversary of Shakespeare's death, the occasion for commemorations around the world, including year-long region-wide activities here, indexed on-line under https://buffalobard.wordpress.com/ Therefore in this class we will participate in a number of these activities, including visiting library displays of Shakespeare early Folios and supplementary rare book texts at both the UB Poetry Collection and the downtown Buffalo and Erie County Public Library, attending a UB Humanities Institute Conference featuring numerous world-renowned experts in Shakespeare's texts and their interpretation, and helping plan a closing party modeled in part on David Garrick's famous Jubilee of 1769, which made "Shakespeare" a celebrity and the distinctive poet of the British Empire and presided over by Dean of Undergraduate Education UB English Professor Andrew McConnell Stott.



In addition to reading the play and its criticism and watching the films, students will complete 3 Worksheets assessing their note-taking skills and comprehension of the play, an editing and interpretative exercise which will also teach and assess issues of indebtedness and academic integrity, 3 brief Response Papers integrating their reactions to the films with criticism, conduct an in-class oral "Film Critics' Debate," and conceptualize and present a brief creative response to the seminar's content. They will also be taught time management by completing, by the end of the third week of class, a flow chart derived from the Syllabi of all their courses, logged on DIGICATION, for all of their formal academic assignments for the semester, and then, in the week before Thanksgiving, recurring to that flow-chart and comparing where they are with their semester's work.

199 UB Freshman Seminar, MWF, 2:00-2:50, Reg. No. 23431
Professor Walter Hakala (University Honors Section): 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

Continued...

pop up on an iPad, our interactions with words are inseparable from technologies of reference. Some of these technologies are wired directly into our brains: many of the world's oldest surviving "texts" circulated for hundreds of years before being committed to writing. By encoding words within verses

of poetry, arranging them in "memory palaces," and applying other mnemonic techniques, we can achieve fantastic feats of memory. Writing, however, makes it possible to see words in different ways. Through writing, we can see the way that words used to sound long ago, enabling etymological inquiries into their origins. With lists, words may be arranged and then rearranged to suit different purposes. New questions become possible: Why, for example, should the word *ant* come after *aardvark*, *chicken* before *egg*, or, for that matter, *angel* before *God*? And who would be willing to spend his or her life copying and recopying these lists of words? Writing requires time, concentration, and lots of paper—these are not always easy to come by. As technologies of print spread throughout the world, ordinary people for first time could possess their own dictionaries, authors could compile them for potentially millions of users, and those users could consult them in an infinite variety of situations. 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?

In this course, we will look at how words, objects, and ideas are defined and get equated across cultures, languages, and time. We will uncover the structures that make dictionaries and other genres of lexicography legible to users. We will question the social structures that underwrite a lexicographer's authority. Mostly, though, we will get our hands dirty practicing different methods of lexicography. 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.

No prerequisite coursework or experience with lexicography is expected prior to the start of the course.

199 UB Freshman Seminar, T Th, 9:30-10:50, Reg. No. 23451
Professor James Holstun: Iraq and the American War

"Iraq and the American War" will ask what Iraqi and American culture can tell us about Iraq—before, during, and after the American War. It's a highly controversial subject matter, of course. But it's also one that many Americans are *already* beginning to forget. I think it's a little soon for that. This is tough stuff, and our discussions may turn passionate, but we'll be discussing our texts, not shaking our firsts. In this course, we'll consider many perspectives, including Iraqis of different ethnic groups, faiths, and political persuasions, and pro- and anti-war Americans. We'll consider a wide variety of genres: novels, histories, oral narratives, fictional films, documentaries, leaked atrocity videos and photographs, political speeches, and poetry.

We'll talk about twentieth-century Iraqi history, including Haifa Zangana's passionate feminist history, *City of Widows: An Iraqi Woman's Account of War and Resistance*. We'll talk about the 2500-year history of Jews in Mesopotamia. We'll read a novella by Shimon Ballas about the expulsion/emigration of Iraqi Jews, Betool Khedairi's, *Absent* (2004), about a teen-aged girl living in Baghdad

Continued...

with her aunt and uncle during the U.S. sanctions regime, and selections from *Riverbend*, a wartime blog by another Iraqi teenager, and from Nuha al-Radi's *Baghdad Diaries* (2003), about an Iraqi artist living through the First Gulf War and dying during the second—of a war-related cancer, she thought. We'll read Shakir Mustafa's anthology, *Contemporary Iraqi Fiction* (2008), and Sinan Antoon's *The Corpse Washer*. We'll see documentary films, including Wikileaks' *Collateral Murder* and Molly Bingham and Steve Connor's *Meeting Resistance*. And we'll read oral histories from Mark Kukis's *Voices from Iraq*.

Turning to the American side, we'll read *The Long Walk* (2012), by Western New Yorker Brian Castner, about his work as a bomb disposal technician in Iraq and his struggles with traumatic brain injury after returning home, and *Redeployment*, Phil Klay's prize-winning collection of stories on US Marines in Iraq; We'll read lots of oral histories by American soldiers and marines, including Daniel Somers' suicide note and analysis of the Iraq War. We'll read *Falcons on the Floor*, an experimental fiction about two Iraqi boys fleeing the Battle of Fallujah, by Justin Sirois and Haneen Alshujairy.

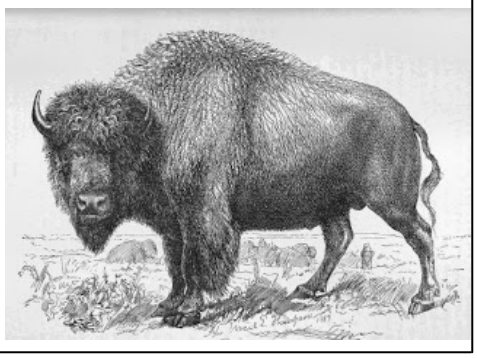
We'll conclude the semester by reading the late Colonel Travis Patriquin's essay on the insurgency in Tal Afar, Iraq, and asking the question, "Where did ISIS come from, and what role, if any, did the US have in its emergence?"

Students will write twice-week informal essays (five minutes' or so), a five-page paper at mid-semester, and a ten-page expansion of that paper at the end of the semester. Please contact me if you'd like to talk more about the course: jamesholstun@hotmail.com.

199 UB Freshman Seminar, MWF, 12:00-12:50, Reg. No. 23449
Professor Stacy Hubbard: Buffalo Poetry and Poets

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

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



199 UB Freshman Seminar, T Th, 11:00-12:20, Reg. No. 23452
Professor Cristanne Miller: Me? Language and the Self

"'Me?!' Language and the SelF" explores ways that language—particularly figurative language such as metaphors—help construct our sense of who we are in relation to other groups and categories of people and in relation to social structures of value. Are you described or perceived as nurdy, cool, fat, thin, large, small, handsome, pretty, homely, black, brown, white, quick, slow? What do these categories mean? Who influences definitions? How does language of popularity, weight, race, appearance, or other descriptive categories (whether essentializing or superficial) impact your life? Language can push us to think more inclusively about ourselves, others, and all things in the world, but it can also carry embedded assumptions that influence our perception without our consciousness or recognition. Through reading literature, journalism, advertisements, and any other kind of print that engages in description of people or human behavior, students in this class will become more sensitive to the politics of daily language use and the significance of nuance in communication; they will develop finer strategies for analyzing what they hear and read; and they will develop strategies for constructing (more) adequate forms of language use in response to important ideas of our time.

199 UB Freshman Seminar, Professor David Schmid: Watching Television
TWO SECTIONS AVAILABLE:
T Th 11:00-12:20 Reg. No. 25241
or T Th 2:00-3:20 Reg. No. 23453

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

Course Requirements:

- Attend class regularly and participate in class discussion.
- "Reflections": brief daily or weekly assignments, usually a short paragraph (150-200 words) reflecting on some aspect of the reading—what interests you, puzzles you, surprises you, or makes you think.
- Two 2-page essays, on topics chosen by you, related to course reading during the first half of the semester.
- 8-10-page research essay on some aspect of course reading and discussion.

199 UB Freshman Seminar, MWF, 10:00-10:50, Reg. No. 23454
Professor William Solomon: Hollywood and American Lit

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

Course Prerequisites: None

199 UB Freshman Seminar, Reg. No. 23450
Professor Arabella Lyon: Real Life: Telling True Stories through Creative Non-Fiction

This class teaches students how to write compelling stories drawn from real life using the form known as "creative nonfiction." The essence of creative nonfiction is all in its name – factual stories ("non-fiction,") written stylishly and well (or "creatively"). Creative nonfiction is especially known as a vehicle for memoirs or personal essays, but this wide-ranging term also includes a diverse number of styles that include travel writing, popular science, investigative reporting, autobiography, political opinion, magazine journalism, war writing, sports writing, current affairs, and popular science. The opportunities are endless and creativity is key.

This is a "workshop" seminar which means that students will practice their writing skills in class, developing their art by discussing their writing with their classmates and by guided readings through essays by practitioners in the field that express the breadth and possibilities of the form.

The first few weeks of the class will be made up of writing exercises and discussion of general principles and ideas such as: finding and structuring a story, generating plot, developing scenes, writing characters, the ethics of non-fiction and researching a topic. As the weeks go by progresses, students will select a topic for their own writing and work on it for the rest of the semester. By the end of the semester, students will have begun to explore their own abilities as writers and developed an insight into the craft and discipline of nonfiction, as well as identifying the importance of making informed, insightful and supportive critiques of one another's work.

Along with short readings we will be studying Mark Kramer and Wendy Call's *Telling True Stories: A Nonfiction Writer's Guide from the Neiman Foundation at Harvard University* and Anne Fadiman's *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures.*

193 Fundamentals of Journalism
Andrew Galarneau
W (eve) 7:00 - 9:40
Reg. No. 19629

[BN]
NOWHERE BUT THE BUFFALO NEWS

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.

---

207 Intro to Writing Poetry/Fiction
Joshua Flaccavento
MW (eve) 7:00 - 8:20
Reg. No. 19795 *CL2 Course*

207 Intro to Writing Poetry/Fiction
Claire Nashar
MW 5:00 - 6:20
Reg. No. 20230 *CL2 Course*

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.

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

209

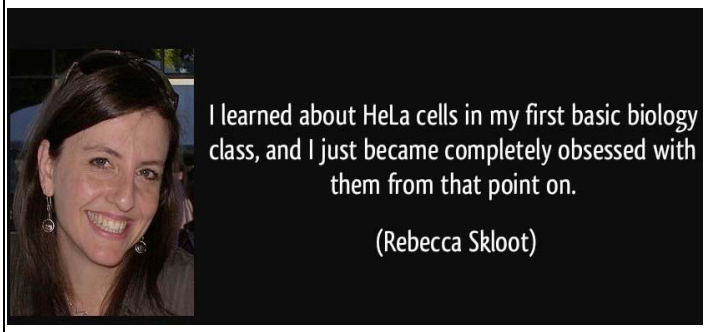
Writing About Science
Professor Elizabeth Mazzolini
MWF 10:00 - 10:50
Reg. No. 23986 *CL2 Course*

NEW COURSE!

In this class we will explore how science moves beyond the lab to educate, enlighten, provoke and inspire nonscientists. Discoveries and developments in scientific fields as varying as environmental science, neurobiology, space exploration, and artificial intelligence, all have implications for how we relate to nature and to technology, how we eat and live and shop and vote and move through the world. They can also be extremely fun to read about. We will read widely in contemporary science writing, on such topics as the ethics of comparing the human mind to a computer; what the world's largest tumor tells us about race in America; how the drug LSD affects personal identity; whether or not cancer might be contagious; and many more thought provoking topics, in essays that could be mistaken for great literature.

Writers will likely include Oliver Sacks, Rebecca Skloot, David Quammen, Jaron Lanier, Jennifer Ouellette, and many others. Inspired by our engagement with contemporary science writing, students will make their own forays into this stimulating and socially relevant genre, by developing narratives and essays on scientific topics of their choosing that consider science's relation to broader cultural and social issues.

We will move through the research, drafting and revising processes. Along the way, students will learn to be better writers, and learn things about science and about writing that they might not have expected were there to be learned.



221

World Literature
Professor Walter Hakala
MWF 12:00 - 12:50
Reg. No. 21033

Romance Traditions in Asia

This course will introduce students to narratives of romance that span Asia's wide variety of religious, literary, theatrical, and cinematic traditions. "Texts" may include English translations of a Sanskrit drama, a Sufi mystical text, tales from *The Arabian Nights*, early Japanese and Chinese novels, recent Bollywood cinema, Korean television melodramas, and recent examples of the worldwide Harlequin Romance phenomenon. The written component comprises two short papers and a cumulative exam.

There are no prerequisites for this class and all course materials are in English.

Fulfills a 200-level course requirement for Asian Studies and English majors and minors.

225

Medieval English Literature
Professor Randy Schiff
MWF 10:00 - 10:50
Reg. No. 23425

Medieval English Literature will be a literary historical survey of medieval Britain, moving us from the Old English period to the late-medieval era. While our course readings will be restricted to texts in English, our exploration of the multilingual history of Britain will include translations from Old English (e.g., *Beowulf*), Latin (e.g., *The History of the Kings of Britain*), Old French (e.g., Marie de France's lais), and Welsh (e.g., *the Mabinogion*); we will also read some works in Middle English (e.g., *The Canterbury Tales*). Our course will engage with key monuments of Arthurian literature (e.g., *Sir Gawain and the Green Knight*); political poems and documents (*Piers Plowman*; rebel letters); works of female mysticism (Margery Kempe); and a medieval play (*Mankind*). All students will be required to take two exams; to present on a passage from a course text; and to complete two papers (of 4-6 and of 7-10 pages).

232 British Writers 2
Paul Beattie
MWF 9:00 - 9:50
Reg. No. 23426

Soar with kingfishers and angels. Scream alongside demigods and vampires. Visit exoticized vistas of Edenic splendor drawn from mythology and the world around us. Tempt fate by experimenting with things with which mere mortals were not meant to mess—moral monsters, mephitic mixtures, and morbid misery. Tackle society's deepest crises of poverty, misogyny, racism, and imperial overreach. Live and love alongside peasants and royalty, humans and monsters. Finally, take all of that and set it on its head by examining the very core of how we define the natural and supernatural and our own earthly limitations. We will delve into all of this—and more!—through reading a variety of British literature produced from roughly 1789 to the present. The range of cultural developments and changes reflected in British writing during this period is unparalleled in scope. Luckily, we will dive manageably into this alternatingly earthly and unearthly realm through a series of engrossing literary expeditions.

We begin with the work of the Romantic writers, in which many of the key intellectual, philosophical, and literary ideas influencing the next few centuries are established. We will read works ranging from poetry—by turns erotic/Gothic and idyllic/pastoral—and the chilling tale of *Frankenstein*. The second phase of the course takes us to the Victorian Era, for a continuation of and a reaction to the revolutionary ideas of past, from scientific discoveries about humanity's place in the world—Darwin as literature?!—to chilling tales of science gone awry in the form of Eliot's *The Lifted Veil* and Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*. Finally, we will see how British literature shifted as the twentieth century dawned and brought an entirely new host of concerns about the natural, supernatural and everything in between, including wacky new takes on the very nature and purpose of literature—and perhaps our very existence—in Beckett's *Waiting for Godot* and Stoppard's *Arcadia*.

Ultimately, you will gain a keen understanding of the major social and cultural forces, as well as the exciting, protean literary movements, at work during these dynamic periods of British literature. You will read poetry, short fiction, novels, and critical prose from authors such as Anna Barbauld, William Blake, Charlotte Smith, Samuel Taylor Coleridge, William Wordsworth, Lord Byron, John Keats, Mary and Percy Shelley, Elizabeth Barrett and Robert Browning, Thomas Carlyle, Elizabeth Gaskell, Lord Tennyson, George Eliot, Christina Rosssetti, Charles Darwin, Robert Louis Stevenson, Oscar Wilde, Joseph Conrad, T. S. Eliot, D. H. Lawrence, Virginia Woolf, George Orwell, and more.

241 American Writers 1
Professor Robert Daly
T Th 12:30 - 1:50
Reg. No. 22359

This course is open to both majors and nonmajors and does not presume any prior knowledge of its content. We shall read mostly short selections from classic American literature, from the 17th through the 19th centuries, to see how it can help us to survive and thrive here and now. These are the writers everyone has read, or claims to have read, or wishes they had read: Mary Rowlandson, Susanna Rowson, Benjamin Franklin, Washington Irving, Edgar Allan Poe, Ralph Waldo Emerson, Nathaniel Hawthorne, Frederick Douglass, Henry David Thoreau, and Emily Dickinson among them. We shall read them selectively, slowly, and carefully, in detail and in context, to see why they have lasted and what they can tell us now about the art of making sense of literature and life in America.

Each student is expected to participate in class discussions and to write two preliminary examinations, a take-home final, and a research essay on topic of his or her own choosing.

242 American Writers 2
Andrew Dorkin
T Th 9:30 - 10:50
Reg. No. 24879

AMERICAN VOICES

This American literature survey, covering the aftermath of the American Civil War through the aftermath of World War II, will introduce you to the some of the loudest and most famous voices of the 19th and 20th centuries, as well as some quieter and less familiar, but no less powerful, ones. Although we will encounter many American "classics" along the way—including Walt Whitman's "Song of Myself," Mark Twain's *Huckleberry Finn*, T.S. Eliot's *The Waste Land*, and Zora Neale Hurston's *Their Eyes Were Watching God*—the America under study in this class is characterized by natives, immigrants, and expatriates; *Continued...*

northerners and southerners, easterners and westerners; feminists and civil rights activists; gay and straight; black, white, Hispanic, and Asian; wealthy, poor, and everything in between.

Recalling the journeys of countless immigrants, we will begin with the poem inscribed (since 1903) on the base of the Statue of Liberty—"Give me your tired, your poor / Your huddled masses yearning to breathe free"—"The New Colossus" by the Jewish-American poet Emma Lazarus. After the first week's introductions, the course will move chronologically through the post-Civil War "Renaissance" of Whitman, Twain, and Emily Dickinson; to Realism and Naturalism movements at the end of the 1800s; to Modernism and the Harlem Renaissance in the early 1900s through the mid-century poetry of Allen Ginsberg and Sylvia Plath. Our final reading will take an unconventional look at the horrors of World War II through Art Spiegelman's *Maus*, an imaginative rendering of his father's survival of the Holocaust, in the form of a "long comic book." Other writers featured in this class will likely include Stephen Crane, Paul Laurence Dunbar, Frances Harper, T.S. Eliot, Gertrude Stein, Mina Loy, Henry James, Langston Hughes, and William Faulkner.

254

Science Fiction
Jennifer Dickson
MWF 11:00 - 11:50
Reg. No. 21034

The Future

We are living in someone else's science fictional future; our lives are connected by filaments of light and wireless signals that instantaneously bring us news of flooded subways and viruses, advertisements for room cleaning robots and talking houses, and messages from friends and family. Our TV shows and video games are filled with our own future visions: crisply dressed zombie survivors on extended camping trips, time travelling cops that flit from fantastic megacities to our own cities, well-armed lone warriors trekking nuclear wastelands.

Science fiction has a long history with this kind of story: alternate worlds that offer a warning or a promise about our own future. In this course, we'll ask what science fictional futures—both the wonderful and the terrifying—can tell us about ourselves, our societies, and our world. What ways of seeing does science fiction open up to us as readers? This course covers a wide variety of future visions, from the controlling rules of Harlan Ellison's "Repent, Harlequin!" to the chaos and action of Neal Stephenson's *Snow Crash.* We'll look at worlds that have been ravished by war and climate destruction, like Philip K. Dick's classic *Do Androids Dream of Electric Sheep?*, and dream worlds of equality and balance, like Marge Piercy's *Woman on the Edge of Time.* Along the way, we'll talk about the rich history of the genre and discuss its role in various forms of media, including television, film, and video games. The course requires no previous experience with science fiction, only interest in the topic. It's open to majors and non-majors alike. Requirements include regular participation in class discussion, quizzes, short reading responses and other informal writing activities, and two formal papers.

256

Film
Professor Alan Spiegel
T Th 2:00 - 3:20
Reg. No. 22835

The American Experience

A course open to all majors, a background in film not required.

A survey of national character and identity in terms of some of the most exciting and confrontational American movies: Westerns *(Red River)*, Gangsters *(Bonnie and Clyde)*, Thrillers *(Psycho)*, social and political problem films - Left *(The Grapes of Wrath)*, Right *(The Fountainhead)*, and Center *(Mr. Smith goes to Washington)*; films cynical *(The Candidate, I was a fugitive from a Chain Gang)*, and hopeful *(Sullivan's Travles, and 12 Angry Men)*: a lively and thoughtful time should be had by all.

Quizzes, journal, and final exam. There is no overlap between this course and English 356 (i.e., students may register for both without fear of duplication.

258	Mysteries Professor Susan Eilenberg T Th 11:00 - 12:20 Reg. No. 20232

To have a mystery novel you need at a minimum a dead or menaced body and a question about how, why, and at whose hand it came to be so. There exist innumerable mysteries that focus upon these things: the wounds suggestive of torture, the gory and psychopathic processes of murder, and the unpleasant and dangerous route the detective follows in uncovering the gruesome facts.

Those mysteries we shall mostly avoid. In this class we shall read outwards from the mystery novel that presents itself as a diversion, as amusing puzzle, as game of wit, an appreciation of civilized ideals--an occasion for the production of wit and the display of erudition or insight, a form of drawing room comedy or even (sometimes) romance. Our detectives will for the most part not be police officers but instead outsiders-- drunks, addicts, precocious children, debutantes, former suspects, idle aristocrats, idler academics.

What is it about the mystery novel that allows it to turn from the grossness and tedium of murder and conviction? We shall read several novels and a couple of short stories to seek clues to this mystery.

263	Environmentalist Writings Joseph Hall MWF 9:00 - 9:50 Reg. No. 23427

Environmentalist Writings: Who Killed the World?

"Who Killed the World?" Splendid, Mad Max: Fury Road (2015)

"We have still the broken Materials of that first World, and walk upon its Ruines" Thomas Burnet, The Sacred Theory of the Earth (1684)

The earth is poisoned, cities flood, the earth cracks from drought, species are extinguished, islands swallowed, and nature dies. Is this a 21st century vision of climate change or a version of the biblical flood? Across literatures, nature has been celebrated, killed, and brought back to life in a multitude of ways.

In this class we will perform a broad survey of environmental literature while considering the following questions: What do we include or exclude from definitions of the natural? If humans have erased, harmed, or "killed" nature, what do we imagine we have lost? And how do we compensate for this loss? How different is this nature and its death from how we've always imagined nature and its ruin? And what does it mean to ethically represent and respond to local and global environmental crises?

We will explore ways of thinking about nature, natural-disaster, ruin, and recovery across time and media, including classics of social justice environmentalism such as *Silent Spring* and *The Book of the Dead*, biblical Edens, "green" techno-utopias, salvage punk, and *Swamp Thing*.

271

African American Literature
Professor Jang Wook Huh
MWF 1:00 - 1:50
Reg. No. 24186

This lecture course is an introductory survey of African American literature. Spanning the period from the turn of the twentieth century to the present, we will consider a range of work in a variety of genres, including fiction, poetry, drama, autobiography, and nonfiction prose. We will re-conceptualize the African-American literary and cultural tradition by focusing on its aesthetic contributions, political aspirations, and interactions with diverse racial and ethnic groups both within and beyond U.S. borders. Tracing African-American literary history in local and global contexts, we will explore how black writers engage with the dynamics of racial formation, issues of diaspora, and changing notions of freedom. We will also examine the influence of visual culture (such as paintings, photography, and film) on African American literature, and vice versa.

Main authors may include W. E. B. Du Bois, Claude McKay, James Baldwin, Lorraine Hansberry, and Toni Morrison. This course is open to students from all majors. I will explain key terms, concepts, and contexts.

No prerequisites are required.

276

Literature and Law
Professor Arabella Lyon
T Th 2:00 - 3:20
Reg. No. 23428

HUMAN RIGHTS IN LITERATURE AND THE LAW

Open any good newspaper, and human rights stories abound. Human rights talk has emerged as a powerful tool used in the construction of citizenships, histories, nation states, geopolitical boundaries, and human duty. Often human rights are considered laws or as having legal force, but as Joseph Slaughter notes, they are "a notoriously feeble legal regime" (24). In fact, Amatrya Sen stresses their lack of legal standing, arguing that their (legal) existence is less important than their "really strong ethical pronouncements as to what should be done" (357). That is, the human rights may have more ethical force than legal force, but this raises interesting question about the law itself.

In this course, we examine human rights as represented in the law and in literature. We will consider the importance of human rights law in relationship to the importance of literary and rhetorical or political representations of human rights claims. The course will address a series of questions that will make us better readers of human rights law, advocacy, and representation. We will consider: Who can speak and advocate for whom? How are human rights defined in law, literature, and film? How are gender, race, nationality, class, age depicted within popular culture and legal/political documents? How is the subject of human rights violation constructed, and for what purpose to whose advantage? To approach these questions historically, the course will begin with Sophocles' drama *Antigone* and end with Anne Fadiman's *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures* and/or Dave Egger's biographical account of *Zeitoun*, the biography of a Syrian-American during Katrina. Along the way we will interpret documentary film, the Declaration of Independence, and a court decision or two.

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

Slaughter, Joseph R. Human Rights, Inc: The World Novel, Narrative Form, and International Law. New York: Fordham UP, 2007.
Sen, Amatrya. The Idea of Justice. Cambridge, Massachusetts: Belknap P of Harvard UP, 2009.

276 Literature and Law

Katrin Rowan
T Th 2:00 - 3:20
Reg. No. 22361

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

281 Special Topics: *Arts One*

Professor Hershini Young
Wednesdays (eve) 7:00 - 9:40
Reg. No. 25030

NEW COURSE!

ENGLISH 281: ARTS ONE is an experimental course designed to introduce students to performers and artists in the wider Buffalo community. Instead of being bound to the classroom, for the most part students will attend an exciting array of events utilizing different artistic mediums such as dance, theater, music and visual art. In this way, the class hopes to expose students to Buffalo's vibrant artistic and performance scene, teaching them not only about the history of institutions such as the Buffalo Philharmonic or UJIMA Theater Company, the longest established acting company in Buffalo but also how to become better audiences. In other words, by attending events students will learn how vital the arts are to the creation and continuation of community structures, as well as refine their own participation as audience/ listener/ viewer in ways that are generative and challenging.

PLEASE NOTE: The class will meet at different times depending on the performances and transportation will be provided to various events.

281 Special Topics: *Literature & Medicine*

Jesse Miller
MWF 11:00 - 11:50
Reg. No. 23011

The relationships between literature and medicine are many, varied, and at least as old as the Greeks. Above the door of the ancient Library at Thebes an inscription read, "Medicine for the Soul" and at the heart of the philosopher Aristotle's description of the effects of tragic drama on its audience, we find a medical term, catharsis. Even today, in the context of contemporary Western medicine, the experience of illness is shaped around multiple acts of storytelling, as the patient searches for the words to voice their pain and the doctor attempts to frame a diagnosis. And from TV medical dramas like *Scrubs* and *House M.D.* to works of contemporary poetry and fiction we find efforts to capture this drama and complexity, the stakes of which are quite literally life and death.

In this course, we will read texts by, for, and about doctors and patients in order to investigate the relations between literature and medicine. We will also collaborate with the Arts in Health Initiative to explore how literature and the arts are being used to improve the experience of patients in Buffalo hospitals. As we range from the ancient philosophical treatises of Hippocrates, to the work of poet-physician William Carlos Williams, from the detective-like case studies of doctors to the autobiographical testimonies of the ill, we will ask: How do doctors, patients, and authors approach the complex ethical conundrums, emotional tangles, and difficulties of representation that so often surround illness?

This course is designed for students who wish to pursue a career in the health professions as well as for anyone with a personal interest in the way literature shapes our understanding and experience of health and illness. As a seminar, a gathering for informed conversation, this course's success depends heavily on your commitment to careful preparation, considerate and effective discussion, and openness to new ideas.

Continued...

However, it requires no previous knowledge of the material, only interest in it; it is designed for both majors and non-majors. In addition to regular attendance, careful reading, and active participation in discussion, you will be required to maintain a weekly reading journal, turn in three 4-6 page papers, and participate in a group project.

301	Criticism Professor Ming Qian Ma T Th 2:00 - 3:20 Reg. No. 18282

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

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

The primary texts for the course are**:**

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

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

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

301	Criticism Professor Randy Schiff MWF 12:00 - 12:50 Reg. No. 22368

Our course will analyze literary theory on dual levels, tracking the broader history of literary criticism, even as we engage closely with key landmarks of critical theory. Rather than being organized chronologically, the syllabus will follow conceptual threads (Aesthetics and Ethics; Formalism and Function; Nature and Technology; Canonicity and Deconstruction; and Nation and Empire). These organizing themes are not meant to stand as discrete zones, but to bleed into one another, allowing us to sustain a general discussion on aesthetics informed by various schools of thought. As it would be impossible to cover all literary critical schools in a single course, we will prioritize breadth of coverage over extended engagement with individual schools of thought, in order best to develop both a sense of the history of literary criticism and of the range of powerful tools and concepts it provides. Opportunity for extended engagement with critical approaches is enabled by the written component of the course, with term papers offering the option for either comparative or intensive analyses. All students will be required to take two exams; make one brief formal presentation on a critical concept; and complete two papers (of 4-6 and 8-10 pages).

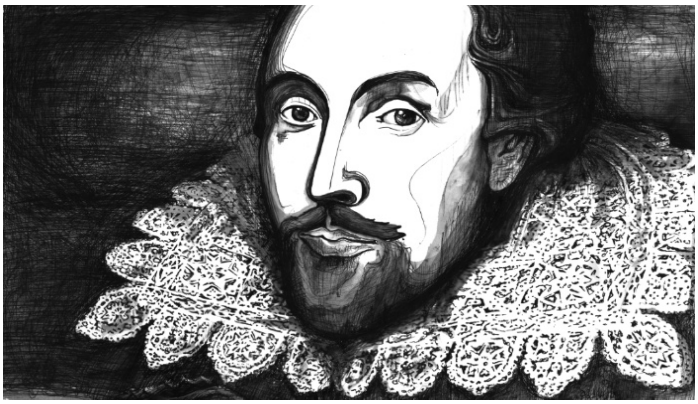
309	Shakespeare, Early Plays Professor Carla Mazzio T Th 3:30 - 4:50 Reg. No. 23529

This course will focus on Shakespeare's comedies, histories, and selected tragedies, introducing students to Shakespeare's language, dramatic techniques, historical surround, relationship to Renaissance humanism (the poetry and drama of classical Rome in particular), and innovations as he moved from play to play. At the same time, we will also examine some central issues that traverse many plays and genres, including the status of error, itself a pivotal dramatic pre-occupation that we will trace out from The Comedy of Errors to Hamlet, the plays that open and close the course. So too, we will investigate Shakespeare's ongoing experiments in the domain of metamorphosis, and consider the status of the material object (props, bodies, costumes, monetary instruments, etc.) in numerous early plays. Other plays include Love's Labour's Lost, Richard III, Romeo and Juliet, A Midsummer Night's Dream,

Continued...

The Merchant of Venice, The Henriad, Much Ado About Nothing, and Twelfth Night.

This course satisfies an Early Literature requirement.



310	Shakespeare, Late Plays Professor Susan Eilenberg T Th 2:00 - 3:20 Reg. No. 21041

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

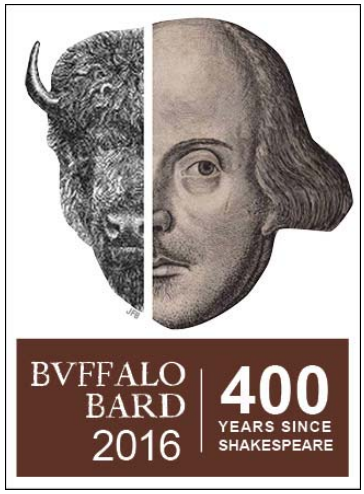
All his life Shakespeare has been interested in the space of impossibility made possible: it has been the space of playful wit, flaunted theatricality, amusing or outrageous paradox. As the playwright develops this space of paradox sheds its boundaries and grows ever more uncanny. The characters of the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

I will ask each student to write a midterm exam, a handful of brief response papers, a longer graded paper, and a final exam. There will be occasional quizzes. Intelligent participation will be encouraged; attendance will be mandatory.

This course satisfies an Early Literature requirement.

2016 marks the 400th anniversary of Shakespeare's death. During this year, "all the world's a stage" for commemorations of the Bard's life and work. Here in Western New York, we will join the celebration with a year-long calendar of public humanities events, including local performances, conferences, tours, and exhibits, all centered around Will and the work he created.

Our libraries will offer their community spaces and show their collections for a number of events, including early Folio and Rare Book exhibits, the Milestones of Science exhibit, and a Shakespeare Read-A-Thon, The downtown Buffalo & Erie County Public Library will also host competitions, festivals, and book-making sessions for lovers of Shakespeare from all "seven ages of man," infancy to old age. All are welcome!



Design by :
John Bono/Renee Ruffino.

Other events throughout the year will include over a dozen theatrical performances, the UB Humanities Institute October 13-14 academic conference–"Object and Adaptation: The Worlds of Shakespeare and Cervantes"–exhibits, talks, screenings, tours, concerts, competitions, and much, much more. Most events are free and open to the public, although a few will require a nominal entrance fee. We hope this year will be a region-wide celebration. If your school, organization, or group is interested in contributing to the calendar, please contact us!

https://buffalobard.wordpress.com/

Barbara Bono, Organizer
"Bvffalo Bard 2016: 400 Years Since Shakespeare"
Associate Professor, English
SUNY at Buffalo
bbono@buffalo.edu

331 Studies in Irish Literature
Professor Damian Keane
MWF 10:00 - 10:50
Reg. No. 23455

IRISH WRITING AND CULTURE, 1922–1972

This course will focus on Irish writing and culture produced between 1922 and 1972, the fifty years roughly between the end of one period of intense violence and the beginning of another. In the aftermath of the outpouring of literary energy that accompanied the political struggles for Irish independence in the first decades of the twentieth century, Irish writing has been conventionally been held to have diverged along two separate paths: one that continues with innovatively modernist and internationalist forms; and another that rejects experiment and instead falls into a stagnant and an insular naturalism. Through our reading for this course, we will question this sweeping characterization of Irish writing after 1922, with special attention to the kinds of social critique that are enabled – and forestalled – by each of these broad modes of writing. The readings for the course will be drawn from a wide variety of genre and media: prose fiction (novels and short stories), poetry, drama, autobiography, radio scripts, political pamphlets, and sound recordings.

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

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

This course satisfies a Breadth of Literary Study requirement.

342 Studies in U.S. Latino/a Lit
Professor Carrie Tirado-Bramen
MWF 2:00 - 2:50
Reg. No. 25186

War—Migration—Borders: Latin American Literature & US Latino/a Literature in Comparative Perspective

This course will look at Latina/o and Latin American literature in comparative perspective, centered on three key events: 1) the legacy of the Central American violence; 2) Migration/ immigration from the Americas; 3 border tensions between the US and Latin America. How are these three themes—war, migration, borders—depicted by US Latinos and Latin American writers and artists? What does each bring to the depiction of trans-american crisis, violence and culture? We will read a range of genres, including poetry, plays, journalism, novels and *testimonios.*

Mario Payeras, *Days of the Jungle: The Testimony of a Guatemalan Guerrillero, 1972-1976*
Rigoberta Menchu, *I, Rigoberta Menchu: An Indian Woman in Guatemala*
Demetria Martinez, *Mother Tongue*
Oscar *Martínez, The Beast: Riding the Rails and Dodging the Narcos*
Martin Espada, *Poetry Like Bread*, [expanded edition]
Quiara Alegría Hudes, *Water by the Spoonful* (a play)

Knowledge of Spanish is not necessary. Assignments: Two essays, 8 short reading responses, regular attendance.

This class also counts as a Domestic Diversity course for your General Education Requirement.

346 Comparative Ethnic Lits
Professor Jang Wook Huh
MWF 3:00 - 3:50
Reg. No. 23457

In 1890, the so-called "dean of American letters" William Dean Howells declared, "There's only one city that belongs to the whole country, and that's New York." His metonymic presentation of New York acknowledges the multiethnic metropolis as cultural capital that catered to the national reading public's cosmopolitan taste at the turn of the century. But this metaphor of New York as a national microcosm also extends the demographic margin of the nation into emerging ghettoes and slums of migrant and immigrant populations. In this course, we will examine the ways in which racial and ethnic neighborhoods play a critical role in producing aesthetic forms such as realist fiction, urban sketches, and cross-racial romances from the late nineteenth century to the present. In mapping a narrative cartography of representing ethnic New

Continued...

York in literature, film, and photography, we will explore the following topics: diverse modes of producing race and ethnicity, cross-racial interactions and comparative racialization, and the intersection of race and sexuality. Main authors may include Jacob Riis, Langston Hughes, Piri Thomas, Paule Marshall, and Elizabeth Wong. This course is open to students from all majors who are interested in literary forms, urban culture, diaspora, immigrant history, and comparative race and ethnicity. No prerequisites are required.

This course satisfies a Breadth of Literary Study Requirement.

347 Visions of America (Early Period)

Professor Robert Daly
T Th 3:30 - 4:50
Reg. No. 22942

This course is open to majors and non-majors alike and does not presume any prior acquaintance with its material. For majors, it does fulfill the early period requirement. We shall read classic American literature, from the 17th through the 19th century (nothing from the 20th or 21st centuries), focusing what it meant in the making of American culture and what it means for us now. We shall read selections, most of them quite short, from many authors, and we shall explore their connections and what they can tell us about the arts of making sense of both literature and life in America.

In the autumn 2013 issue of New Literary History, Nancy Easterlin argues for adaptationist literary theory: "Everyday living is an interpretive process," not just "textual," but "a fundamental life process" that we "make special or elaborate in literary texts" and that "literary studies . . . increase the efficacy of meaning-making processes and the conscious awareness of humans" by "engaging in communal interpretation." In the winter 2012 issue of New Literary History, Charles Altieri suggests that "seeing-in" to literature "affords the possibility of making more supple, more intricate, and more intense our repertories for engaging, understanding, and shaping experience in the world beyond the text." So we shall discuss how selected works of American literature can inform our own lives here and now.

William Bradford, Anne Bradstreet, Mary Rowlandson, Phillis Wheatley, Susanna Rowson, Benjamin Franklin, Washington Irving, Edgar Allan Poe, Ralph Waldo Emerson, Nathaniel Hawthorne, Frederick Douglass, Henry David Thoreau, Emily Dickinson, Rebecca Harding Davis, and Zitkala-Sa all have parts in the story. Though there are many writers, the reading load will not be heavy. The thinking and discussing load will be heavy, since we shall focus on both analysis and synthesis.

Each student is expected to participate in class discussions and to write two preliminary examinations, a take-home final, and a research essay on topic of his or her own choosing.

This course satisfies an Early Literature Requirement.

353 Experimental Fiction

Professor Dimitri Anastasopoulos
Tuesdays 12:30 - 3:10
Reg. No. 23459

Experimental fictions are said to challenge, resist, and undermine the conventions of traditional narratives—taking aim at the conditions of plot, character, and narrative (among others) that have historically governed the genre. The exact nature of this challenge arises from shifting sites of critique—so much so that, over time, experimental fictions have been loosely synonymous with the "avant-garde" as well as the "postmodern." We should remember, however, that certain texts from the 19th century were as explosively radical for their time as any of the experiments of the 20th century. Indeed, we may come to see today's experimental fictions as works that do not break with the past as much as they renew it. As Martin Heidegger wrote: "Experiment begins with the laying down of a law as basis. To set up an experiment means to represent or conceive the conditions under which a specific series of motions can be made susceptible of being followed in its necessary progression, i.e. of being controlled in advance by calculation." In this sense, an "experimental" is a well-structured system, and in our case, it's the system of literary and fictional language that encompasses all fiction. If we think of experimental and traditional fiction from the perspective of science, we might say that—as in Kuhn's paradigm shifts—the fiction of the past produces experimental works by already incorporating all of its exceptions into the system of fictional language.

This course has a few specific goals: first, to examine under what conditions experiments take

Continued...

place in/as fictional narratives in order to investigate the multiple registers of meaning associated with the experimental; second, we will read a range of fictions that have fallen under the rubric of experimental literature in order to determine the continuing usefulness of the term; and third, we'll attend to the processes of experimental writing which in a certain sense trouble and harrow the system of fictional language.

Students interested in the Creative Writing Certificate are encouraged to register for this course.

---

354 Life Writing
Professor Arabella Lyon
T Th 12:30 - 1:50
Reg. No. 23460

Life writing describes genres including biography, autobiography, diaries, letters, travel writing, testimonies, autoethnography, personal essays and, more recently, digital forms such as blogs and websites. Life writing is concerned with identity, memory, agency, and history; at its core is the issue of who gets representation, who gets to tell the story. In this course, you will blog about your life as you read about other lives.
Our reading may include autobiographies, diaries, memories, maybe a novel (faction), and blogs. At the moment, I'm considering Maxine Hong Kingston's magical -realist autobiography *Woman Warrior*, Dave Eggers's Katrina biography of a Syrian-American *Zeitoun*, Anne Fadiman's *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures*, the autobiography of either Nobel Peace Prize winner Rigoberta Menchú's or Nobel Peace Prize winner Malala Yousafzai, and yet to be decided short pieces and blogs (a few possibilities of the top of my head):
http://www.angryblackbitch.blogspot.com,
http://www.jeremyblum.com/blog/;
http://www.tuulavintage.com/2016/03/phangngabay/,
http://blogs.wsj.com/washwire/

Here are directions for getting started:
http://lorelle.wordpress.com/2009/04/08/example-of-a-perfect-personal-blog).

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

356 Popular Culture
Professor Alan Spiegel
T Th 11:00 - 12:20
Reg. No. 19623

This course will be a study of the world's most popular genre narratives: Westerns, Crime films, Horror, Sci-fi and Adventure Romance. A psychological probe into the collective dreamlife of American men and women in terms of the nature, origins, and development of some of the most durable stories ever told. We'll discuss the writings of Freud, Jung, and Northrop Frye; and then examine a whole raft of popular novels and films less as art and more as a species of myth, artifact, and dream-data; and in this manner, work our way through the fears, lusts and biases of the Republic from the mid-nineteenth century to the present.

Books include (probably) *Tarzan of the Apes, The Day of the Locust, The Maltese Falcon, Double Indemnity, Dr. Jekyll and Mr. Hyde, The Time Machine*, and others;

Films: *The Gunfighter, Scarface, The Cat People, Invasion of the Body Snatchers, The Lady from Shanghai*, and more.

Students should be prepared to read, see, and talk a lot, keep a journal, prepare for quizzes, and take a final.

361 Modern and Contemporary Poetry

Professor Steve McCaffery
T Th 12:30 - 1:50
Reg. No. 22374

Dada, Allen Ginsberg, the Harlem Renaissance, Marianne Moore, Futurism Mina Loy, Concrete Poetry, these are the names and phenomena that students will encounter in this exhilarating excursion through the last 100 years of poetic creativity.

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

364 Debates in Modernism

Nikolaus Wasmoen
T Th 3:30 - 4:50
Reg. No. 23461

This class will reexamine modernist arts and letters through the lens of contemporary digital media. The period identified as modernist, roughly 1890–1950, includes decisive advances in photography, cinema, radio, television, and the mass-circulation press. Critics have argued that this period's prominent artistic -isms—Futurism, Imagism, Surrealism, Cubism, Vorticism, Formalism, Constructivism, and others—are largely the products of changes in public media. In what ways might the later emergence of digital media affect our understanding of the form and content of pre-digital modernist works? How does our digital equipment for investigating and representing modernist works alter, or not alter, our interpretations of them?

In the first part of the course, we will discuss how the digital reproduction of modernist texts has opened a greatly enlarged archive and helped to reveal the roles of previously overlooked or marginalized subjects and groups in the period's arts and letters. We will examine sites such as the Modernist Journals Project and read from critics including Jerome McGann, Bruno Latour, and Franco Moretti. The second part of the course will look at the ways in which digital media and tools present new opportunities and challenges for reproducing pre-digital modernist works, including debates over what parts of our vast modern literary heritage should be preserved and how these texts should be handled. In this unit, we will read modernist textual critics and editors such as Hans Walter Gabler, Christine Froula, and Robin Schulze. Students will also learn how to edit and annotate works digitally using free web tools (no technical experience necessary), creating a micro-edition of a poem, short story, or image collection. The final unit of the course will look forward to the influence of modernist forms and aesthetics on contemporary electronic literature, such as the works of William Poundstone and Young-hae Chang Heavy Industries.

In addition to the micro-edition project, students will post reading responses to the discussion board, deliver an in-class presentation, and write a final essay (8 pages). In place of the final essay, students may be able to pursue an equivalent critical media project in consultation with the instructor.

377 Mythology

Professor Diane Christian
Mondays (eve) 7:00 - 9:40
Reg. No. 22575

To some extent, mythology is only the most ancient history and biography. So far from being false or fabulous in the common sense, it contains only enduring and essential truth. Either time or rare wisdom writes it.

> Henry David Thoreau *A Week on the Concord and Merrimack Rivers* 1848

This class will consider myths of origin and sexual organization from all over the world, ancient and modern. Where and how did the world and we come to be? A primary text will be Barbara Sproul's *Primal Myths* which she organizes according to geographical location. We'll also read Darwin's *The Origin of Species* and *The Descent of Man* a sacred story (myth) of science. We'll end with Jean Malaurie's *The Allée of the Whales*. Malaurie, a living geomorphologist and ethnographer of the Inuit (whom UB gave an honorary degree three years ago) presents Arctic mythology as scientific truth and animism.

This course satisfies an Early Literature <u>OR</u> a Breadth of Literary Study requirement

378 Mythology of the Americas

(*formerly ENG 377A*)
Professor Dennis Tedlock
T Th 9:30 - 10:50
Reg. No. 23462

Myths not only create imaginal worlds that offer alternatives to the life world, but also offer keys to the interpretation of the life world itself, revealing a mythic level of significance in everyday events. Myths also give shape and meaning to dreams and visions, and dreams and visions give rise to further myths. We will try to catch those moments when the mythic world comes in contact with the world of experience.

We will undertake a close reading of selected myths from the Americas, attempting to enter the worlds they reveal and looking back at the life world from a distance. We will consider myths that come to us from storytellers, speechmakers, singers, and dramatists. One week will be devoted to Native American music, both traditional and contemporary. In addition to readings, lectures, listenings, videos, and discussions, there will be a guest appearance by a Native American storyteller.

Students will be expected to keep detailed, legible notes on classroom presentations, readings, and their own observations, and to come to class prepared for discussion. The notebooks will be handed in (and returned) at the midterm and the end. Occasional one-page response papers will be required.

There will be a take-home final essay exam, (15-20 double-spaced pages), handed out at least two weeks before the last class meeting; it will be due on the first day of exams. As an alternative to some portion of the final, students may propose in-class storytelling, dramatic performances, or presentations of artwork.

Readings, in addition to material placed on reserve or posted on UB Learns, will include Brian Swann, *Coming to Light: Contemporary Translations of the Native Literatures of North America;* John J. Neihardt, *Black Elk Speaks*; Gladys A. Reichard, *Sandpaintings of the Navajo Shooting Chant*; Dennis Tedlock, *Finding the Center: The Art of the Zuni Storyteller*; Dennis and Barbara Tedlock, *Teachings from the American Earth*.

First reading assignment, due next week: *Finding the Center,* preface, intro, guide to reading aloud, and one story: "The Boy and the Deer."

This course satisfies an Early Literature <u>OR</u> a Breadth of Literary Study requirement

379 Film Genres

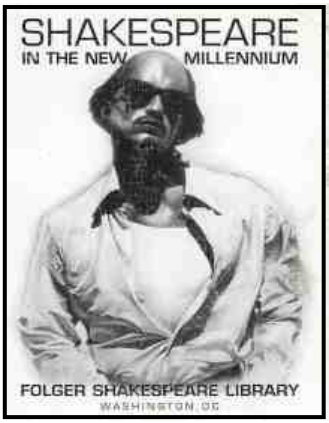
Professor Jerold Frakes
Wednesdays (eve) 6:00 - 9:40
Reg. No. 23988

<u>Medievalist Film</u>

When one thinks of medievalist films, Monty Python's "Holy Grail" or Heath Ledger in "A Knight's Tale" or Richard Gere in "First Knight" might come to mind. Interestingly, many if not most serious and important film directors have almost from the beginning of the art form made at least one major medievalist film: Lang, Bergman, Eisenstein, Bresson, Kurosawa, Tarkovski, Herzog, Greenaway, and of course Terry Gilliam and the Python gang. Spanning the history of film-making, these medievalist films more often than not provide insight into the filmmaker's conception of history and of contemporary politics and social issues far more than of a particular attempt to 'recreate' the Middle Ages on film. In each case, the director's aesthetic vision is key to an understanding of the film. A survey of medievalist film-making is thus a survey of the history of film-making, an overview of twentieth-century political and social movements, and a survey of film-making style, technique, and aesthetics.

In this course we will conduct a comparative study of a broad range of medievalist film representations of the Middle Ages from Europe, the Middle East, and East Asia, with a focus on both the films' social function in their contemporary historical contexts and their filmic and aesthetic significance.

379	Film Genres: Shakespeare & Film Professor Barbara Bono Mondays (eve) 7:00 - 9:40 Reg. No. 23988



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

In this class we will screen, discuss and write about a film adaptation or cluster of film adaptations of Shakespeare's works every week. Successful completion of at least one college-level Shakespeare course or its equivalent is a useful preparation for this offering, but I have had novice Shakespeareans who have done very well in it. (If you have any doubt about your readiness for the course, please e-mail me at bbono@buffalo.edu with a description of your preparation.) In every case I will assume careful and informed reading of the play texts under discussion. Screenings will usually take place during the first session of the week: please be prepared to stay overtime for some of the longer films. In addition to a good student text of Shakespeare's plays (I will order copies of *The Norton Shakespeare*), required course texts will included Russ McDonald's *The Bedford Companion to Shakespeare*, 2nd edition: Timothy Corrigan's *A Short Guide to Writing About Film*, 4th edition: and Courtney Lehmann's *Shakespeare Remains: Theater to Film, Early Modern to Postmodern*; as well as certain required article-length pieces. During the course of the semester you will be asked to submit 8 brief (1-2 page typewritten pages); informed but informal response papers, which will fuel our weekly discussions); a prospectus for a 7-10 page final paper (reviewed with me in individual conference); and the polished final paper.

Here's the likely schedule:

Weeks 1 and 2:
Set Up: Highballs and low culture:
Shakespeare in Love (John Madden, 1998)
Elizabeth and *Elizabeth: The Golder Age* (Shekar Kapur, 1998; 2007)

Weeks 3 and 4:
Shaping Fantasies: The Interpretation of *A Midsummer Night's Dream*:
A Midsummer Night's Dream (selections, Max Reinhardt and William Dieterle, 1935)
A Midsummer Night's Dream (selections, Joseph Papp, 1982)
A Midsummer Night's Dream (selections, Adrian Noble, 1996)
A Midsummer Night's Dream (Michael Hoffman, 1999)
Still Dreaming (documentary, Hank Rogerson and Jilann Spitzmiller, 2014)

Weeks 5 and 6:
Dead letters and Postmodern Love: Tracking *Romeo and Juliet*:
Romeo and Juliet (Franco Zeffirelli, 1968)
William Shakespeare's Romeo + Juliet (Baz Luhrmann, 1996)

Week 7 and 8:
Looking for Richard: British and American *Richard III*s:
Looking for Richard (selections, Al Pacino, 1996)
NOW in the Wings of a World Stage (documentary, Kevin Spacey, 2014)
Richard III (Richard Loncraine, 1995)
House of Cards (selections, Kevin Spacey, 2012-2016)

Weeks 9, 10, 11 and 12:
"Once more unto the breach:" Nationalism and Post-Nationalism in Shakespeare's *Henriad* (*1 Henry IV, 2 Henry IV, Henry V*):
Henry V (selections, Laurence Olivier, 1944)
Henry V (Kenneth Branaugh, 1989)
The Hollow Crown (selections, 2012; 2016)
Chimes at Midnight (selections, Orson Welles, 1966)
My Own Private Idaho (Gus Van Sant, 1992)
8 Mile (Curtis Hanson, 2002)
Quiz Show (Robert Redford, 1994)

Weeks 13 and 14:
The Story of O: *Twelfth Night* and Modern Desire:

Continued...

Twelfth Night (Trevor Nunn, 1996)
The Crying Game (Neil Jordan, 1992)

This course satisfies an Early Literature requirement.

381	Film Directors Professor Bruce Jackson Tuesdays (Eve) 7:00 - 9:40 Reg. No. 23464 *Off Campus @ Amherst Theatre, Across from UB South Campus

FORMERLY ENG 438 FILM DIRECTORS

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

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

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

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

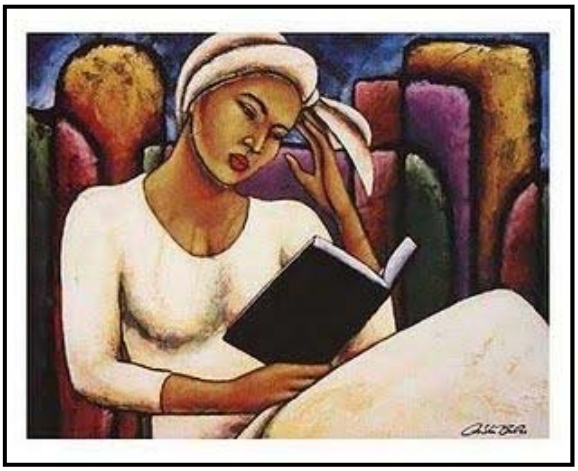
At the first meeting of the class (in the lobby of the theater), registered students get a series pass that provides free admission to all of that semester's films. Since we show films and talk about them in the same class meeting, and since a few of the films each semester are long, we sometimes go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

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

387	Women Writers Professor Hershini Young MWF 1:00 - 1:50 Reg. No. 23466

This class will introduce students to contemporary literature by women of color. Looking at novels by authors such as Louise Erdrich and Emily Raboteau, the class will disrupt dominant feminist genealogies to look at work by women whose concerns both overlap and differ from m sts. Issues of how race i how gender accumulates ories will be stressed. The role of violence in shaping gender will be examined. We will also pay close attention to issues of genre—the reading list includes graphic novels, plays, novels and short stories and requires various types of writing and performance.

CANCELED



390 Creative Writing Poetry
Professor Judith Goldman
T Th 3:30 - 4:50
Reg. No. 19894

In this intermediate workshop, students will gather further skills as poets by writing alongside weekly readings in (mainly) contemporary poetry, as well as other texts and artworks meant to inspire wide-ranging and adventurous critical thinking about language, ideas, and the world (do plants have intelligence? why does "cultural acceleration" matter? how do knots relate to logic and mathematics? what are problems with the idea of "political correctness"?). In addition to response poems, poems of their own device, and work with editing and revision of poems in draft, students will also complete the several special assignments, possibly including an oral performance poem, a broadside poem, a "critical cartography – map as artform" poem, and/or a neo-benshi (film translation) work. Students can expect intensive workshop time spent on their writing and at semester's end will turn in a mini-chapbook (12-17pp.) with a brief critical statement and process notes as their final portfolio.

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

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

391 Creative Writing Fiction
Professor Dimitri Anastasopoulos
Thursdays 3:30 - 6:10
Reg. No. 19246

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

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

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

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

394 Writing Workshop: Writing for *The Spectrum*
Jody Kleinberg Biehl
Mondays 5:00 - 6:20
Reg. No. 18716

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

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

Prior experience in journalism is a plus, but not absolutely necessary. At the very least, you need to be a capable writer with solid basic writing skills. Completion of English 201 or its equivalent is a minimum qualification before

Continued...

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.

394 Writing Workshop: *Spectrum Photographers*
Jody Kleinberg Biehl
Mondays 4:30 - 5:50
Reg. No. 17212

SPECTRUM
PHOTOGRAPHERS
SECTION

396 Journalism
Charles Anzalone
Thursdays (eve) 7:00 - 9:40
Reg. No. 19084 *CL2 Course*

Editing Cyberspace, Content Production and Nurturing the Conscientious Writer

Behind every great book or article lies a great editor. This advanced writing course is intended for students who have demonstrated proficiency in basic college composition and who hopefully have some experience with the basics of journalism. The course will teach students both how to edit and improve other writers' drafts, and how to incorporate those good writing techniques into their own writing. We will become familiar with basic copyediting symbols, and learn how this shorthand can speed up basic editing communication and avoid common mistakes. Students will take turns writing stories and having their classmates edit their articles; they will alternate each role throughout the semester. All students will hopefully leave the class with extensive experience both in writing stories and editing their peers' work. So the editing techniques they learn will help them become better writers, as well as become the kind of editor the smartest writers crave to be a part of their writing process.

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

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

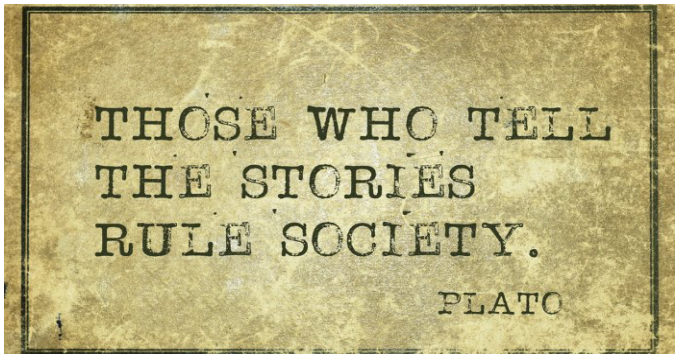
396 Journalism
Jody Kleinberg-Biehl
T Th 11:00 - 12:20
Reg. No. 20231 *CL2 Course*

News Literacy/Feature Writing

Journalists talk about two kinds of stories: hard news and features. Hard news stories make you smarter. Features make you wiser. That's what we'll be writing in this class – in depth pieces that focus on one topic, problem, trend or person.

We'll also be looking at the work of some of journalism's greatest writers. Every week, we will read pieces of feature writing and analyze what makes them remarkable. We will also critique features appearing in current newspapers and magazines and on websites.
We will work to become more perceptive and critical news consumers. At a time when the digital revolution is flooding the market with information and disinformation, this course will help students recognize the differences between news and propaganda, news and opinion, bias and fairness, assertion and verification and evidence and inference.

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



396	Journalism Keith McShea Mondays (eve) 7:00 - 9:40 Reg. No. 21409 *CL2 Course*

Sports Journalism

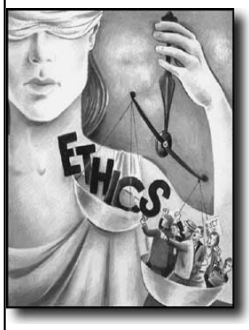
This class will help you understand what it means to be a sports journalist and and help you gain a deeper insight into what it takes to covering athletics -- from the big business of professional sports to a high school soccer game. The class will teach you to talk, write and think about what competition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

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.

398	Ethics in Journalism Bruce Andriatch Tuesdays (eve) 7:00 - 9:40 Reg. No. 20287

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



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

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

400	English Honors : *20th C Lit in the U.S.* Professor William Solomon MWF 1:00 - 1:50 Reg. No. 23467

American Modernism, Comedy, and Technology

Modernism is a cultural phenomenon that remains one of the more fascinating objects of literary history. Why? This course will seek to answer this question gradually by examining a series of representative works produced by American novelists and poets between the two world wars. Thematically our concerns will include the mental and physical impact of the city on its inhabitants, the effect of industrialization on workers, the traumas of mechanized warfare on ex-soldiers, as well as the problem of addiction (especially alcoholism) in the era of Prohibition. We will also interrogate the

Continued...

conventional distinction between modernist art and contemporaneous forms of popular entertainment, a task that may be most efficiently accomplished by focusing on the specifically comic manifestations of experimental writing in the U.S. in the 1920s and 30s. With regard to this latter topic we will read selected theories of laughter (by Henri Bergson, Sigmund Freud, and Georges Bataille) and seek to apply these models to both literary texts and to the violence enacted on screen at the time by slapstick film performers such as Charlie Chaplin, Buster Keaton, and the Marx Brothers. In what ways do these materials enable us to reflect on the peculiar conjunction of pleasure and pain at the site of cultural reception? Why is it amusing to see bodies cruelly punished? And are there linguistic corollaries to such cinematic scenes of corporeal brutality? Authors who will help us explore this topic will include Faulkner, Cummings, Moore, Hemingway, Eliot, and Fitzgerald, as well as Ring Lardner, Dashiell Hammett, Richard Wright, Thomas Wolfe, Katherine Anne Porter, George Schuyler, Mina Loy, Dorothy Parker, and Dawn Powell.

406 Epic Literature
Professor Jerold Frakes
Tuesdays (eve) 7:00 - 9:40
Reg. No. 23468

Since epic is the genre that perhaps most vividly embodies a culture's most essential values, 1) it is historically one of the foundational genres in a broad range of literary cultures, including our own; 2) it has given us some of the most thrilling tales of enduring importance in world literature, and 3) it is almost by definition a genre of unabashedly racist, misogynistic, elitist, and heterosexist narrative, although there are important exceptions. While no culture ever identifies altogether with the values expressed in another culture's epics, there is no question that epic is one of the most cross-culturally important and influential literary genres.

In this course, we will examine the core epics of the traditional conception of the 'Western Tradition' in all their glory (and ignominy): Homer's *Iliad*, Virgil's *Aeneid*, the Old English *Beowulf*, the medieval Greek *Digenis Akritas*, and the modern epics: Elias Lönnroth's *Kalevala* and Derek Walcott's *Omeros*.

This course satisfies an Early Literature Requirement.

409 Topics in Shakespeare
Professor Carla Mazzio
T Th 12:30 - 1:50
Reg. No. 23528

SHAKESPEARE & VISUAL CULTURE

This course will examine Shakespearean poetry and drama in light of a range of visual cultures of the Renaissance. We will explore aspects of knowledge and sensation in Shakespearean drama with regard to Reformation iconoclasm and the image on stage, Renaissance skepticism and the problem of perception; scientific practice and the status of observation; cultural issues integral to the arts of gesture, ekphrasis, and anamorphosis, the physiology of looking in medicine and poetry; the visual dimensions of memory, emotion, and intellection, and the status of looking in terms of historical conditions of the theater, the book, and print culture.

This course satisfies an Early Literature Requirement.

418 Studies in African American Lit/History
Professor Hershini Young
MWF 10:00 - 10:50
Reg. No. 23469

From the election of Barack Obama, to The Black Lives Matter Movement, to Beyoncé's performance at Super Bowl 50, the politics and poetics of blackness has taken center stage throughout the last decade. In this course, we will be looking at how contemporary African American fiction and popular culture re-engages with 21st century blackness. More specifically, we will be closely studying fiction that, like time machines of storytelling, imagines black futures by returning to the traumatic and often erased black histories. Writers such as Octavia Butler, Gayl Jones, Kiese Laymon and Victor LaValle develop unique aesthetic relationships between literature and history in order to recover black, queer and female voices from the past who have been silenced by legacies of white supremacy. Thus, engaging with the work of such writers offers us the opportunity to reflect on the political potentials of reading and writing.

This course satisfies a Breadth of Literary Study Requirement

434 Advanced Creative Writing: Poetry

Karen Mac Cormack
T Th 12:30 - 1:50
Reg. No. 22381

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

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

In advance of the first class_ students should submit by e-mail three of their own poems to Karen Mac Cormack at kmm52@buffalo.edu.

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

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

435 Advanced Creative Writing: Fiction

Professor Nnedi Okorafor
T Th 3:30 - 4:50
Reg. No. 16832

This is a class for storytellers whose method of choice is prose. Novelists, short story, novella, and novelette writers are welcome.The purpose of this class is to help advanced creative writing students develop their skills. Students will read short stories in order to examine various elements of the craft. However, the course is writing workshop heavy and will mostly consist of writing fiction pieces, workshopping them and (possibly) revising them.

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

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

447 Literature of Migration

Professor Joseph Conte
ONLINE COURSE
Reg. No. 22383

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

Continued...

American life in a mobile, suburban, and professionalized surrounding.

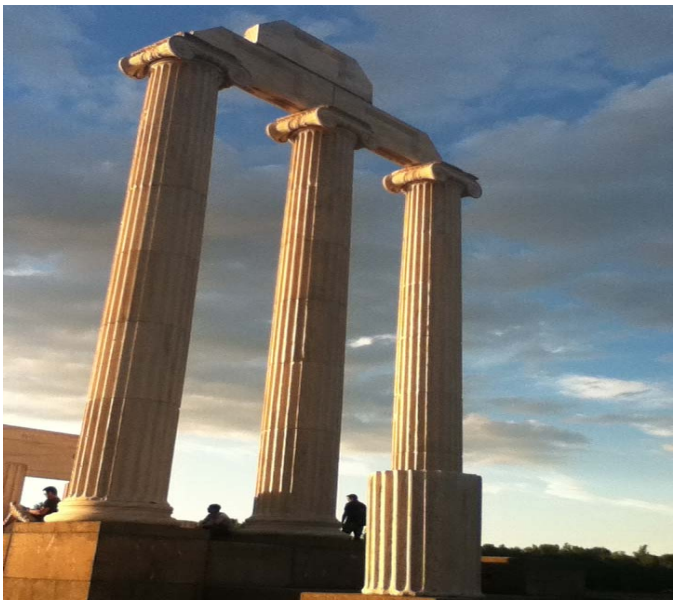
We will view films and read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska's novel *Bread Givers* (1925)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

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

495 Supervised UG Teaching
Rhonda Reid
MWF 1:00 - 1:50
Reg. No. 22384

English 495 introduces students to theories of writing and writing consultancy.

The skills developed in this class will help students to leverage writing skills into professional contexts and provide experience with teaching and mentoring in both real and virtual environments. Students who have completed the course are eligible to apply as writing consultants in the Center for Writing Excellence.



UB's Baird Point, on Lake LaSalle - North Campus

Continue on to find information about:

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

. . . and more!

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2016-2017

Director of Undergraduate Studies: Professor Steven Miller
Office of Undergraduate Studies: 303 Clemens Hall (645-2579)
Secretary: Nicole Lazaro

1. FULL MAJOR IN ENGLISH - for students accepted to the major Fall 2015 and after.

Minimum Requirements for Department Acceptance:

Students should be in good standing (i.e., have a GPA of 2.0), have satisfied the University Writing Skills requirement. 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. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)

2. Two additional 200-level courses (202-299)

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

A. One course (3 credits) in Criticism – English 301. Criticism introduces the students to the practice and principles of literary criticism. Classes will discuss the close reading of texts (including poetry, prose, and analytical writing), the intelligent use of secondary sources, the revision of critical prose, the meaning of scholarly conventions, and several varieties of literary theory. Topics vary with instructors' interests, but in all sections students will draft and revise a research paper of at least twelve pages. Criticism may not fulfill any other requirements for the major.

B. Four courses (12 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.

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

D. Four additional (elective) courses: one in the ENG 200-ENG 400 level, two in the ENG 300-ENG 400 level, and one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

13 courses (39 credits) in all.

* * * * *

2. JOINT MAJOR IN ENGLISH - for students accepted to the major Fall 2015 and after.

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. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)

2. Two additional 200-level courses (202-299)

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

A. One course (3 credits) in Criticism – English 301. Criticism introduces the students to the practice and principles of literary criticism. Classes will discuss the close reading of texts (including poetry, prose, and analytical writing), the intelligent use of secondary sources, the revision of critical prose, the meaning of scholarly conventions, and several varieties of literary theory. Topics vary with instructors' interests, but in all sections students will draft and revise a research paper of at least twelve pages. Criticism may not fulfill any other requirements for the major.

B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified

courses that focus on literature written before 1800.

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

D. Two additional (elective) courses (6 credits): one in the ENG 300-ENG 400 level, and one in the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

10 courses (30 credits) in all.

* * * * *

3. MINOR IN ENGLISH

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

Department Requirements for Graduation

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

Six courses (18 credits) in all.

* * * * *

4. 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).

* * * * *

5. GENERAL RECOMMENDATIONS

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

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

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

* * * * *

CREATIVE WRITING CERTIFICATE

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

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

CREATIVE WRITING CERTIFICATE CURRICULUM (6 courses):

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

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

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

*Capstone course: 480: Creative Writing Capstone (or equivalent as determined by the Creative Writing Advisor)

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

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

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

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

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

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

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

Why Creative Writing? . . .

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

FALL 2016 COURSE OFFERINGS

207	Intro Writing Poetry/Fiction	MW (eve)	7:00	Flaccavento
207	Intro Writing Poetry/Fiction	MW	5:00	Nashar

(ENG 207 is a pre-requisite course for the Creative Writing Certificate)

390	Creative Writing Poetry	T Th	3:30	Goldman
391	Creative Writing Fiction	Thursdays	3:30	Anastasopoulos
434	Advanced Creative Writing Poetry	T Th	12:30	Mac Cormack
435	Advanced Creative Writing Fiction	T Th	3:30	Okorafor

ENG 207 - Intro to Poetry/Fiction
Joshua Flaccavento
MW (eve) 7:00-8:20
Reg. No. 19795

ENG 207 - Intro to Poetry/Fiction
Claire Nashar
MW 5:00 - 6:20
Reg. No. 20230

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.

ENG 390 Creative Writing Poetry (*Pre-requisite: ENG 205, 206 or 207 : Introduction Poetry Fiction or equivalent.)*
Professor Judith Goldman
T Th 3:30 - 4:50
Reg. No. 19894

In this intermediate workshop, students will gather further skills as poets by writing alongside weekly readings in (mainly) contemporary poetry, as well as other texts and artworks meant to inspire wide-ranging and adventurous critical thinking about language, ideas, and the world (do plants have intelligence? why does "cultural acceleration" matter? how do knots relate to logic and mathematics? what are problems with the idea of "political correctness"?). In addition to response poems, poems of their own device, and work with editing and revision of poems in draft, students will also complete the several special assignments, possibly including an oral performance poem, a broadside poem, a "critical cartography – map as artform" poem, and/or a neo-benshi (film translation) work. Students can expect intensive workshop time spent on their writing and at semester's end will turn in a mini-chapbook (12-17pp.) with a brief critical statement and process notes as their final portfolio.

ENG 391 - Creative Writing Fiction (*Pre-requisite: ENG 205, 206 or 207 : Introduction Poetry Fiction or equivalent.)*
Professor Dimitri Anastasopoulos
Thursdays 3:30 - 6:10
Reg. No. 19246

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

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

ENG 434 Advanced Creative Writing Poetry (*Pre-requisite: ENG 205, 206 or 207 , and ENG 390)*
Karen Mac Cormack
T Th 12:30 - 1:50
Reg. No. 22381

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

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

In advance of the first class_ students should submit by e-mail three of their own poems to Karen Mac Cormack at kmm52@buffalo.edu.

ENG 435 Advanced Creative Writing Fiction (*Pre-requisite: ENG 205, 206 or 207 , and ENG 391)*

Professor Nnedi Okorafor

T Th 3:30 - 4:50

Reg. No. 16832

This is a class for storytellers whose method of choice is prose. Novelists, short story, novella, and novelette writers are welcome.The purpose of this class is to help advanced creative writing students develop their skills. Students will read short stories in order to examine various elements of the craft. However, the course is writing workshop heavy and will mostly consist of writing fiction pieces, workshopping them and (possibly) revising them.

LITERARY MAGAZINE

Students involved in the Creative Writing Certificate edit and produce NAME, our annual Undergraduate Literary Magazine. NAME publishes creative fiction and poetry from currently enrolled UB undergraduates. Its primary mission is to encourage and foster a thriving and vital community of undergraduate creative writers at UB. NAME was co-founded in 1998 by Jessica Smith with Matt Chambers, Rebecca Stigge, and Chris Fritton. The faculty advisor is Professor Christina Milletti.

OUR MISSION

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

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

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

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

Journalism Certificate Program

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

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

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

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

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

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

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

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

Prerequisite Courses

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

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

Required Courses

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

Recommended electives: Literary Journalism (ENG 397), Popular Culture (ENG 356), Non-Fiction Prose (ENG 393), Life Writing (ENG 354), New Media (ENG 380), Intermediate Video Workshop (DMS 341), Advanced Documentary (DMS 404) Non-Fiction Film (DMS 409) Social Web Media (DMS), Documentary Film (DMS), New Media (DMS 537) and appropriate courses in English, Media Study, Communication, or subject areas useful to journalism.

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

Journalism Program Overview

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

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

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

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

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

Fall 2016 Course Offerings

193	Fundamentals of Journalism *(Pre-requisite course for Journalism Certificate)*	Wednesdays (eve)	7:00	Galarneau
394	Writing Workshop (*Spectrum Newspaper*)	Mondays	5:00	Biehl
394	Writing Workshop (*Spectrum Photographers*)	Mondays (eve)	7:00	Biehl
396	Journalism: *Editing Cyberspace, Content Production and Nurturing the Conscientious Writer*	Thursdays (eve)	7:00	Anzalone
396	Journalism: *News Literacy/Feature Writing*	Tuesday/Thursday	11:00	Biehl
396	Journalism: *Sports Journalism*	Mondays (eve)	7:00	McShea
398	Ethics in Journalism	Tuesdays (eve)	7:00	Andriatch

*__Note__: 300-level Journalism courses count toward the English major or minor requirements, as well as for the for the Journalism Certificate Program.

ENG 193 - Fundamentals of Journalism
Andrew Galarneau
Wednesdays 7:00 - 9:40
Reg. No. 19629

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.

ENG 394 SPC - Writing Workshop: Writing for *The Spectrum*
Jody Biehl
Mondays 5:00 - 6:20
Reg. No. 18716

Love print and online journalism? Want to write and get your work published? Looking for a way to make your resume look fabulous?

How about getting a chance to see the way UB really works--and getting to talk to the important people on campus? (Not to mention working with cool students and making good friends.)

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

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

If you have any questions, please stop in to *The Spectrum* offices and ask.

ENG 394 SPP - Writing Workshop: Writing for *The Spectrum*
Jody Biehl
Mondays (eve) 7:00 - 8:20
Reg. No. 17212

SPECTRUM PHOTOGRAPHY SECTION - Photographers Only

ENG 396 ST1 - Journalism - *News Literacy/Feature Writing*
Jody Kleinberg-Biehl
T Th 11:00 - 12:20
Reg. No. 20231

Journalists talk about two kinds of stories: hard news and features. Hard news stories make you smarter. Features make you wiser. That's what we'll be writing in this class – in depth pieces that focus on one topic, problem, trend or person.

We'll also be looking at the work of some of journalism's greatest writers. Every week, we will read pieces of feature writing and analyze what makes them remarkable. We will also critique features appearing in current newspapers and magazines and on websites.
We will work to become more perceptive and critical news consumers. At a time when the digital revolution is flooding the market with information and disinformation, this course will help students recognize the differences between news and propaganda, news and opinion, bias and fairness, assertion and verification and evidence and inference.

ENG 396 ST2 - Journalism - *Editing Cyberspace, Content Production and Nurturing Conscientious Writer*
Charles Anzalone
Thursdays (eve) 7:00 - 9:40
Reg. No. 19084

Behind every great book or article lies a great editor. This advanced writing course is intended for students who have demonstrated proficiency in basic college composition and who hopefully have some experience with the basics of journalism. The course will teach students both how to edit and improve other writers' drafts, and how to incorporate those good writing techniques into their own writing. We will become familiar with basic copyediting symbols, and learn how this shorthand can speed up basic editing communication and avoid common mistakes. Students will take turns writing stories and having their classmates edit their articles; they will alternate each role throughout the semester. All students will hopefully leave the class with extensive experience both in writing stories and editing their peers' work. So the editing techniques they learn will help them become better writers, as well as become the kind of editor the smartest writers crave to be a part of their writing process.

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

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

ENG 396 ST3 - Journalism: *Sports Journalism*
Keith McShea
Mondays (eve) 7:00 - 9:40
Reg. No. 21409

This class will help you understand what it means to be a sports journalist and and help you gain a deeper insight into what it takes to covering athletics -- from the big business of professional sports to a high school soccer game. The class will teach you to talk, write and think about what competition means and what it means to your audience. It will teach you the best way not only to report the scores and the winners, but how to tell the longer

Continued...

stories that go beyond the day-to-day action in the arenas and stadiums. You will be covering games, writing profiles, columns and keeping blogs. You will also learn about the pivotal -- and sometimes dangerous -- role social media plays in sports today.

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

ENG 398 STA - Ethics in Journalism
Bruce Andriatch
Tuesdays (eve) 7:00 - 9:40
Reg. No. 20287

Is it ever OK to accept a gift from a news source? Can a reporter break a law in the pursuit of some stories? Are there some situations in which it would be OK to name a rape victim? There are no easy answers to any of these questions, but debating what to do in these situations happens in newsrooms every day.

In Journalism Ethics, students will learn how to reach a conclusion that is both ethically sound and defensible. Using the code of ethics that is considered the industry standard, a book written by two distinguished journalists, case studies and real-life examples, students will come to understand and be able to practice ethical behavior. The class includes in-class tests, papers and debates among students.

JOURNALISM PROGRAM NEWS

- *The Spectrum*, UB's independent student newspaper, is linked to the journalism program. The awards are the highest honors in college journalism.

- Spectrum newspaper votes in 2016-2017 EIC: Gabriela Julia will be *The Spectrum's* 2016-2017 editor in chief. Julia, a communication major, is the newspaper's current managing editor and has worked on the paper since her freshman year. She will be *The Spectrum's* first Latina editor in chief. *Spectrum* students have won 21 national journalism awards in the past five years. *The Spectrum* is recruiting writers, editors, photographers and videographers for the fall 2016 class.

- Gabriela Julia, Marlena Tuskes and Kainan Guo win 5th annual Rosalind Jarrett Sepulveda Journalism EducationAward...
  The students won a $1,000 scholarship toward a two-night stay in New York City to attend the College Media Association's 2015 media conference from March 12-15. Julia, *Spectrum* managing editor, will be Spectrum editor in chief next year. Tuskes is senior news editor and Guo is senior photo editor and an international student to win the award. Guo received an honorable mention and will have his $130 conference registration fee paid. Over 1,000 journalists, journalism professors and students will attend the four-day media convention. Students will meet and mingle with professionals, learn from the nation's top media thinkers and meet students from across the country.

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.

Center for Excellence in Writing

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

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

First Year Writing: The Composition Program introduces students to the humanistic discipline of rhetoric, which they will employ as a crucial, scholarly means for understanding the advanced, disciplinary communication practices they will encounter as students and professionals and for entering the sophisticated discourses of an intellectual civic life.

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

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

DEPARTMENT OF ENGLISH

Looking forward to Fall...

SPECIAL POINTS OF INTEREST:

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

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

HUB System Features*:*

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

Admissions: *View application status*

…and much more!

NEED HELP??

Technical Questions: *Contact the CIT Help Desk: cit-helpdesk@buffalo.edu.*

HUB Student Center

Questions: *Contact the Student Response Center at src@buffalo.edu.*

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

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

HAVE A GREAT SEMESTER!!!
~The English Department

Getting ready to graduate???

Seniors ready to Graduate:

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

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

Deadlines are as follows*:*

September 1, 2016
- *File by July 15, 2016*

Feb. 1, 2017
- *File by Oct. 15, 2016*

June 1, 2017
- *File by Feb. 15, 2017*

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

STUDY TIPS

TRY NOT TO CRAM

Studying subjects in small chunks over multiple days will help you remember more information than cramming the night before an exam.

MAKE A REASONABLE STUDY SCHEDULE

Making a study schedule will help you to avoid cramming and procrastination. Keeping your schedule realistic (time for breaks etc) will help reduce stress.

EAT WELL & EXERCISE

Eating well during finals will keep your mind ready to absorb new information. Exercising will help improve your memory by reducing your stress.

JOIN A STUDY GROUP

Forming a study group can really motivate you to study. Explaining difficult concepts out loud will help you figure out what you understand and what you still need to go over. (It's even better if everyone brings snacks!)

MEET WITH YOUR PROFS

Scheduling an appointment (or even just sending off a quick email) with your professor will help you to figure out what to focus on for the exam.

SET A TIME LIMIT FOR EACH SUBJECT

Setting a time limit and then fully committing to studying during that time will help you to avoid procrastination!

REWARD YOURSELF

After you've finished your study session reward yourself with a nice break - grabbing a latte, going for a walk, taking a cat nap etc. This will help prevent burn out and keep your mind ready for your next study session.

STUDY IN APPROPRIATE ENVIRONMENT

Studying in an appropriate environment (a library!) will help you to concentrate on your studies. Find what works for you - a cafe, your bedroom, the library, the cafeteria...

KNOW YOUR DISTRACTIONS

Facebook, Twitter, Tumblr, Pinterest, watching YouTube videos, television shows, texting... Distractions can be endless! But it's important to know what will distract you the most and to AVOID THEM AT ALL COSTS! (Turn off your phone, install a social media blocker on your computer, stay away from your t.v. etc).