

Whole English Catalog



Fall 2013

The English Major

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

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

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

For more information about the Creative Writing Focus, please contact Professor Christina Milletti at: milletti.buffalo.edu.

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

DROP/ADD TIMELINE now one week only

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

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

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

For more information, visit the Student Response Center website at:

<http://registrar.buffalo.edu/registration/howtoregister/dropadd.php>

FYI...

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

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

Summer 2013

Fall 2013

Spring 2014

**Will default in 12
months on:**

August 31, 2014

December 31, 2014

May 31, 2015





The English Major Club

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

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

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

Visit us on the web at: <http://ubenglishstudentassociation.wordpress.com/>

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



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

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



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

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

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



Did you know...

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

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



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



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

Explore, Discover and Engage

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

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

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

English Department Discovery Seminars for Fall 2013:

UE 141: Section E1 (1 credit)

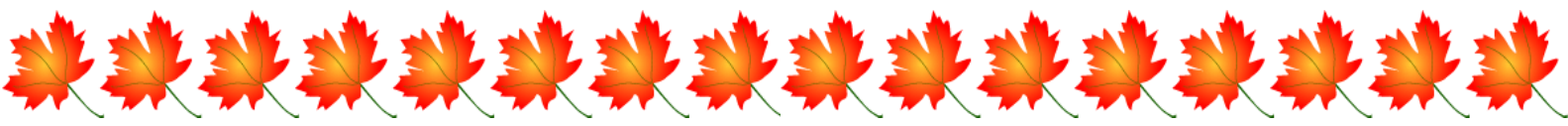
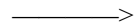
Professor Barbara Bono

Tuesdays 11:00-11:50

Reg. No. 11599

Discovery Seminar: "Reading Shakespeare Together, One Play at a Time: Twelfth Night"

Most Shakespeare plays have about a dozen scenes—a perfect recipe for reading through one slowly together over the course of a semester! Taking the parts, reading them around, working through the questions, beginning to block the action, discussing the meaning: the process of discovery is profound, and it's something for which the usual classroom experience, or even the typical actors' rehearsal, never allows time. For my fourth experiment with this format I'd like to move through Shakespeare's resonant festive comedy, *Twelfth Night*, where a case of mistaken sexual identity plays itself out against a late-Elizabethan background of impossibility-strained courtly love, class tensions, Puritan anti-theatricality, and the melancholy passage of time. In addition to working the play through on our own and reading and responding to a couple of key articles, we will watch and discuss various film versions and conclude with a screening of Neil Jordan's 1991 post-colonial film romance *The Crying Game*, which likewise pivots on a case of mistaken sexual identity. No acting experience required: just an assigned paperback edition and a willing heart and voice.





UE 141: Section S (1 credit)

Prentiss Clark

Wednesdays 11:00-11:50

Reg. No. 15025

Discovery Seminar: “Living Deliberately: Thoreau's Walden and the Writings of American Transcendentalists”

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

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

UE 141: Section NNN (1 credit)

Professor Andrew Stott

Tuesdays 12:00-12:50

Reg. No. 1739

Discovery Seminar: “Writing A Memoir ”

Ever had an experience so sad, funny, unique or strange that you wished you'd written it down? Ever wanted to explore an aspect of your life in prose? Now you can. This seminar will teach you how to begin writing memoirs that are engaging, accessible, and that will make people want to read on.

UE 141: Section D1 (1 credit)

Professor Howard Wolf

Fridays 1:00-1:50

Reg. No. 15536

Discovery Seminar: “Travel Writing”

Letters from the world will offer a Discovery Seminar on Travel Writing in which we shall read a short different kind of travel document each week and in which students will choose an “area of the world” (near or far) to write about as a training ground for future travel and travel writing.



General Education Writing Skills Requirement

| COURSE | SAT | ACT | AP EXAM | |
|---------|-----------|------------|----------------------------|---|
| ENG 101 | Up to 570 | Up to 26 | | Students who place into ENG 101 must take ENG 201 after successfully completing ENG 101. Upon successful completion of ENG 201, students will also receive General Education Humanities credit. |
| ENG 201 | 580-720 | 27-31 | 4 or 5 on ENGC AP exam | Students placed directly into ENG 201 by SAT or ACT score will complete the writing requirement, and take an additional course for the Humanities requirement. Students who have ENG 101 credits—whether from the course at UB or an equivalent transfer course or from a score of 4 or 5 on the AP Language and Composition exam—will, upon completing ENG 201, finish both Humanities and writing requirements. |
| EXEMPT | 730-800 | 32 & above | 4 & 5 or 5 & 5 (two exams) | Students who are Exempted from the Writing Skills Requirement must still fulfill the Humanities requirement. |

Course Objectives

In ENG 101, students will

- gain familiarity with learning approaches connected to successful writing
 - compose in a variety of academic, professional, and civic contexts, including digital environments
 - undertake a productive writing practice, including revising
 - make and support arguments
 - acquire an introductory understanding of rhetorical analysis
 - practice critical and evaluative reading
- understand the role of conventions in different genres

In ENG 201, students will

- practice library research methods
 - evaluate primary and secondary sources
- compose a researched argument

Through ENG 101 and 201, students will

- be introduced to the humanistic discipline of rhetoric
- investigate questions of the humanities through rhetorical study

ENG 201 Themes

ENG 201 is taught under six separate themes. In theory, this will grant students a chance to choose a theme that appeals to them. Ultimately, we also understand that students are often constrained to select courses on the basis of the availability of open seats and on the basis of their schedules. For that reason we have directed our instructors to define their themes as capaciously as possible, to invite students in from all disciplines and interests. Below you will find the theme descriptions.

Media and Image

From Twitter to pirated music, from 24-hour news to smartphone tags, we are surrounded by media. How do we access media? How do we use media? How are we influenced by it? How do trends in these media reflect and bring about commercial, technological, political, and social changes? Beneath the umbrella of this theme, specific sections may cover topics that include celebrity culture, news coverage, and representations of race, gender, and/or nature in popular media.

American Life

From the Golden Arches to the Golden Gate, from Hollywood to YouTube, this class will explore the concept of American Life. Various topics may include popular music, television and film, literature, government and democracy, advertisements, crime,

history, and language. This class will strive for an understanding of American culture, from both American and international perspectives.

Science, Technology, and Society

How do science and technology change our definition of what it means to be human? Where does it expand our understanding and where does it limit how we see ourselves and the society around us? What implications do these issues have for politics, economics and society, ethics and the law. Topics explored under this theme could include food, bioethics, environment, social media and information technology, and cognitive science.

Justice and Equality

At a time when economic inequality is rising and evidence persists of discrimination on the bases of race, gender, disability, religion, socioeconomic status, and sexual orientation, coming to an understanding of complex and subtle interactions between distinct subgroups of the population, the legal system, and politicians has become more challenging, exciting, and essential. Sections under this theme might cover the prison system, access to quality education, anti-bullying statutes, gender equity, and immigrant rights and deportation.

Cultural Imagination

This theme centers around narratives constructed by our culture as a whole, whether they be myths, dreams and fantasies, or beliefs and assumptions about how our world works. Narrowly understood, myths are sacred and sometimes false stories; broadly understood, they are modes of knowing that construct, articulate and make visible both existing and alternative worlds. We will explore and study these myths and stories by looking at the importance they hold in a number of different areas, including psychological, historical and sociological. Our purpose is to better understand the roles that these stories, these imaginings and constructions, play in our lives and our understanding of experiences.

The Changing World

One of the hottest terms to enter our contemporary lexicon is “globalization,” but it remains in the popular imagination a vague label for the enormous changes in global dynamics. Courses under this heading may explore human migration, refugees, war, global commerce, worldwide communication, “global Englishes,” and the growing water crisis. Keeping in mind how the dynamics between local and global are in great flux, students in this course may conduct ethnographies and become involved in service learning as a part of their coursework and research projects.

Department of English - Fall 2013

*Subject to change

| | | | | |
|----------------|---|-----------------|------------------|------------------------|
| 207 | Intro Writing Poetry/Fiction (CW) | T Th | 3:30 | Goldman |
| 207 | Intro Writing Poetry/Fiction (CW) | T Th | 5:00 | Anderson |
| 241 | American Writers 1 | MWF | 11:00 | Siehnel |
| 242 | American Writers 2 | T Th | 12:30 | Daly |
| 251 | Short Fiction | MWF | 9:00 | Schmid |
| 252 | Poetry | MWF | 3:00 | Dean |
| 252 | Poetry | MWF | 2:00 | Ma |
| 256 | Film | T Th | 11:00 | Spiegel |
| 258 | Mysteries | MWF | 12:00 | Schmid |
| 268 | Irish Literature | MWF | 12:00 | Keane |
| 276 | Literature and Law | MWF | 11:00 | Kornberg-Weiss |
| 281 | Queer Literature | MWF | 1:00 | Parrott |
| 301 | Criticism | MWF | 1:00 | Dean |
| 301 | Criticism | T Th | 9:30 | Holstun |
| 301 | Criticism | T Th | 11:00 | Madorossian |
| 301 | Criticism | T Th | 2:00 | Miller, S. |
| 303 | Chaucer (E) | T Th | 9:30 | Schiff |
| 309 | Shakespeare, Early Plays (E) *(Recitation: F @ 10:00, 11:00, or 12:00) | MW*F | 10:00 | Bono |
| 315 | Milton (E) | MWF | 2:00 | Hammill |
| 322 | Victorian Literature | Mondays (eve) | 7:00 | Ablow |
| 323 | Sex & Gender in the 19th Century | T Th | 3:30 | Brown |
| 324 | 19th Century British Novel | T Th | 2:00 | Eilenberg |
| 326 | Modern British/Irish Fiction | MWF | 2:00 | Keane |
| 326 | Modern British/Irish Fiction | T Th | 11:00 | Braun |
| 333 | American Literature to Civil War | T Th | 2:00 | Dauber |
| 338 | Novel in the U.S. | T Th | 3:30 | Daly |
| 339 | American Poetry | MWF | 10:00 | Ma |
| 346 | Comparative Ethnic Literatures (B) | T Th | 3:30 | McKibbin |
| 348 | Studies in U.S. Literature: Beat Literature | T Th | 9:30 | Solomon |
| 351 | Modern & Contemporary Drama | T Th | 2:00 | Braun |
| 352C | Contemporary Fiction | Thursdays | 9:00 | Milletti |
| 353 | Experimental Fiction | MWF | 1:00 | Muhlstock |
| 354 | Life Writing | MWF | 10:00 | Lyon |
| 356 | Popular Culture | T Th | 2:00 | Spiegel |
| 361B | Modern & Contemporary North American Poetry | T Th | 12:30 | McCaffery |
| 362A | Poetry/Poetics of Innovation (CW) | MWF | 12:00 | Ma |
| 374 | Bible as Literature (E) | T Th | 9:30 | Dauber |
| 377 | Mythology (E) or (B) | Mondays (eve) | 7:00 | Christian |
| 377A | Mythology of the Americas (E) or (B) | T Th | 9:30 | Tedlock |
| 383C | Iraq in American Culture (B) | T Th | 12:30 | Holstun |
| 385 | Studies in Literature of African Diaspora (B) | T Th | 12:30 | Young |
| 387A | 20th Century Women Writers | T Th | 2:00 | Young |
| 390 | Creative Writing Poetry (CW) | Thursdays (eve) | 7:00 | Kim |
| 391 | Creative Writing Fiction (CW) | Tuesdays | 9:00 | Milletti |
| 392 | Literature, Writing, and Practice (CW) | T Th | 12:30 | Goldman |
| 401 | Shakespeare (E) (Department Honors & University Honors) | T Th | 11:00 | Mazzio |
| 409 | Teaching Shakespeare (E) | Mondays | 3:30 | Bono |
| 434 | Advanced Creative Writing Poetry (CW) | T Th | 12:30 | Mac Cormack |

Continued...

| | | | | |
|----------------|---|---------------------|-----------------|-------------------|
| 435 | Advanced Creative Writing Fiction (CW) | Tuesdays (eve) | 7:00 | Milletti |
| 438 | Film Directors | Tuesdays | 3:30 | Copjec |
| 438 | Film Directors (<i>*Off Campus @ Market Arcade Theatre</i>) | Tuesdays (eve) | 7:00 | Jackson |
| 441 | Contemporary Literature | Wednesdays | 3:00 | Roussel |
| 495 | Supervised UG Teaching | T Th | 9:30 | Reid, R. |

JOURNALISM COURSES

| | | | | |
|-----|--|------------------|-------|-----------|
| 193 | Fundamentals of Journalism (<i>Pre-requisite course for Journalism Certificate Program</i>) | Wednesdays (eve) | 7:00 | Galarneau |
| 394 | Writing Workshop (Spectrum Newspaper) (<i>Photrapgers</i>) | Mondays | 4:30 | Biehl |
| 394 | Writing Workshop (Spectrum Newspaper) | Mondays | 5:00 | Biehl |
| 398 | Ethics in Journalism | Tuesdays (eve) | 7:00 | Andriatch |
| 399 | Journalism | Thursdays (eve) | 7:00 | Anzalone |
| 399 | Journalism | T Th | 11:00 | Biehl |
| 399 | Journalism | Mondays (eve) | 7:00 | McShea |



Compilation of Required Courses for the English Major

Criticism


| | | |
|----------------|----------------------|-----------------|
| 301 | Criticism | Dean |
| 301 | Criticism | Holstun |
| 301 | Criticism | Mardorossian |
| 301 | Criticism | Miller, S. |

Earlier Literature

| | | |
|------|--|-----------|
| 303 | Chaucer | Schiff |
| 309 | Shakespeare, Early Plays | Bono |
| 315 | Milton | Hammill |
| 374 | Bible as Literature | Dauber |
| 377 | Mythology | Christian |
| 377A | Mythology of the Americas | Tedlock |
| 401 | Shakespeare (<i>Department Honors & University Honors</i>) | Mazzio |
| 409 | Teaching Shakespeare | Bono |

Breadth of Literary Study

| | | |
|----------------|---|---------------------|
| 346 | Comparative Ethnic Literatures | McKibbin |
| 377 | Mythology | Christian |
| 377A | Mythology of the Americas | Tedlock |
| 383C | Iraq in American Culture | Holstun |
| 385 | Studies in Literature of African Diaspora | Young |



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

207

Intro to Writing Poetry/Fiction
Professor Judith Goldman
T Th 3:30 - 4:50
Reg. No. 23802

207


Intro to Writing Poetry/Fiction
Emily Anderson
T Th 5:00 - 6:20
Reg. No. 20019

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.




241

American Writers 1
Allison Siehnel
MWF 11:00 - 11:50
Reg. No. 23814

American Literature and the American Frontier

Nationalistic narratives are common to our understanding of the United States, yet the birth and early growth of the nation hardly resulted in an increased unification among American communities. Instead, division was sustained in national practice up until the formal split of the union caused by the Montgomery Convention, just one hundred years after the American Revolution. Through reading early American letters and literature, this course will survey how constitutional differences might be linked by analyzing our understanding of settling and settled American landscapes. We will focus on how new experiences of America's frontier are recorded by a variety of different people (including Euro-American, Native American, and enslaved American writers), and we will consider the ways in which ideas of frontier inspire fear or curiosity. Additionally, we will reflect on literary forms and genres, including the travel narrative, the slave narrative, the essay, the short story, the novel, and the poem. Topics of interest throughout the semester will be generated through definitions of the known and the unknown, the old and the new, and the local/regional and the national (and global). These determinations will contribute to a broader understanding of the historical conditions that produce imaginations of the possible. Often, we will find that a shifting and flexible national frontier limits certain Americans, while simultaneously opening opportunities for others.

We will consider the role literature might have in relation to the interactions between the nationalistic social fabric and its multiple American landscapes, paying particular attention to belief, affiliation, and location. How might writing by Native American leader Tecumseh add to or challenge early Puritan and Euro-American representations of wilderness as frontier space? We will challenge ourselves to rethink early conceptions of the frontier in order to consider the effects of fantasy, played out in real historical events. For example, what could Charles Brockden Brown's gothic fiction tell us about the anxiety of the other in early America, and how can we understand the frontier as both a geographic and an imagined concept? As we move into the nineteenth century, we will ask questions that link these early interpretations to writings interested in the American city as a new kind of wilderness (especially in the popular use of gothic conventions found in the work of Edgar Allan Poe). We will also consider the ethical registers of the American nation as itself a frontier, such as described in Harriet Jacobs's slave narrative or in anti-slavery lectures and essays (including work by Henry David Thoreau and Lydia Maria Child). In ending the course we will consider to what extent literature emerging during the Civil War, such as poetry by Walt Whitman and Emily Dickinson, participates in cultural, ethical, or even legal representations. In effect, we will encounter these final texts with the knowledge of the circumstances to which these writers are responding.

242

American Writers 2
Professor Robert Daly
T Th 12:30 - 1:50
Reg. No. 23803

Why read literature? What's in it for us? How does it contribute to our ability to survive and thrive in the larger world that includes literature but is not limited to it. This introductory survey is not limited to English majors and will define terms and techniques as it goes along. It will explore 20th- and 21st-century American literature, particularly novels and short stories, by Edith Wharton, Willa Cather, F. Scott Fitzgerald, Thomas Pynchon, and Toni Morrison, among others. We shall explore how to read literature and life in detail and in context.

Each student will write two preliminary examinations, each preceded by a careful review in class, a take-home final examination, and a research essay (8-16 pages) on a subject of her or his own choosing, though within the general area of recent American literature. Though I shall provide a good deal of information on modes of reading, the central focus of the course will remain on the works, their relations with each other, and their interactions with American culture and life in general.



251

Short Fiction
Professor David Schmid
MWF 9:00 - 9:50
Reg. No. 20690

The purpose of this class is to introduce you to the genre of short fiction. We will read a wide variety of authors from a large number of countries who write about an extraordinary range of subjects. Throughout the semester, our discussions will have a dual focus. We will be attentive to the formal characteristics of the short story, such as character development, plotting, and point of view, and we will also examine what these stories have to tell us about the cultures that produce them. By the end of the semester, I hope that we will all have a better understanding of what short fiction does, how it does it, and what it can do that no other literary genre can.


Course Texts

Our main text will be *The Norton Anthology of Short Fiction*, Shorter 7th Edition, edited by Richard Bausch & R.V. Cassill. Although this is an excellent collection, it tends to concentrate almost exclusively on Western authors. Therefore, we will supplement the Norton anthology with *Other Voices, Other Vistas: Stories from Africa, China, India, Japan, and Latin America*, edited by Barbara Solomon. Obviously, the emphasis of this class is on breadth of coverage, but I also want us to study one author in more depth. To this end, we will also read Angela Carter's *The Bloody Chamber*.

Course Requirements

Completion of all reading and writing assignments (reading notes throughout the semester, two 5-7 page papers, and one final assignment).

Participation in class discussion.



252

Poetry
Professor Timothy Dean
MWF 3:00 - 3:50
Reg. No. 20691

CANCELED

252

Poetry
Professor Ming-Qian Ma
MWF 2:00 - 2:50
Reg. No. 23974

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

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

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

Class requirements include regular attendance, active participation in class discussions, unit quizzes, short interpretative papers, and a term paper.

Primary texts required for the class:

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

256

Film
Professor Alan Spiegel
T Th 11:00 - 12:20
Reg. No. 23821

A study in authorship, the director as sole owner and proprietor of his material, using some of the world's great filmmakers as examples: Ford, Hitchcock, Fellini, Kurosawa, and Welles. I plan for two films per director - one early, one late - to show developments in concept and style.

We'll be looking at a handful of the greatest films ever made: *The Seven Samurai*, *8 1/2*, *Psycho*, *The Searchers*, *Citizen Kane*, and more.

In addition to the above, students will get a lot of practice in reading movies seriously (that is, closely); in writing about them; in translating images into words. There will be a final; there will be quizzes, and probably a journal.

Background in film is not required.



258

Mysteries
Professor David Schmid
MWF 12:00 - 12:50
Reg. No. 23822

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

in which they were written.

Course Texts

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

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

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



Double Indemnity

268

Irish Literature
Professor Damien Keane
MWF 12:00 - 12:50
Reg. No. 20695

This course will function as an introduction to the study of Irish literature in the twentieth century: to do so, it will focus on constructions of and tensions within notions of "the people." Beginning with the writing of the Literary Revival in the late nineteenth century, we will track how changes in Irish society were represented – both complicated and simplified – by writers through the middle of the twentieth century.



As a unified and unitary sense of the "Irish people" was argued about and, at times, fought over in the political sphere, how did writers contribute to these debates? How did they respond to the challenges posed by women's suffrage and feminism; the dwindling and impoverished population of Irish speakers on the island; differentiating the Irish from their British neighbors; migrations to urban centers in a predominantly agricultural

and rural society; high rates of emigration; an island partitioned into a twenty-six county south and a six-county north; and the bitter legacy of Ireland's struggles for self-determination? To attend to these questions, we will examine the public transmission of information, whether as representations of rumor, gossip, or chatter; the production of literary texts as politically-motivated and even propagandistic statements meant to spur debate and change public opinion; and the reception of

such works in troubled and frequently violent contexts.

Course readings will be drawn from among the works of: Samuel Beckett, Brendan Behan, Sam Hanna Bell, Elizabeth Bowen, Augusta Gregory, James Joyce, Patrick Kavanagh, Bryan MacMahon, Molly Keane, Louis MacNeice, George Moore, Flann O'Brien, Sean O'Casey, Frank O'Connor, W.R. Rodgers, George Bernard Shaw, James Stephens, John Millington Synge, Oscar Wilde, and William Butler Yeats.

Course requirements will include: several shorter writing assignments; one longer essay (8-10 pages); a midterm exercise; and a final exam.

Background knowledge of Irish history and politics is not required.

276

Literature and Law
Morani Kornberg-Weiss
MWF 11:00 - 11:50
Reg. No. 23824

"Poets are the unacknowledged legislators of the world."
— Percy Bysshe Shelley

Surprisingly, the word "fiction" lacks an exact equivalent in many languages. In an interview for *The Paris Review*, Israeli author Amos Oz explains how "fiction" does not exist in Hebrew since it "has a ring of lying about it, the opposite of truth." Oz believes that writers create *narrative prose*. The same logic can, perhaps, be applied to the study and practice of law in which truth and justice rely on narration. Words, after all, are essential for lawyers, defendants, and juries. Rhetoric and argumentation help one make a "case." This course invites students to explore the nature of law, ethics, and social justice through the prism of literature and language. We will consider the modes in which law and literature intersect and think about the function of narrative and storytelling, form and sequence, punishment, interpretation, ethics, and political and social order.

We will begin by asking a very complex question: "What is truth?" and learn that "truth" is, at once, universal but also an ever-shifting entity dependent upon a particular cultural, social, and historical moment. Literature performs in a similar manner: texts are often ambiguous and contradictory. They hold and carry multiple truths and meanings. They change as readers change. These paradoxes will then motivate us to ask: in what way is law similar? How does each discipline define a "text?" How does each define "justice?" How does literature critique social institutions, legal norms and/or offer alternative ways of understanding social codes, especially



Continued...

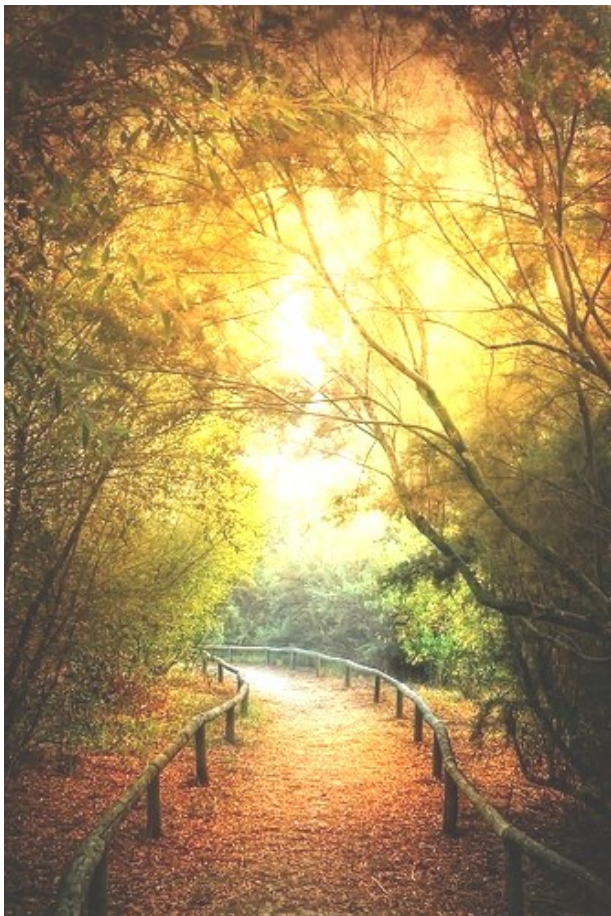


when the “human condition” is being tested? How does literature employ narrative as a form of regulation? How does the way in which a story is told affect what it *means*? Is a case just another story? And if it is, how does it radically inform the way we interact as a society?

The texts in this course span from Lewis Carroll's *Alice's Adventures in Wonderland* to William Shakespeare's *The Merchant of Venice*, Franz Kafka's *The Trial*, Truman Capote's “true crime” *In Cold Blood* leading us to J.M. Coetzee's *Life & Times of Michael K* and apartheid in South Africa, Gabriel Garcia Márquez's *Chronicle of a Death Foretold*, and Margaret Atwood's dystopian fiction *The Handmaid's Tale*.

Although most texts clearly foreground the function of law and punishment, others engage us through a seemingly absent legal system. We will study how justice and law are defined and by whom. We will touch upon the mysteries of the human condition that defy both law and language. We will try to articulate what motivation means and how it drives people to act in a certain way – one that often leads them to break the rules. We will also consider the way a story is told and how a text's structure influences its message.

Students are required to participate in classroom discussions, keep up with the weekly reading, participate in a midterm project, and write two formal essays and short response papers.



281

Queer Literature
W. Dustin Parrott
MWF 1:00 - 1:50
Reg. No. 23826



What is queer literature? What is meant by the term “queer”? How can literature be queer? Literature associated with lesbian, gay, bisexual, and trans- cultures is often called *queer*, denoting its reference to queer (LGBTQ) sexuality and gender presentation, but also connoting its difference from various norms and cultural constructions of normality, particularly where sex and gender are concerned. This course will track the cultural and historical passage of non-normative sexuality and gender expression through the literature we now recognize as queer. Beginning with ancient Greek bisexuality and the lesbian figure of Sappho, the course will consider such historical figures as Shakespeare and Oscar Wilde, Gertrude Stein and Tennessee Williams (among others), concerned with how their literary writing helped to identify tendencies, certain ways of life, that would come to be known as queer in the 20th century. The course will then explore how the profusion of writing by and about LGBTQ people in the 20th and 21st centuries has transformed how we think about gender, sexuality—and literature itself.

Everyone is welcome in the course, regardless of sexuality or gender (or major). If you love GaGa, *Glee*, and wonder what makes the fabulous *fabulous*, then join us.



301

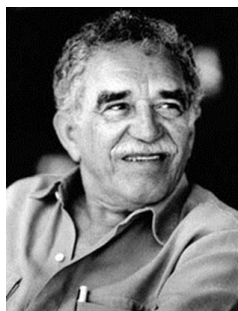
Criticism
Professor Timothy Dean
MWF 1:00 1:50
Reg. No. 19678

CANCELED

301

Criticism
Professor James Holstun
T Th 9:30 - 10:50
Reg. No. 17969

This course will introduce the craft of literary criticism. We'll move from high falutin' literary and cultural theory, to meat-and-potatoes close reading, to nuts-and-bolts research methods and revision techniques. We'll focus on English translations of two classic Third World novels: Gabriel García Márquez's *One Hundred Years of Solitude* (Spanish, Colombia, 1967) and Sahar Khalifeh's *Wild Thorns* (Arabic, Occupied Palestine, 1976).



Gabriel García Márquez

We will talk about marxist, feminist, postcolonial, and psychoanalytical literary theory; the techniques of close reading and narrative analysis that are crucial for all forms of literary theory; and how to conduct original historical research and move out from under the tyranny of the teacher. Our key literary-critical concept for the semester will be *genre*. We'll compare and contrast Khalifeh's "socialist-feminist realism" and Márquez's "magical realism."

No exams. No co- or prerequisites except English 102, 201, or the equivalent. This is a class to take early in your career as an English major or minor. You'll write regular informal short essays on our readings, an eight-page paper at mid-semester, and a sixteen-page revision and expansion at the end of the semester. The idea here is that you will complete the semester with a sophisticated paper that you are proud of, and with scholarly tools and techniques that will help you write better papers in other classes.

Books will be at the University Bookstore and at Queen City Imaging. There's only one edition of Khalifeh, but there are many of Márquez.

So that we're on the same page, you **must** have the Harper Perennial edition:

ISBN-13: 978-0061120091, or ISBN-13: 978-0-06-088328-7. Before the beginning of the semester, please send me (at jamesholstun@hotmail.com) a paper you've written for another class before the beginning of the semester—something you like. I'll read it and we'll talk about it in conference. For more information, please drop by my office or write me.



Sahar Khalifeh

301

Criticism
Professor Carine Mardorossian
T Th 11:00 - 12:20
Reg. No. 16344

NO DESCRIPTION AVAILABLE
AT THIS TIME



301

Criticism
Professor Steven Miller
T Th 2:00 - 3:20
Reg. No. 18242

This course, designed for English majors, is an introduction to the theory and practice of literary criticism. The readings will provide students with the terms and tools to think more clearly about what they are doing when they write about literature. It is important, however, to stress that the course is about the theory and practice of criticism, because literary criticism goes beyond the evaluation or interpretation of literary works.

Before it does anything else, criticism seeks language adequate to the task of grasping the nature of a linguistic artifact. It is language about language. Before one can say anything about literature, it is necessary to ask what literature is and then, depending on the answer to that question, to decide how the critic should engage with any given literary text.

Throughout the semester, therefore, we will examine the way in which major works of literary criticism has defined the relationship between its activity and its object, raising questions (among others) of literature and language, criticism and aesthetics, form and intent, knowledge and tradition, pleasure and textuality, reading and justice.

Readings may include texts by Plato, Aristotle, Schiller, Baudelaire, Nietzsche, Wilde, Freud, Dubois, Lacan, Bloom, Gilbert and Gubar, Haraway, and Cixous.

303

Chaucer
Professor Randy Schiff
T Th 9:30 - 10:50
Reg. No. 23827

Geoffrey Chaucer has often been called the Father of English poetry, and indeed his work has profoundly influenced both the literary canon and the very language itself. In our course we will explore the texts and contexts of Chaucer's most seminal project, *The Canterbury Tales*. Besides reading Chaucer's poetry in the original Middle English, we will also familiarize ourselves with late-medieval culture by exploring related primary and secondary texts.



Students will be required to write two term papers, take two exams, participate in class discussion, and present a performance of Chaucerian verse before the class.

This course satisfies an Earlier Literature requirement

309

Shakespeare: Early Plays
Professor Barbara Bono
Lectures are MW from 10:00 - 10:50
Students must register for the course by enrolling in one of the following recitation sections on Friday--either:

Section 1 10:00 - 10:50 Reg. No. 18651
Section 2 10:00 - 10:50 Reg. No. 12638
Section 3 11:00 - 11:50 Reg. No. 12351
Section 4 12:00 - 12:50 Reg. No. 11207

This Fall Semester course on Shakespeare's earlier works will begin with his self-conscious gestures of mastery in the virtually interchangeable romantic tragedy *Romeo and Juliet* (1594-96) and romantic comedy *A Midsummer Night's Dream* (1594-96). During the course of the semester we will then go on to read selections from his second tetralogy of history plays—*Richard II* (1595), *1 Henry IV* (1597), and *Henry V* (1598-99)—and his series of romantic comedies—*Twelfth Night* (1599-1600)—as complementary treatments of the fashioning of authority from without, through the recreation of a myth of divine kingship, and from within, through the reproductive consent of women.

Format:


Monday and Wednesday large class lecture and Friday discussion sections. Weekly Worksheets. Two medium-length (c. 5-10 pp.) formal, graded, analytic and argumentative papers. Midterm and cumulative final examinations.

Texts:

The Norton Shakespeare, ed. Stephen Greenblatt, et. al. (or any good student edition of the plays you may happen already to own—if you have questions please consult the instructor at the beginning of the course) and *The Bedford Companion to Shakespeare: An Introduction with Documents*, ed. Russ McDonald.

This course satisfies an Earlier Literature requirement





315

Milton
Professor Graham Hammill
MWF 2:00 - 2:50
Reg. No. 23828

This course will focus on the poetry and prose of John Milton, one of the most compelling and important poets in all of English literature. The first half of the semester, we will read Milton's early experimental poetry, his youthful efforts to redefine various Classical and Renaissance forms of poetry and drama, as well as some of his political prose. The second half of the semester, we will read Milton's major poems, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. Throughout, we will pay close attention to Milton's ambitions to become England's greatest poet, the role of gender and sexuality in his poetry and prose, the intimate connection in his writings between religion and revolution, and his on-going attempt to define and assert liberty.

Class will be part lecture and part discussion. No prior experience with older literature is necessary. Students will be asked to write a short paper (5 pp.) and a long final paper (10 pp.), and take a mid-term and final exam.

This course satisfies an Earlier Literature requirement

322

Victorian Literature
Professor Rachel Ablow
Mondays 7:00 - 9:40
Reg. No. 23829

Many of the movies, television shows, and novels that are most popular today are in some way based on the literature of the Victorian period. Not only do adaptations of popular Victorian texts continue to be made ("Wuthering Heights," "Jane Eyre," and "Great Expectations" are just a few of the films that have made recently), but whole genres can be traced to the nineteenth century. The horror movie; the romantic comedy; the teen drama; the tear-jerker: all of these have precursors in the Victorian period. This course puts nineteenth-century novels, poetry, and non-fictional prose in dialogue with late twentieth- and early twenty-first century films and tv shows in order to consider what has changed and what has stayed the same. We will focus, in particular, on issues of gender, sexuality, race, and class, as well as questions about genre, rhetoric, and narrative expectation.

Victorian writers for the class will include: Emily Bronte, Charles Dickens, Elizabeth Barrett Browning, Alfred Lord Tennyson, John Ruskin, John Stuart Mill, and Oscar Wilde. Films for the course will include "Rosemary's Baby," "Brokeback Mountain," and "Jane Eyre."

This course satisfies a Later Literature requirement

323

Sex & Gender in the 19th Century
Professor Kate Brown
T Th 3:30 - 4:50
Reg. No. 23975

In this course, we will explore how a concern about creativity (and, more particularly, making a creative or meaningful life) maps onto concerns about sexual identity in nineteenth-century literature. The mechanization of labor and the removal of work from the home produced a newly pronounced sense of social division in the nineteenth century, between rich and poor, on the one hand, and between the sexes, on the other. The ensuing debates often relate the monotony of industrial labor to the triviality of domestic work, defining both factory and home as sites of making whose objects deplete the maker. Implicitly countering these two categories of failed makers is the self-made man: the maker who moves freely in a public realm and whose object of making is himself. In the texts we will read, the "made" person emerges as both a cultural value and a source of anxiety about the inscrutability of desire, the mobility of identity, and the autonomy of objects.

Texts: We will read several 19th-century novels such as *Pride and Prejudice*, *Lady Audley's Secret*, *Great Expectations*, and *The Picture of Dorian Grey*, along with poetry, prose, and plays of the period. I also expect to include several 20th century films that touch upon a similar constellation of issues, probably including *The Piano*, *The Shape of Things*, and *Ma Vie en Rose*.

Assignments: Two formal essays, frequent homework assignments, class participation, a midterm, and a final.

324

19th Century English Novel
Professor Susan Eilenberg
T Th 2:00 - 3:20
Reg. No. 23830

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

We shall be reading (at a minimum) Jane Austen (probably *Emma*), George Eliot (*Middlemarch*), Charles Dickens (either *Bleak House* or *Our Mutual Friend*), and Henry James (*The Portrait of a Lady*).

Students will be asked to write periodic informal responses to their readings, a midterm exam, and a longer final paper. Attendance is required and intelligent participation much appreciated.

This course satisfies a Later Literature requirement



326

Modern British/Irish Fiction
Professor Damien Keane
MWF 2:00 - 2:50
Reg. No. 20700

This course will serve as an introduction to British and Irish fiction written between the 1880s and the 1950s, the years conventionally designated as the "modern" period. While there will be no single, unifying thread connecting every work we read during the semester, we will examine a variety of prose fiction works (novels and short stories), as well as occasionally glance sideways at other non-prose fiction forms (poems, essays, literary and radio recordings), in order to follow the stylistic negotiations and mutations undergone in the literary field during these years. By keeping track of changes to both the form and content of literary works, we will necessarily attend to the social, political, and technological transformations that mark the period—and that, indeed, provide the lineaments for how we continue to think about being "modern."

Readings will be drawn from among the works of the following writers: Samuel Beckett, Elizabeth Bowen, Joseph Conrad, Ford Madox Ford, E. M. Forster, Henry Green, Graham Greene, Christopher Isherwood, James Joyce, Katherine Mansfield, Frank O'Connor, George Orwell, Jean Rhys, Robert Louis Stevenson, Bram Stoker, Dylan Thomas, Rebecca West, Oscar Wilde, and Virginia Woolf.

Course requirements will include good attendance and class participation, four shorter writing assignments, a midterm exercise, and a final essay.

This course satisfies a Later Literature requirement

326

Modern British/Irish Fiction
Justyna Braun
T Th 11:00 - 12:20
Reg. No. 24401

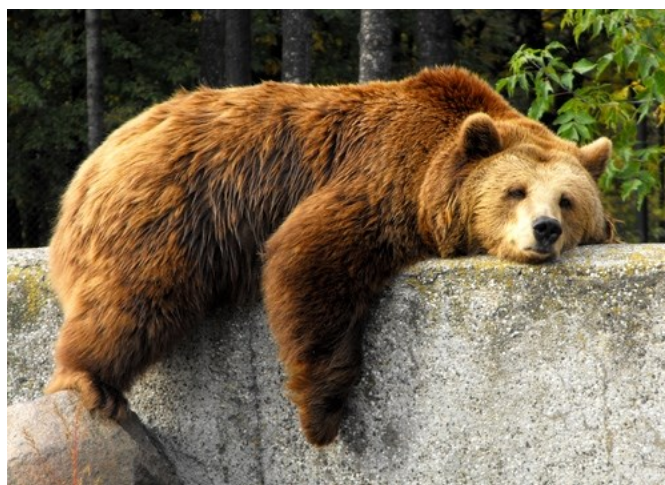
CANCELED

333

American Literature to Civil War
Professor Kenneth Dauber
T Th 2:00 - 3:20
Reg. No. 23831

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

This course satisfies a Later Literature requirement





338

The Novel in the U.S.
Professor Robert Daly
T Th 3:30 - 4:50
Reg. No. 11120

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

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

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

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

This course satisfies a Later Literature requirement

339

American Poetry
Professor Ming-Qian Ma
MWF 10:00 - 10:50
Reg. No. 23832

Design as a survey class, English 339 is an introduction to the history of American poetry in the 20th- and 21st- Centuries. Following a chronological approach, the class will cover the period from High Modernism to the present, focusing on the major poetic movements such as Imagism, the Objectivist Movement, The Fugitive Movement, the Confessional School, the New York School, the Harlem Renaissance, the Beat Movement, the Deep Image School, the Black Mountain School, the Language Poetry Movement, the New Formalism, and others. The selected representative poetry texts will be read, studied, and analyzed in conjunction with a series of statements on poetics authored by the poets themselves for the purpose of understanding the socio-political, cultural, and aesthetic contexts of their poetry work.

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

The primary texts for the class:

Twentieth-Century American Poetry, edited by Gioia, Mason, and Schoerke. McGraw-Hill, 2004. (ISBN: 0-07-240019-6)

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

Supplementary readings in poetry and poetics by the poets to be distributed in handouts.

This course satisfies a Later Literature requirement



346

Comparative Ethnic Literatures
Molly McKibbin
T Th 3:30 - 4:50
Reg. No. 24739

CANCELED





348

Studies in U.S. Literature: Beat Literature

Professor William Solomon

T Th 9:30 - 10:50

Reg. No. 23833



American Literature in the 1950s

Our primary object of investigation in this course will be the Beat movement. Our core prose texts in this regard will be Jack Kerouac's *On The Road* and William Burroughs' *Junky*, though we will look at a few selections from John Clellon Holmes' *Go!* (1952)—the first novel to attempt to document the youthful postwar generation's dissolute lifestyle—as well as a couple of chapters from Burroughs notorious *Naked Lunch*. In addition we will read together a good deal of Allen Ginsberg's poetry as well as selected poems by minor Beat writers Gregory Corso, Lawrence Ferlinghetti, Bob Kaufman, and Leroi Jones/Amiri Baraka. To deepen our understanding of the period we will expand the range of our critical investigation to encompass historically adjacent works such as James Baldwin's *Go Tell it On the Mountain*, Flannery O'Connor's short story collection *A Good Man is Hard to Find*, Elaine Dundy's recently rediscovered *Dud Avocado*, and Paul Bowles' short-story collection *The Delicate Prey*. Alongside the latter two texts, which will allow us to address the situation of the American expatriate in France and Africa respectively, we will explore, by way of John Osborne's groundbreaking play—*Look Back in Anger* (and the 1958 film made of it)—the volatile situation in England in the decade. In the latter portion of the course we will trace the legacy of the Beats into the 60s and 70s by reading two cult classics: Richard Farina's *Been Down So Long It Looks Like Up to Me* and Tom Robbins' *Even Cowgirls Get the Blues*. Throughout this course we will take into consideration cinematic parallels to the literary phenomena, focusing on the work of American underground or independent filmmakers such as John Cassavetes (*Shadows*). Lastly, we will situate the achievement of the Beats in the context of the contemporaneous emergence of the first generation of rock and roll stars (Chuck Berry, Bo Diddley, Little Richard, Elvis Presley, etc.)

This course satisfies a Later Literature requirement

351

Modern & Contemporary Drama

Justyna Braun

T Th 2:00 - 3:20

Reg. No. 24399

CANCELED

352C

Contemporary Fiction

Professor Christina Milletti

Thursdays 9:00 - 11:40

Reg. No. 20704

What Writers Think About When They Think About Writing: Trends and Countertrends in Contemporary Fiction

This course will focus on novels published recently—in the past decade, many within the past 5 years, some this very semester—in order to consider both current trends and evident counter trends in literary fiction. In particular, we will consider the ways in which the conventions of realist fiction continue to be staged within the contemporary novel—how representations of the real work against, and with respect to, the cultural landscape of the postmodern—as well as how realist conventions are resisted by novels that appear on the very same bookshelf. If realist novels “correspond,” as Susan Suleiman notes, “to what most of us think of, in our less theoretical moments, as the natural order of the world,” then our class will try to draw some conclusions about what kind of “order” realism offers: how it has been shared in the past, the ways in which it has become troubled in the present, as well as our changing understanding of what the “real” represents in the era of “truthiness.” Selected novels—drawn from both “trade” as well as “small press” publications—will, as a result, most often take an innovative stance with respect to the concept of the real.

To accompany our inquiry into the development of the current fiction marketplace, we will write book reviews over the course of the semester, may even try to get them published, as well as attend several fiction readings to meet authors and discuss their work in person.

This course satisfies a Later Literature requirement

353

Experimental Fiction
Rae Muhlstock
MWF 1:00 - 1:50
Reg. No. 24203

The myth surrounding literature is that it must be read from left to right, top to bottom, page one to "the end." But the works brought together in this course show that these "rules" for literature need not be heeded. Throughout this semester we will encounter a broad spectrum of 20th & 21st-century texts that challenge literary conventions through experimentation with voice, language, the myriad tropes and formulae for literary expression, and archetypal patterns of narrative, the elements of which can be combined and synthesized into new substances: new genres, new prose forms, new syntax, new strategies for reading and making meaning. Just how each experiment evokes a particular reading and interpreting experience will be the focus of our literary analysis as we move through a series of fictions that propose, among other things, that literature need not contain itself to any one template.

This class will work in conjunction with Exhibit X, UB's experimental fiction reading series. In addition to reading full-length texts by the visiting authors, we will have the opportunity to meet and speak with them prior to their readings in downtown Buffalo. Along with the Exhibit X guests, our syllabus will include short pieces by Robert Coover, William H. Gass, John Barth, Shelley Jackson and Samuel Beckett, and longer works by Kathy Acker, Vladimir Nabokov, Thalia Field, and Ben Marcus.

This course satisfies a Later Literature requirement

354

Life Writing
Professor Arabella Lyon
MWF 10:00 - 10:50
Reg. No. 19680

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.

Our reading will include autobiographies, diaries, memories, maybe a novel (faction), and blogs. At the moment, I'm considering Nobel Peace Prize winner Rigoberta Menchú's *I, Rigoberta Menchú*, Mahvish Khan's *My Guantanamo Diary*, Maxine Hong Kingston's magical-realist autobiography *Woman Warrior*, Dave Eggers *What is the What*, Benson Deng et al's *They Poured Fire on Us From the Sky: the True Story of Three Lost Boys from Sudan*, and yet to be decided blogs (a few possibilities of the top of my head:

<http://www.treehugger.com>; <http://www.angryblackbitch.blogspot.com>, <http://waiterrant.net/>, <http://lorelle.wordpress.com/2009/04/08/example-of-a-perfect-personal-blog>.

Our writing will consist of your weekly blog, one Storycorps-type interview (<http://storycorps.org>), one exam, 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 2:00 - 3:20
Reg. No. 19083

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 Searchers*, *Scarface*, *The Cat People*, *Gilda*, *Alien*, and more.



Students should be prepared to read, see, and talk a lot, keep a journal and take an exam.

This course satisfies a Later Literature requirement

361B

Modern & Contemporary NA Poetry
Professor Steve McCaffery
T Th 12:30- 1:50
Reg. No. 23834

This course explores the emergence and transformation of primarily twentieth and twenty-first century anglophone poetics in North America as well as the twentieth-century emergence of the Avant-Garde. Authors and topics covered include Imagism, Vorticism, Feminist Poetics and Poetry, Italian and Russian Futurism, Dada, Surrealism, Objectivism, the Beats, the Harlem Renaissance and Negritude, 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.

This course satisfies a Later Literature requirement

362A

Poetry Movements/Innovation of Poetry
Professor Ming-Qian Ma
MWF 12:00 - 12:50
Reg. No. 20705

Innovation and the "Denaturing of Experience"

Focusing on the American poetry scene since the 1950s, this class will study what has been variously called the innovative, the experimental, the exploratory, or the avant-garde poetry. Under the general rubric of "cultural postmodernism" defined by N. Katherine Hayles as the "denaturing of experience," which means "the realization that what has always been thought of as the essential, unvarying components of human experience are not natural facts of life but social constructions," we will read the representative poetry texts and examine their innovative writing practices in the four areas of denaturing outlined by Hayles: the denaturing of "language," the denaturing of "context," the denaturing of "time," and the denaturing of "the human." Poets to be studied in this class will include Charles Olson, John Cage, Frank O'Hara, Larry Eigner, Harry Mathews, David Antin, Rosmarie Waldrop, Susan Howe, Kathleen Fraser, Clark Coolidge, Robert Grenier, Lyn Hejinian, Marjorie Welish, Ron Siliman, Rae Armantrout, Leslie Scalapino, Bruce Andrews, Charles Bernstein, among others.

Class requirements: Regular attendance, active participation in class discussions, periodic response papers, and a term paper.

Texts required for the class:

Pau Hoover ed. *Postmodern American Poetry: A Norton Anthology*. New York: Norton, 1994.

Supplementary excerpts of poetry and poetics to be distributed in handout form.

374

Bible as Literature
Professor Kenneth Dauber
T Th 9:30 - 10:50
Reg. No. 23835

One of the most influential and perennially popular books in the world, the Bible has been a fundamental pillar in the construction of Western civilization. Part history, part literature, part philosophy, part law-book, it raises still relevant questions concerning ethics, community, knowledge, the place of man in the world, and the very idea of a responsible self. We will read selections from the Bible including Genesis, Exodus, Deuteronomy, Samuel, several of the prophets, Job, Ecclesiastes, Jonah, some Psalms, and the Gospels of Matthew and John.



Our concern will not, strictly speaking be theological. But we will consider religion from the point of view of philosophy, what this or that concept of God means for living a good life and understanding the world.

This course satisfies an Earlier Literature requirement.

377

Mythology
Professor Diane Christian
Mondays 7:00 - 9:40
Reg. No. 23804

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 Earlier Literature requirement OR a Breadth of Literary Study Requirement.

377A

Mythology of the Americas
Professor Dennis Tedlock
T Th 9:30 - 10:50
Reg. No. 14752

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 imaginal worlds and to look back at the life world from a distance. We will consider myths that come down to us from storytellers, speechmakers, singers, and dramatists. In addition to readings, lectures, videos, and discussions, there will be guest appearances by Native American storytellers.

This course satisfies an Early Literature OR a Breadth of Literature requirement

383C

Studies in World Literature:
Professor James Holstun
T Th 12:30 - 1:50
Reg. No. 23806

Iraq and the American War: Iraqi and American Views

This course will ask what Iraqi and American culture can tell us about Iraq—before, during, and after the American wars. 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.

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, read fiction by Shimon Ballas and Samir Naqqash (Iraqi Jews who emigrated to Israel), and view a great documentary on the topic, *Forget Baghdad*. We'll read Fouad Al-Takarli's *The Long Way Back* (1980), a novel about four generations of a Baghdadi family, and Betool Khedairi's, *Absent* (2004), about a teen-aged girl living in Baghdad with her aunt and uncle during the U.S. sanctions regime. We'll read in Shakir Mustafa's anthology, *Contemporary Iraqi Fiction* (2008).

We'll read *Fire and Forget* (ed. Matt Gallagher), a collection of war short stories by US veterans and their spouses. *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. We'll view Kathryn Bigelow's *The Hurt Locker* (2008), which won an Oscar, and David O. Russell's *Three Kings* (1999), which actually deserved one. We'll read 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 lots of oral histories by American soldiers and by average Iraqis living at home and in exile. I'm going to try to arrange class visits by some special speakers. Brian and Jessica Castner have agreed to meet with us, and I'll be inviting some local Iraqi refugees to talk with the class.

This is tough stuff, and our discussions may turn passionate, but we'll be discussing our texts, not shaking our fists. I'll grade you on the quality of your work, not on whether or not you agree with me. No tests. Regular, biweekly semiformal reading essays requiring 5-10 minutes' writing. You'll write an eight-page paper at mid-semester and a sixteen-page revision and expansion at the conclusion. The University Bookstore and Queen City Imaging will stock our course texts. Please contact me before buying any particular editions. For more information or just to talk, please drop by my office or write me at jamesholstun@hotmail.com.

This course satisfies a Breadth of Literature requirement



385

Studies in Literature of African Diaspora
Professor Hershini Young
T Th 12:30 - 1:50
Reg. No. 19681

This class samples black literature from all over the diaspora. Like a DJ mixing various elements of sound, we will learn a little from this place and a little from that place. Moving across genres as varied as science fiction and graphic mystery novels, we listen carefully to the sonic boom of rage, resistance and despair that echoes back and forth across the Atlantic. Ghosts, the mothers of murderers, and the children of slavery all speak their stories, asking us to walk a little of the way with them towards re-memory and perhaps, redemption.

This course satisfies a Breadth of Literature requirement

387A

20th Century Women Writers
Professor Hershini Young
T Th 2:00 - 3:20
Reg. No. 23836

NO DESCRIPTION AVAILABLE
AT THIS TIME



390

Creative Writing Poetry
Professor Myung Mi Kim
Thursdays 7:00 - 9:40
Reg. No. 20709

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

Further, the University at Buffalo is widely acknowledged as one of the most exciting, vital sites for the study of contemporary American poetry today, and this course will offer you numerous chances to hear and talk with a diverse group of poets and scholars of poetry who will be visiting Buffalo during Fall, 2013.

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

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

391

Creative Writing Fiction Workshop
Professor Christina Milletti
Tuesdays 9:00 - 11:40
Reg. No. 18291

When asked why he writes fiction, Robert Coover remarks, "Because truth, the elusive joker, hides himself in fiction and should therefore be sought there...." In this course, we will investigate the apparent paradox Coover identifies. What is the relationship of truth to fiction?

How is reality created on the page? In what ways do fictional phenomena become credible in the stories in which they exist? How is the implausible made possible through fictional language? Under what conditions does a fiction support, resist, or transform the notion of "story" by which it is often circumscribed? Students will explore the relation of fictional worlds to the words that create them through assigned exercises, workshop submissions, and discussions of selected readings.

As a fiction writing course, this class has several objectives: first, to develop upon the fundamental elements of fiction (such as plot, character, voice, setting etc) that you began to learn in 207; second, to present you with an array of readings and exercises that will assist you in designing specific, individualized approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions. Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work.

Writing fiction is a discipline: this course aims to help you hone your knowledge of how fiction is made both through reading selections and writing exercises so that you can begin to write stories on your own. Please note:

a significant element of this class is attending several fiction readings to meet authors and discuss their work in person.

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

392

Literature, Writing, and Practice
Professor Judith Goldman
T Th 12:30 - 1:50
Reg. No. 21144

The Poetics and Politics of Names and Naming

"a rose by any other name...": as Juliet's phrase tells us, the word "name" may refer not just to *proper* but also to *common* nouns—and this course, which combines creative with critical writing and thinking, will make the most of the term's elasticity. We will begin by taking up "name" as it appears and slides around in conjectural histories of the origins of language (John Locke; Jean-Jacques Rousseau; Adam Smith), with an eye towards deconstructing

Continued...



how these theory-fictions elaborate relations among words, the world, and the mind. We will continue this strand of inquiry by looking at philosophy and poetry (John Stuart Mill; Bertrand Russell; Gertrude Stein; Wallace Stevens), as well as riddles and nonsense literature (Lewis Carroll) that explore and perform the vexed logical status of names. We will then turn to the proper name, focusing first on toponymy (place names) and critical cartography studies (Christian Jacob; Brian Hartley). Here we will interrogate mapping practices as charged political acts, particularly in colonial scenarios where naming is claiming (and attempted erasure of prior knowledges and names). We will also read literature working with toponymy and maps (William Wordsworth; John Ashbery; Craig Santos Perez; Don DeLillo's play *Valparaiso*). Next we will turn to the disciplines of natural history and biology to examine species taxonomy, the networked naming of all biological organisms that is also an encyclopedia of genetic identity and affinity, focusing on Linnaeus' wild early versions of this system and on contemporary crises in taxonomy caused by species extinction. We will also read Romantic and contemporary poets who think critically about taxonomy and put it to work poetically (John Clare; Charlotte Smith; Juliana Spahr). As we move on to examine anthropological work on kinship and names (Claude Lévi-Strauss, *Tristes Tropiques*), we will read comedies of identity in which family structures and gender relations are destabilized and then re-rigidified through naming (Fanny Burney's *Evelina*; Shakespeare's *Twelfth Night*). We will further complicate naming's dynamics by studying how it is framed as consequential social action in speech act theory (J. L. Austin), alongside which we will study resistant practices of re-naming in African American culture. We will here also examine the cultural work of displays of names on war and other public, nation-building monuments and memorials. The course will end with lines of thought in philosophy and poetry that postulate certain realms or entities as ineffable and therefore short-circuit naming and name-ability altogether. Here we will read short religious texts from Judaism, Christianity, and Islam, literature by Emily Dickinson and Samuel Beckett, and the music theory of Vladimir Jankelevitch.

Course expectations: Students will read works assigned and post creative and critical responses to course materials each week; they may also be asked to write collaboratively in- or outside of class. In addition to workshoping student writing and participating in other class discussion, students may be asked to present on assigned course texts. Students will also turn in a creative or critical (or mixed) final project of her/his own design, related to the topic of the course.



401

Honors: Shakespeare
Professor Carla Mazzio
T Th 11:00 - 12:20
Reg. No. *By force registration

NO DESCRIPTION AVAILABLE
AT THIS TIME

This course also satisfies an Earlier Literature requirement



409

Teaching Shakespeare
Professor Barbara Bono
Mondays 3:30 - 6:10
Reg. No. 23837

This is a cross-listed upper-level undergraduate and graduate course in *teaching* Shakespeare. (Every time I have taught it I have had a wide range of students in it, from junior and senior English majors to graduate students from Education and MA and Ph.D. students from the English Department.) It is designed explicitly for students who imagine that they will be presented with the challenge and the pleasure of teaching our most prominent canonical author in junior high, high school, or college settings.

Shakespeare's texts—in their linguistic density, their dramatic intensity, their cultural awareness, their communal impact—did important and controversial cultural work in their own day, and they can continue to do so now. In this course we will use some of the methods of the Folger Shakespeare Library's long-standing NEH-sponsored "Teaching Shakespeare Institute"—journal writing, wordplay, soliloquy analysis, adaptive and improvised scenarios, scene work, comparison of videos—coupled with the instructor's historical focus on the confluence of political and sex-gender issues, to remake and reinvigorate Shake-

Continued...





Shakespeare's texts for today's students.

Class will focus on three of the most commonly taught Shakespeare plays from his four major genres—from the romantic comedies, *A Midsummer Night's Dream*; from the history plays, *1 Henry IV*; from the tragedies, *Hamlet*—coupled with Russ McDonald's excellent *Bedford Companion to Shakespeare* as background and source book. In addition, we may take illustrative examples from other plays commonly taught in the lower-grade curriculum: from the romantic comedies, *Twelfth Night*; from the histories, *Richard III* and *Henry V*; from the tragedies *Romeo and Juliet*, *Julius Caesar*, *Othello*, *Macbeth*, and *Lear*; from the romances, *The Tempest*. The instructor, herself a member of the summer 1996 "Teaching Shakespeare Institute" and the recipient of both the SUNY Chancellor's and the student Milton Plesur Awards for excellence in teaching, looks forward to sharing the intellectual and community-building force of these plays with her students so that they can share them with theirs. Format will be highly participatory; evaluation will be largely conducted around the actual production of materials—journals, exercises, lesson plans, scenarios, research projects—to be used in future classrooms.

This course also satisfies an Earlier Literature requirement

434

Advanced Creative Writing Poetry
Karen Mac Cormack
T Th 12:30 - 1:50
Reg. No. 23838

CANCELED



435

Advanced Creative Writing Fiction
Professor Christina Milletti
Tuesdays 7:00 - 9:40
Reg. No. 12740

Novelist Paul West advises young writers: "Don't grapple with language. Let language grapple with phenomena." This advanced workshop is specifically designed to give students the opportunity to engage other students' work and to receive substantial feedback on their fictions-in-progress: to help students wrestle with, and refine, their craft.

While the goal of this course is to help students produce two polished fictions, our workshop conversations will most frequently focus on how young writers can more carefully craft their prose by developing their ear for language. If, as Blanchot poses, fiction is "impoverished" by nature, writers must carefully sediment with words the worlds they create in order to make their narratives seem "real" to the reader. This course will encourage students to consider the nature of that "authenticity": how a writer's use of language helps produce, challenge, or resist the representations of the phenomena she creates. Please note: a significant element of this class is attending several fiction readings to meet authors and discuss their work in person.

438

Film Directors
Professor Joan Copjec
Tuesdays 3:30 - 6:50
Reg. No. 23839

CANCELED



438

Film Directors
Professor Bruce Jackson
Tuesdays 7:00 - 9:40
Reg. No. 17852

This class is an experiment in looking at and talking about films. It's a regular UB class, but the general public is welcome to attend.

We meet in the Market Arcade Film and Art Center in downtown Buffalo on Tuesday nights. (There's a well-lighted, monitored,

free parking lot directly opposite the theater's Washington Street entrance. The theater is directly opposite Metrorail's Theater District station.)



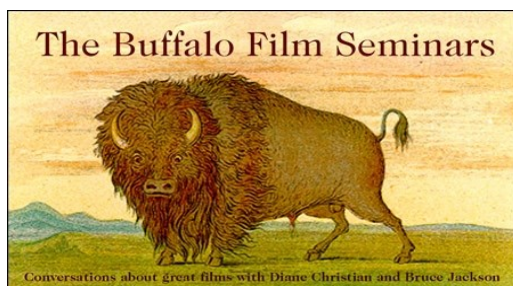
The two of us introduce each film, we screen it, we take a short break, and then we talk about the film with the students and anyone in the audience who wants to join us. The non-student part of the audience has been running over 200 people for each screening, about half of whom stay for the discussions.

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

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

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

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



441

Contemporary Cinema
Professor Roy Roussel
Wednesdays 3:00 - 5:40
Reg. No. 20712

CANCELED

495

Supervised UG Teaching
Rhonda Reid
T Th 9:30 - 10:50
Reg. No. 24183

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.



Journalism Certificate 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 and must be earned concurrently with their undergraduate degree.

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.

For more information, please contact Jody Kleinberg-Biehl at jkbiehl@buffalo.edu.

193

Fundamentals of Journalism
Andrew Galarneau
Wednesdays 7:00 - 9:40
Reg. No. 19103

This course will teach students to think, act and write like a journalist. Students will learn to see stories everywhere – and learn to separate good story ideas from bad ones. The course is a gateway into the Journalism Certificate program and will teach students the essentials of researching, reporting and writing basic pieces for print, broadcast and the web.

The best way to learn to write is to write, and students will write a lot in this class. Students will write two main stories and numerous smaller pieces during the semester. Each student will develop their two main pieces from their own story ideas, including interviews with strangers. Students will also learn how to conduct news interviews, use quotes, write in objective news style, and start and end stories with a bang.

Students will interview a speaker in class, interview them in a press conference setting, and write a story on the speaker's message. They'll also analyze a blog to show how its staff uses old-fashioned media goals and new, digital-era tools to attract and keep an audience.

Journalists care about the world around them. For this class, in addition to a textbook, students should read the front sections of The New York Times (online or print) and the front and city sections of The Buffalo News every day.

394

Writing Workshop: Writing for
The Spectrum
Jody Biehl
Mondays 4:30 - 6:20
Reg. No. 13633

SPECTRUM PHOTOGRAPHY SECTION

Photographers Only



JOURNALISM COURSES...

394

**Writing Workshop: Writing for
*The Spectrum***

Jody Biehl

Mondays 5:00 - 6:20
Reg. No. 17257

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.



398

Ethics in Journalism

Bruce Andriatch

Tuesdays 7:00 - 9:40
Reg. No. 24287

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.



399

Journalism

Jody Biehl

T Th 11:00 - 12:20
Reg. No. 23807

FEATURE WRITING

In this class, students will read, discuss and write (and rewrite) the kinds of lively, instructive feature stories that appear in the better newspapers, magazines and online publications. "Features" is the grab-bag term for stories that are deeper and more human than hard news stories. They require more reporting, more nuance, more style. Done right, features can be the most moving and best-read parts of a newspaper or website.

Students will learn advanced researching and writing techniques as they hone skills as reporters and thinkers. Students will study some of the best reporting and non-fiction literature produced in the past 100 years and dissect what makes each text remarkable. Readings will include some of journalism's greatest profiles, sports stories, war correspondence and human interest stories. In class, students will dissect what makes each text great, how each could be better and why authors chose specific quotes, description and narrative structure. Students will apply these lessons to their own pieces.

JOURNALISM COURSES...

399

Journalism
Charles Anzalone
Thursdays 7:00 - 9:40
Reg. No. 17966

Editing for the Conscientious Writer

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

TEXTS:

"The Elements of Style" by Strunk and White
"The Associated Press Stylebook"
"The Complete Editor" by Stovall and Mullins
"Ball Four: My Life and Times Throwing the Knuckleball" by Jim Bouton

GRADING:

Three quizzes: 20 percent
Smaller writing assignments: 15 percent
Midterm Article: 20 percent
Class participation: 10 percent
Final article: 35 percent

Readings and schedule subject to change, depending on needs and strengths of the class. Students missing class for any reason must catch up on notes and readings. Note: Some flexibility and less-than-ideal schedule awareness are necessities. Students are urged to watch the ENG 399 class blog to keep informed of audibles, based on where the curriculum and class chemistry evolve.



399

Journalism: Sports Journalism
Keith McShea
Thursdays 7:00 - 9:40
Reg. No. 17966

SPORTS JOURNALISM

Learn how to make sport come alive in words – capture the drama, the pressure, the pivotal moments and the personalities that make the headlines -- and lurk behind them.

This class will help you understand what it means to be a sports journalist and help you gain a deeper insight into what it takes to cover 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, an award-winning Buffalo News sports reporter, will use real-life examples and current sports stories to animate the class. He'll talk about what it's like in the locker rooms and why sometimes the best stories happen off the field.



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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.

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

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

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

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

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

ACCEPTANCE CRITERIA Minimum GPA of 2.5 overall. Applicants should have completed all certificate program prerequisites: **ENG 101 and ENG 201 or equivalent courses**, AND **ENG 193 - Fundamentals of Journalism**. Students must maintain a minimum GPA of 2.5 overall in required and elective Certificate courses in order to remain in the program.

Prerequisite Courses

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

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

Required Courses

- **DMS 105** - Introduction to Documentary Filmmaking (4 credits)
- **ENG 398** - Ethics in Journalism
- **ENG 399** - Journalism
- **Two Internship Courses:** Choose from **ENG 394** Writing Workshop, **ENG 496**, Writing Internship, or **COM 496** Internship in Communication (two semesters; Fall and Spring)
- **Electives** (two courses): To be selected from the list below or in consultation with the program advisor.

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

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

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.

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.

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 ~ \$45 membership fee includes \$37 Sigma Tau Delta Lifetime Membership fee, \$6 SUNY GUSF fee, and \$2 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

CREATIVE WRITING FOCUS

The Department of English is pleased to announce the launch of a new Creative Writing Focus 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.

For more information about the new Creative Writing Focus, contact Christina Milletti, at Milletti@buffalo.edu or join the Facebook page at: www.facebook.com/UBCWF

CREATIVE WRITING FOCUS 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: Cross Genre Literature and Writing (or equivalent as determined by the Creative Writing Advisor)

PLEASE NOTE:

The Creative Writing Focus will **NOT** appear on transcripts like a Minor. However, students will receive a Letter from the English Department at the English Department graduation ceremony. Students who graduate with the Creative Writing Focus, moreover, can highlight it in on their resumes, c.v.'s, and graduate school applications.

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2013-2014

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

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

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

Minimum Requirements for Department Acceptance:

Students should be in good standing (i.e., have a GPA of 2.0), have satisfied the University Writing Skills requirement, and have completed two courses in the English 202-299 range, with a minimum GPA in these classes of 2.5. Application includes a conference with the Director of Undergraduate Studies about the program's requirements and how the student may meet them.

Department Requirements for Graduation:

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

13 courses (39 credits) in all.

Departmental Language Requirement for Graduation

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

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

Minimum Requirements for Department Acceptance:

Same as for the full major.

Department Requirements for Graduation

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

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

Nine courses (27 credits) in all.

Departmental Language Requirement for Graduation

Same as for the full major.

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

Minimum Requirements for Department Acceptance:

Same as for the full major.

Department Requirements for Graduation

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

Six courses (18 credits) in all.

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

Minimum Requirements for Department Acceptance:

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

Department Requirements for Graduation with Honors

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

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5. GENERAL RECOMMENDATIONS

- A. **Foreign Languages.** While any language, ancient or modern, satisfies the departmental language requirement, the preferred choices for those planning to do graduate work in the humanities are German, French, Spanish, Latin, and Greek.
- B. **Program Planning.** Individual programs should be chosen in a coherent way and should take advantage of groupings and concentrations within the Major.
- C. **Department Advisement and Degree Evaluation.** Feel free to consult with the Undergraduate Director in Clemens 303 about your progress towards the degree or your course selections. English majors should check with the Director if they have questions about their records, department requirements, or their program in general.
- D. **Transfer Credit Evaluation.** Transfer credit is evaluated on an individual basis by the Undergraduate Director. Students must make an appointment with the Undergraduate Director to have an evaluation of transfer work. Students transferring from MFC or who are re-entering after several years' absence should also consult with the Undergraduate Director for an evaluation of their English work. The Department may accept two lower-level and four upper-level transfer courses at the Director's discretion.

DEPARTMENT OF ENGLISH

SPECIAL POINTS OF INTEREST:

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

Looking forward to Fall...

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

By now you have used UB's student system, The HUB, for course registration...

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 at 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.

*****Please be patient as our University faculty and staff have been learning this new system along with you!***

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, 2013

- *File by July 15, 2013*

Feb. 1, 2014

- *File by Oct. 15, 2013*

June 1, 2014

- *File by Feb. 15, 2014*

*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.*

