

Whole English Catalog



Fall 2020

English Department News



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

Did you know...

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

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



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

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

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

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

University at Buffalo Counseling Services

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

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

Please visit our website:

<http://www.student-affairs.buffalo.edu/shs/ccenter/crisis.php>


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

Hours: Mo, Tu, Fri: 8:30am - 5:00pm
We, Th: 8:30am - 7:00pm

Counselors also available on South Campus (2nd floor Michael Hall offices), Monday 8:30am - 7pm, Tuesday-Friday 8:30 am - 5 pm.

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

DID YOU



KNOW?

In addition to an English BA, English minor, Global Film minor, the Journalism Certificate, and the Creative Writing Certificate, The English Department is excited to share that we now also offer the following additional programs:



English BA/MA - The BA/MA program allows qualified UB undergraduates to begin work on their MA during their senior year, earning both degrees in just 5 years. Undergraduates must have a minimum GPA of 3.0 to be considered for the MA.

More information:

<http://www.buffalo.edu/cas/english/graduate/master-program.html>



UB Teach - The UB Teach English Education Program is an accelerated, combined degree program that allows you to earn an English BA and an English Education EdM in five years. The program focuses on providing you with content expertise in English while preparing you to teach English at the adolescence level (grades 5 to 12).

More information: <http://ed.buffalo.edu/teaching/academics/ub-teach/english.html>



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

The School of Law recognizes that qualified undergraduate students have the capacity and readiness to complete their undergraduate education and their law degree in less time than the seven years of study typically required.

We encourage undergraduate students to accelerate their course of study by completing their Bachelor of Arts and Juris Doctor in just six years of full-time study, saving students one year's worth of time and tuition.

Eligible students must take the LSAT no later than January of their junior year and must apply to UB School of Law (via the Law School Admission Council) no later than February 1 of their junior year of undergraduate studies. Following the receipt of all required admission materials, the School of Law will review and arrive at an admission decision. The School of Law's Admissions Committee reserves the right to request and conduct an in-person admissions interview prior to arriving at a final admission decision.

More information: <http://www.law.buffalo.edu/admissions/3-plus-3.html>

Department of English - Fall 2020

HMN 201	Intro to Digital Humanities	MWF	10:20	REMOTE	Wasmoen	
HMN 380	Writing Center Theory & Practice	T Th	2:20	REMOTE	Reid, R.	
193	Fundamentals of Journalism (<i>JCP Pre-requisite</i>)	W (eve)	6:30	REMOTE	Galarneau	
199	UB Freshman Seminar: Hollywood & American Lit	MWF	1:50	REMOTE	Solomon	
199	UB Freshman Seminar: Imagining Other Minds	MWF	12:40	REMOTE	Hubbard	
199	UB Freshman Seminar: Media CSI: 50 Shades of Fake News	T Th	11:10	REMOTE	Biehl	
199	UB Freshman Seminar: Norse Sagas	T Th	9:35	REMOTE	Frakes	
199	UB Freshman Seminar: Real Life: Telling Stories Creatively	MWF	3:00	REMOTE	Tirado-Bramen	
199	UB Freshman Seminar: Watching Television	T Th	5:00	REMOTE	Schmid	
199	UB Freshman Seminar: The Writing of Food Politics	MWF	9:10	*See description	Lavin	
199	UB Freshman Seminar: Asian American Food Cultures	T Th	12:45	*See description	Lim	
199	UB Freshman Seminar: The Writing of Food Politics	MWF	10:20	*See description	Lavin	
202	Technical Communication	CL2 Course	MWF	8:00	REMOTE	Sully
202	Technical Communication	CL2 Course	MWF	9:10	REMOTE	TBA
202	Technical Communication	CL2 Course	T Th	2:20	REMOTE	Feero
202	Technical Communication	CL2 Course	T Th	8:00	REMOTE	Feero
202	Technical Communication	CL2 Course	MWF	12:40	REMOTE	Vogel
202	Technical Communication	CL2 Course	MWF	2:00	REMOTE	Dorkin
202	Technical Communication	CL2 Course	MWF	3:00	REMOTE	Dorkin
202	Technical Communication	CL2 Course	MWF	4:10	REMOTE	Brown
202	Technical Communication	CL2 Course	T Th	9:35	REMOTE	Reber
202	Technical Communication	CL2 Course	T Th	11:10	REMOTE	Reber
202	Technical Communication	CL2 Course	T Th	3:55	REMOTE	Maitra
204	Writing About the Environment	CL2 Course	MWF	9:10	REMOTE	Reber
204	Writing About the Environment	CL2 Course	MWF	11:30	REMOTE	Life
204	Writing About the Environment	CL2 Course	T Th	8:00	REMOTE	Dickson
204	Writing About the Environment	CL2 Course	T Th	12:45	REMOTE	Scherr
205	Writing for Change	CL2 Course	MWF	8:00	REMOTE	McCumber
205	Writing for Change	CL2 Course	MWF	3:00	REMOTE	Heister
205	Writing for Change	CL2 Course	T Th	2:20	REMOTE	Mack
205	Writing for Change	CL2 Course	T Th	3:55	REMOTE	Cardon
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	9:10	REMOTE	Johnson
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	11:30	REMOTE	Neely
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	12:40	REMOTE	Naughton
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	1:50	REMOTE	Nash
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	4:10	REMOTE	Zielinski
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T	3:55	REMOTE	Wilson
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	Th (eve)	6:30	REMOTE	Kim
208	Writing about Literature	CL2 Course	MWF	10:20	REMOTE	Venerable
208	Writing about Literature	CL2 Course	MWF	11:30	REMOTE	Pawluk
208	Writing about Literature	CL2 Course	MWF	12:40	REMOTE	Life
208	Writing about Literature	CL2 Course	MWF	1:50	REMOTE	Eales
208	Writing about Literature	CL2 Course	T Th	9:35	REMOTE	Lindquist
208	Writing about Literature	CL2 Course	T Th	3:55	REMOTE	Ha
209	Writing About Science	CL2 Course	MWF	8:00	REMOTE	McLaughlin
209	Writing About Science	CL2 Course	MWF	11:30	REMOTE	Bastie
209	Writing About Science	CL2 Course	MWF	12:40	REMOTE	Cox
209	Writing About Science	CL2 Course	MWF	3:00	REMOTE	McIntyre
209	Writing About Science	CL2 Course	T Th	8:00	REMOTE	Winnicki
209	Writing About Science	CL2 Course	T Th	11:10	REMOTE	VanLieshout
209	Writing About Science	CL2 Course	T Th	3:55	REMOTE	Chakraborty
210	Professional Writing	CL2 Course	MWF	9:10	REMOTE	Sechrist
210	Professional Writing	CL2 Course	MWF	10:20	REMOTE	Helgeson
210	Professional Writing	CL2 Course	MWF	11:30	REMOTE	Yang
210	Professional Writing	CL2 Course	MWF	3:00	REMOTE	Greer
210	Professional Writing	CL2 Course	MWF	4:10	REMOTE	Greer

210	Professional Writing	CL2 Course	MWF	5:20	REMOTE	Heister
210	Professional Writing	CL2 Course	T Th	8:00	REMOTE	TBA
210	Professional Writing	CL2 Course	T Th	9:35	REMOTE	Lindquist
210	Professional Writing	CL2 Course	T Th	2:20	REMOTE	Cardon
212	How to Write Like a Journalist	CL2 Course	Th (eve)	6:30	REMOTE	Anzalone
221	World Literature		MWF	9:10	REMOTE	Sloan
222	Survey of Asian Literature		MWF	3:00	REMOTE	Hakala
223	Medieval Literature		ONLINE		ONLINE	Smith
232	British Writers 2		T Th	3:55	REMOTE	Eilenberg
241	American Writers 1		MWF	9:10	REMOTE	Dauber
242	American Writers 2		MWF	11:30	REMOTE	Sharp
252	Poetry		T Th	12:45	REMOTE	Ma
254	Science Fiction		MWF	4:10	REMOTE	Scherr
256	Film		T Th	2:20	REMOTE	Marshall
257	Tolkien in Text and Film		T Th	12:45	REMOTE	Frakes
258	Mysteries		MWF	10:20	REMOTE	Thaggert
263	Environmental Humanities		MWF	12:40	REMOTE	Wilson
264	Young Adult Literature		T Th	11:10	REMOTE	Valente
271	African American Literature		MWF	1:50	REMOTE	Thaggert
273	Women Writers		MWF	3:00	REMOTE	Ingram
285	Writing in the Health Sciences	CL2 Course	MWF	8:00	REMOTE	TBA
285	Writing in the Health Sciences	CL2 Course	MWF	9:10	REMOTE	TBA
285	Writing in the Health Sciences	CL2 Course	MWF	10:20	REMOTE	Sanders
285	Writing in the Health Sciences	CL2 Course	MWF	12:40	REMOTE	Sanders
285	Writing in the Health Sciences	CL2 Course	MWF	3:00	REMOTE	TBA
285	Writing in the Health Sciences	CL2 Course	MWF	4:10	REMOTE	TBA
285	Writing in the Health Sciences	CL2 Course	T Th	8:00	REMOTE	Goffeney
285	Writing in the Health Sciences	CL2 Course	T Th	11:10	REMOTE	Connolly
285	Writing in the Health Sciences	CL2 Course	T Th	12:45	REMOTE	Connolly
285	Writing in the Health Sciences	CL2 Course	T Th	2:20	REMOTE	Hoffman
285	Writing in the Health Sciences	CL2 Course	T Th	3:55	REMOTE	Mitts
290	Literature & War (Lecture Tuesday, recitation *Thursday)		T *Th	2:20	REMOTE	Schmid
301	Criticism		T Th	9:35	REMOTE	Ma
309	Shakespeare, Early Plays (E)		T Th	12:45	REMOTE	Eilenberg
310	Shakespeare, Late Plays (E)		MWF	9:10	REMOTE	Schiff
319	18th Century Literature (E)		T Th	9:35	REMOTE	Alff
338	The Novel in the U.S.		T Th	12:45	REMOTE	Holstun
339	American Poetry		T Th	11:10	REMOTE	Goldman
341	Studies in African American Literature (B)		MWF	10:20	REMOTE	Morris-Johnson
367	Psychoanalysis & Culture		T Th	2:20	REMOTE	Miller, S.
371	Queer Theory (Criticism/Theory OR B)		T Th	2:20	REMOTE	Varnado
374	Bible as Literature (E)		M (eve)	6:30	REMOTE	Christian
377	Mythology (E)		T Th	2:20		Frakes
379	Film Genres		Th	4:00		Shilina-Conte
380	New Media (JCP)		MWF	1:50	REMOTE	Maxwell
380	New Media (JCP)		MWF	10:20	REMOTE	Wasmoen
381	Film Directors (Off Campus)		T (eve)	6:30	REMOTE	Jackson
383	Studies in World Literature (B)		T Th	11:10	REMOTE	Anastasopoulos
390	Creative Writing Poetry (CW)		T Th	2:20	REMOTE	Goldman
394	Writing Workshop-Spectrum Writers AND Photographers (JCP)		M	5:20		Biehl
395	Special Topics: Black Freedom		T Th	12:45	REMOTE	Pritchard
397	Digital and Broadcast Journalism (JCP)		M (eve)	6:30	REMOTE	Mc Shea
398	Ethics in Journalism (JCP)		T (eve)	6:30	REMOTE	Andriatch
400	Department Honors Seminar		MWF	12:40	REMOTE	Morris-Johnson
435	Advanced Creative Writing Fiction (CW)		T (eve)	6:30		Anastasopoulos
440	Film Theory (Criticism/Theory OR Elective)		T (eve)	4:00	REMOTE	Shilina-Conte
441	Contemporary Cinema		T Th	9:35	REMOTE	Pritchard



NEW HUMANITIES COURSES

HMN 201 Introduction to the Digital Humanities **MWF 10:20-11:10 REMOTE, Reg.No. 23777, Nicholas Wasmoen**

This course introduces digital methods and tools that are enabling new approaches to critical problems within humanities fields such as languages and literature, history, and the arts, as well as many of the social sciences. Students will explore multiple areas of interdisciplinary digital humanities research through a combination of critical readings, class discussion, and hands-on experience gained through a 6-week practicum to be completed in conjunction with digital humanities projects currently underway on campus. Students will design their individual practicum projects for a given semester in consultation with the course instructor and will regularly report on their practicum work in discussion board posts and in a final report paper submitted as part of their digital portfolio for the course. Grading and evaluation will be based on contributions to class activities and discussion, regular discussion board posts, and a cumulative digital portfolio of all work completed during the term. There are no prerequisites for this course.

The course will be of particular value for students focusing on the humanities or the social sciences who have an interest in the use of digital tools to explore these areas and for students focusing on science or engineering who want to understand better how methods developed within these disciplines can be used in ways that are responsive to humanistic issues and concerns.

All majors welcome, no previous coding or other technical experience required or assumed beyond basic familiarity with standard office software and the use of a computer browser. All technical skills and tools required for course assignments will be taught in class and explained in detailed instructions. Students with previous coding or other technical training may be able to pursue more advanced options on course assignments.

HMN 380 Writing Center Theory and Practice **T Th 2:20-3:35 REMOTE, Reg.No. 23778, Rhonda Reid**

Beginning with an inquiry into your own writing processes, this class will introduce you to theories of learning, particularly those related to writing. Students will explore writing center research with a special emphasis upon one-to-one teaching and teaching across cultural and linguistic borders. The class is experiential in that it involves observation and participation in UB's Center for Excellence in Writing as well as in class active learning activities that help students to develop social mediation skills. Through field study, students gain introductory experience in social scientific research designed to create a richer sense of genre and disciplinary differences. This course will benefit any student who has a heightened interest in writing, teaching, one-to-one interpersonal work such as counseling, or working with non-native English speakers. Completing this course is the primary way that students become eligible to work as peer consultants in the Center for Excellence in Writing.



UB Freshmen and Transfer Student Seminars

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

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

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

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

199 UB Freshman Seminar, MWF, 1:50-2:40 *REMOTE*, Reg. No. 19184

Professor William Solomon: *Hollywood and American Literature*

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



199 UB Freshman Seminar, MWF, 12:40-1:30 REMOTE, Reg. No. 20321

Professor Stacy Hubbard: Imagining Minds

Imagining Other Minds: Aliens, Animals, Autists and AI

This course asks the question, *how can we imagine ways of perceiving, thinking and communicating that differ radically from normative human consciousness and language?* To what degree do normative bodies and brains prevent us from grasping other forms of intelligence? And what role does narrative play in allowing us to imagine ways of thinking outside the norm or even outside the human? In exploring these questions, we will cull insights from fiction, film, animal studies, plant studies, cognitive science, disability studies and computer science. We'll consider how plants communicate and socialize, why octopuses are so difficult for humans to relate to, whether an ocean planet might have its own mind, how an autistic narrator opens up new dimensions of narrative space and time, how aliens might choose to communicate with us, and whether it's possible for humans to make computers smarter than themselves. We'll do a lot of reading, viewing, talking, researching and writing. Students will learn to think about a complex question across different disciplines, and will become familiar with library resources for research and various genres for analysis and presentation: blogging, analytical essays, Slidecasts, and oral presentations. In addition to discussing our readings, we'll spend some time working on library skills, time management, study skills and writing strategies, and getting familiar with university resources. This course may be of interest to students of literature (including science fiction), linguistics, animal behavior, biology, computer science, cognitive science and psychology.



Readings include Mark Haddon's *The Curious Incident of the Dog in the Nighttime*, Stanislaw Lem's *Solaris*, Ted Chang's "The Lifecycle of Software Objects," and selections from Michael Berube's *The Secret Life of Stories*, Franz de Waal's *Are We Smart Enough to Know How Smart Animals Are?*, Sy Montgomery's *The Soul of an Octopus*, Paul Auster's *Timbuktu*, Peter Wohlleben's *The Hidden Life of Trees*, and short readings by Temple Grandin, Alan Turing, and others. We will also watch and discuss the film *Arrival*.

199 UB Freshman Seminar, Tuesday/Thursday, 11:10-12:25 REMOTE

Reg. No. 19181, Jody Kleinberg-Biehl: CSI Media, 50 Shades of Fake News

Be a media detective. Learn to differentiate credible news sites from bad, fake news from real and opinion from fact. Find out about the role and responsibility of journalism and why it should matter to you. This class will ask questions about where information originates and the motivations of those producing, spreading and sharing it. It will push you to consider your media diet and how it affects your life and your understanding of the world. Bring your cellphone to class and get ready uncover your own biases.

199 UB Freshman Seminar, Tuesday/Thursday, 9:35-10:50 REMOTE

Reg. No. 19183, Professor Jerold Frakes: Norse Sagas

In the thirteenth and fourteenth centuries, the tiny nation of Iceland created one of the great genres of world literature: the Icelandic saga, the quintessential collection of authentic tales about Vikings. In essence this genre constitutes a heroic literature, but unlike most other heroic literatures of the world, it is a written not an oral tradition, and it is composed in prose not verse; likewise it is a literature by, for, and about *not* kings and demi-gods but farmers and sheep-herders living in a forbidding climate on a thin-soiled volcanic island in the mid-Atlantic, fifteen hundred kilometers from the Scandinavian



mainland. This literary corpus provides an exemplary introduction to the study of literature not just as the expression of an alien culture (and Viking culture is altogether alien!) but also as an alien aesthetic: narratives that are simultaneously riveting and conforming to no familiar norms or rules of narrative, marked by a perplexingly dark sense of humor, the strange genealogies of characters both significant and ephemeral, and the insistent focus on the legal implications of most social acts. But despite its alien nature, this bizarre literary aesthetic creates some of the most engaging characters in world literature, some of the most dramatically human moral dilemmas, and in the end expresses the essence of Icelandic cultural identity. After twenty pages, some readers are exasperated, but after a hundred pages, they are generally hooked for life.

199 UB Freshman Seminar, MWF, 3:00-3:50 REMOTE, Reg. No. 21338
Professor Carrie Tirado-Bramen: Real Life - Telling Stories Creatively

Our current moment marks a golden age of creative nonfiction. Some of the most dynamic and innovative writing is happening in this genre – from memoirs and personal essays to travel writing and investigative reporting. This genre also has a rich history and we will scratch the surface of a few of its twentieth-century highlights from Virginia Woolf and John Hersey to James Baldwin and Audre Lorde before moving on to contemporary examples. We will consider issues of ethics in telling true stories, and what it means to write from "real life." We will also explore the meaning of "creative" in discussing the genre of "creative nonfiction: does "creative" emphasize artistry and craft in addition to truthfulness? What role does accuracy play? We will also discuss the elements of craft that creative nonfiction borrows from fiction, including voice, description, point of view, story and dialogue. This course will not be a creative writing workshop, but it will be a course that delves into this rich and expansive genre as readers equipped with an analytical eye and a curious mind.

199 UB Freshman Seminar, MWF, 9:10-10:00, Reg. No. 25668
***First 3 weeks meet in-class, remainder of semester REMOTE**
Professor Chad Lavin: The Writing of Food Politics

In recent years, the politics of food has become a focus of both academic and popular attention. In this seminar, we will read one of the most influential food books of recent memory (Michael Pollan's, *The Omnivore's Dilemma*), and a handful of essays that have helped determine how scholars, pundits, citizens, and policymakers think about food. The aim of this class is not to examine how or what we should eat, but rather how people think and write about the food system, and how discourses of food are implicated in specific organizations of power in modern society. These assigned texts will open into discussions of a variety of concepts, such as humanity, property, labor, equality, gender, responsibility, and death. Your assignments will ask you to explore how books and ideas get "digested."

199 UB Freshman Seminar, T Th, 5:30–6:45 REMOTE, Reg. No. 22135
Professor David Schmid: Watching Television

"Watching Television" explores the history and aesthetics of television genres from the beginning of commercial television broadcasting in the post-World War II United States to the present day. The class will focus on genres such as drama, soap opera, situation comedies, the western, science fiction, and reality television, focusing on the beginnings of these genres, their maturation and development, and the reasons for their eventual decline or remarkable persistence. Along the way, we will discuss who watches television and why, how television shapes our view of the world and of each other, how television provides a window on a society's values, and how and why those values change over time. Through watching and discussing examples of television genres, as well as



through reading both popular and academic discourses about television, students in this class will become more sensitive to the formal and historical nuances of a medium it is easy to take for granted. Students will also develop both strategies for analyzing what they hear and read and ways of understanding how popular culture both reflects and influences our opinions about a wide range of subjects, including race, gender, class, disability, social mobility, and Americanness.

COURSE REQUIREMENTS

Attend class and participate in class discussion.

“Reflections”: brief informal written assignments of around 300 words reflecting on some aspect of what we’ve watched and discussed in class.

A 4-page midterm paper related to some aspect of the course materials during the first half of the semester.

7-page research essay **on a subject chosen by you** on some aspect of course reading and discussion.

199 UB Freshman Seminar, T Th, 12:45–2:00, Reg. No. 20322

****First 3 weeks meet in-class, remainder of semester REMOTE***

Professor Jeehyun Lim: Asian American Food Cultures

This seminar introduces students to critical thinking, analysis, and academic writing through the cultural politics of Asian food. Often associated with immigrant narratives of small-business ownership and cultural authenticity, Asian food in the United States is a site where complex negotiations of social, cultural, and political identity take place. We will look at food at an individual scale, as a marker of ethnic identity and kin relations. We will also look at food at bigger scales, involving not only restaurants and the service industry but also industries of production and distribution. We will examine stereotypes of Asian cuisines and analyze gastronomic practices with an eye to how they come into being and what they say about the larger society and culture. We will look at food as consumption, lifestyle, identity and community, as well as labor. Readings will include literary writing (novels, short stories, personal essays, etc.), journalism, and academic writing in history and cultural criticism.

199 UB Freshman Seminar, MWF, 10:20-11:10, Reg. No. 23083

****First 3 weeks meet in-class, remainder of semester REMOTE***

Professor Chad Lavin: The Writing of Food Politics

In recent years, the politics of food has become a focus of both academic and popular attention. In this seminar, we will read one of the most influential food books of recent memory (Michael Pollan's, *The Omnivore's Dilemma*), and a handful of essays that have helped determine how scholars, pundits, citizens, and policymakers think about food. The aim of this class is not to examine how or what we should eat, but rather how people think and write about the food system, and how discourses of food are implicated in specific organizations of power in modern society. These assigned texts will open into discussions of a variety of concepts, such as humanity, property, labor, equality, gender, responsibility, and death. Your assignments will ask you to explore how books and ideas get “digested.”



193 Fundamentals of Journalism
Andrew Galarneau
Wednesdays (eve) 6:30-9:10, *REMOTE*
Reg. No. 17175



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

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

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

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

G. Sully
 MWF 8:00 - 8:50, *REMOTE*
CANCELLED

202 Technical Communication
CL2 Course
11 Sections Available

Zachary Brown
 MWF 5:20 - 6:10, *REMOTE*
 Reg. No. 24083

TBA
 MWF 9:10-10:00, *REMOTE*
 Reg. No. 20433

Paul Vogel
 MWF 12:40-1:30, *REMOTE*
 Reg. No. 20437

Jake Reber
 T Th 9:35 - 10:50, *REMOTE*
 Reg. No. 22357

Richard Feero
 T Th 2:20 - 3:35, *REMOTE*
 Reg. No. 20073

Andrew Dorkin
 MWF 3:00 - 3:50, *REMOTE*
 Reg. No. 22355

Jake Reber
 T Th 11:10-12:25, *REMOTE*
 Reg. No. 21020

Richard Feero
 T Th 8:00 - 9:20, *REMOTE*
 Reg. No. 20436

Andrew Dorkin
 MWF 4:10 - 5:00, *REMOTE*
 Reg. No. 22356

Dipanjnan Maitra
 T Th 3:55 - 5:10, *REMOTE*
 Reg. No. 21021

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

Jake Reber
 MWF 9:10-10:00, *REMOTE*
 Reg. No. 24084

204 Writing about the Environment
CL2 Course
4 Sections Available

Cassandra Scherr
 T Th 12:45-2:00, *REMOTE*
 Reg. No. 24087

George Life
 MWF 11:30 - 12:20, *REMOTE*
 Reg. No. 24085

Nathaniel Dickson
 T Th 8:00 - 9:15, *REMOTE*
 Reg. No. 23480

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

Willis McCumber
MWF 8:00 - 8:50, **REMOTE**
Reg. No. 24088

205 Writing for Change
CL2 Course
4 Sections Available

Allison Cardon
T Th 3:55 - 5:10, **REMOTE**
Reg. No. 23228

Luke Heister
MWF 3:00 - 3:50, **REMOTE**
Reg. No. 20489

Professor Ruth Mack
T Th 2:20 - 3:35, **REMOTE**
Reg. No. 23227

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

Blair Johnson
MWF 9:10 - 10:00, **REMOTE**
Reg. No. 22246

207 Intro to Poetry/Fiction
CL2 Course
7 Sections Available

Katie Naughton
MWF 12:40 - 1:30, **REMOTE**
Reg. No. 17551

Ariana Nash
MWF 1:50 - 2:40, **REMOTE**
Reg. No. 17268

Julianne Neely
MWF 11:30 - 12:20, **REMOTE**
Reg. No. 21354

Corey Zielinski
MWF 4:10 - 5:00, **REMOTE**
Reg. No. 22247

Meagan Wilson
Tuesdays 3:55 - 6:35, **REMOTE**
Reg. No. 23919

Professor Myung Mi Kim
Thursday (eve) 6:30-9:10, **REMOTE**
CANCELLED

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.



Dana Venerable
MWF 10:20-11:10, *REMOTE*
Reg. No. 20326

208 Writing About Literature
CL2 Course
7 Sections Available

Michael Pawluk
MWF 11:30-12:20, *REMOTE*
CANCELLED

George Life
MWF 12:40-1:30, *REMOTE*
CANCELLED

Simon Eales
MWF 1:50 - 2:40, *REMOTE*
Reg. No. 20420

TBA
MWF 4:10 - 5:00, *REMOTE*
CANCELLED

A. Lindquist
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 21023

Hannah Fogarty
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 22368

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

Caitlin McIntyre
MWF 8:00 - 8:50, *REMOTE*
Reg. No. 20198

209 Writing About Science
CL2 Course
7 Sections Available

R. Bell
MWF 11:30 - 12:20, *REMOTE*
Reg. No. 20333

B. Bastie
MWF 12:40 - 1:30, *REMOTE*
Reg. No. 20419

Caitlin McIntyre
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 21024

Kinga Winnicki
T Th 8:00 - 9:15, *REMOTE*
CANCELLED

Eric VanLieshout
T Th 11:10 - 12:25, *REMOTE*
Reg. No. 24092

Abhipsa Chakraborty
T Th 3:55 - 5:40, *REMOTE*
CANCELLED

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

Joseph Sechrist
MWF 9:10-10:00, *REMOTE*
Reg. No. 22369

210 Professional Writing
CL2 Course
9 Sections Available

Samuel Helgeson
MWF 10:20 - 11:10, *REMOTE*
Reg. No. 20430

Sojung Yang
MWF 11:30 - 12:20, *REMOTE*
Reg. No. 20431

Amy Greer
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 22372

Amy Greer
MWF 4:10 - 5:00, *REMOTE*
Reg. No. 21027

Luke Heister
MWF 5:20 - 6:10, *REMOTE*
Reg. No. 20432

TBA
T Th 8:00 - 9:15, *REMOTE*
Reg. No. 22371

Andrew Lindquist
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 21028

Allison Cardon
T Th 2:20 - 3:35, *REMOTE*
Reg. No. 24093

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

212 How to Write Like a Journalist

CL2 Course

Charles Anzalone

Thursday (eve) 6:30 - 9:10, REMOTE

Reg. No. 21078

**Note: This class satisfies the Communication Literary 2 (CL2) requirement in the UB Curriculum. For those in the previous general education curriculum, this course will satisfy the requirement for ENG 201.*

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

221 World Literature

Jacob Sloan

MWF 9:10 - 10:00, REMOTE

Reg. No. 21030

Workers of the World: Global Working-Class Writing

This course examines literary representations of working-class life and working-class struggle around the world. Working-class writing has often been excluded from our classrooms, but it remains a vital global literary tradition. As we look at the following novels, as well as some short stories and poems, we'll grapple with the following questions: Taken together, how do these works constitute a multi-faceted and layered portrayal of systems of exploitation and resistance to them? Can we speak of a global working class, and of global working-class solidarity, without collapsing different groups of people and different forms of exploitation into one another? What do these works say about patriarchy, sexuality, and the body? What do they say about racism, colonialism, and neo-colonialism? How do they make sense of collective struggle on one hand and individual and collective disengagement on the other? How do they represent social, economic, and political determinations while conserving individual human agency? How do these works remain committed to representing their present-day realities of oppression and exploitation and yet point toward a different future?

We'll most likely look at the following novels:

- Kang Kyŏng-ae's *From Wŏnso Pond*: a feminist working-class novel that depicts peasants, factory girls, and domestic servants in Japanese-occupied Korea.
 - Peter Abrahams's *Mine Boy*: a novel that follows a newly dispossessed black migrant laborer as he comes to political consciousness in the gold mines of pre-Apartheid Johannesburg, South Africa.
 - Sembène Ousmane's *God's Bits of Wood*: a historical novel of the 1947 Senegalese railway strike that focuses on individual strikers and their family members as they engage in collective struggles for a better life.
 - Takiji Kobayashi's *Crab Cannery Ship*: another strike novel that follows isolated Japanese workers on a crab cannery ship as they come together to demand fair working conditions and exercise democratic control over their labor.
- Sahar Khalifeh's *Wild Thorns*: a historical novel chronicling the economic dependence of Palestinian factory workers on Israeli industry in 1972, five years after the Six-Day War of 1967.

222 Survey of Asian Literature

Professor Walter Hakala

MWF 3:00 - 3:50, REMOTE

Reg. No. 21661

Romance Traditions in Asia



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

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

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

223 Medieval Literature

Ryan Smith

ONLINE

Reg. No. 23757

This course introduces students to literary texts from a variety of medieval European traditions and genres. Readings will span the period from the early Middle Ages to the seventeenth century, including texts from French, German, Italian, Greek, Yiddish, and the ever present Latin [all in translation], illustrating the broad scope of genres of the time, including love poetry, epic, letters, dramas, theology, biography, and romantic-erotic fables. Among the functions of the course will be to redirect critical attention away from the [almost exclusively male] canon of medieval texts and toward texts written by women, so that some insight may be gained into problems of literary reception and production on the part of women, of the role of women in literate society, and their informing activities in religious movements, and to gain some perspective on the history of women's literature in Europe as it is relevant to contemporary issues in gender studies.

232 British Writers 2

Professor Susan Eilenberg

T Th 3:55 - 5:10, REMOTE

Reg. No. 23758

This course is designed as a survey of prose fiction and poetry written in England between the Romantic Period and the present. We shall be reading fiction by Jane Austen, Charlotte Bronte, and Virginia Woolf, (probably) Iris Murdoch or Henry James, and (possibly too) Joseph Conrad and Muriel Spark, together with poems by William Blake, John Keats, Robert Browning, Dylan Thomas, W. B. Yeats, and W. H. Auden. I shall try to show what makes a poem a poem, what makes a novel a novel, and how a work lets you know how it wants to be read.

The work for the course will consist of three brief reflections upon the reading, a midterm exam, an outline of a critical essay, and a final analytical paper of medium length.

241 American Writers 1

Professor Kenneth Dauber

MWF 9:10 - 10:00, REMOTE

Reg. No. 18760

We will read and discuss the most important American writing from its origins to the Civil War, when the idea of an American literature and, even, the idea of America, was founding itself. Once considered a literature for children or a pale reflection of a British tradition that a hopelessly provincial nation could not quite match, American writing in the so-called American Renaissance blossomed in answer to a challenge of its independence. What is American literature? Is there such a thing as "democratic writing"? Is there a typical American character or characters? Does race or gender complicate these questions? Why do representative American novels look and feel so different from novels of the same period in Europe?

We will read some wonderful writers, works by Benjamin Franklin (the inventor of the American dream), James Fenimore Cooper (the inventor of the "Western"), Edgar Allan Poe (the inventor of the mystery story), Ralph Waldo Emerson (the originator of a new kind of philosophical "essay"), Harriet Beecher Stowe (the writer of America's most enduring "popular" novel), Frederick Douglass (ex-slave and abolitionist), Nathaniel Hawthorne (author of the most classic of classic American novels), and Herman Melville (author of perhaps the first "modern" novel).

242 American Writers 2

Travis Sharp

MWF 11:30 - 12:20, REMOTE

Reg. No. 22137

In this course we will study post-Civil War US American literature from 1865-present. The historical period covered by this course was one of great change and upheaval: it begins at the end of the US Civil War and moves through the failings of Reconstruction and the racist violence that followed, the beginnings of the US American Empire with the Spanish-American War, and the 20th century's world wars, pandemics, genocides, fascism, the specter of nuclear oblivion, the rise and fall of the Soviet Union, and the rise of neoliberalism. It was also a period of great social progress: this period witnessed the Civil Rights movement, women's liberation, LGBTQ+ rights movements, labor rights movements, and the great cultural shifts brought on by digital technology, among others.

Continued...

Our studies in this course will consider how writers responded to, critiqued, or celebrated these changes through literature. What is literature's role in a period of such extended change, violence, and eventual progress? What is the purpose of writing in moments of upheaval, change, or even chaos? And how might we apply the answers to these questions in our own time, with its own great changes, including climate change, inequality, and the current pandemic? We will attempt to answer these questions through close study of writers such as Toni Morrison, Claudia Rankine, Gertrude Stein, Danez Smith, Muriel Rukeyser, Theresa Hak Kyung Cha, James Baldwin, Charlotte Perkins Gilman, and Richard Wright.

252 Poetry
Professor Ming Qian Ma
T Th 12:45 - 2:00, REMOTE
Reg. No. 22138

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

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

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

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

Primary texts required for the class:

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

254 Science Fiction
Cassandra Scherr
MWF 4:10 - 5:00, REMOTE
Reg. No. 22139

A survey of some of the major moments in the evolution of science fiction, including writers like Clarke, Delany, Le Guin, and Verne and such television and film as *Star Trek*, *Star Wars*, and *Blade Runner*. This semester we will be exploring the ways that science fiction can help us understand the changing of the world. To do this, we will specifically be focusing on themes such as "Guiding the Future," and "Utopia vs. Dystopia."

CANCELED



256 Film
Jocelyn Marshall
T Th 2:20 - 3:35, REMOTE
Reg. No. 21032

Film: Color and the Moving Image

A feast for the eyes, this class will take you on an over-the-rainbow tour of color theory and history in film studies. "There never was a silent film," Irving Thalberg famously declared, and just as with sound, color has accompanied cinema since its inception. Early filmmakers employed applied processes such as hand painting, stenciling, tinting and toning, long before the advent of such photographic color film systems as Technicolor and Eastmancolor.

First, we will examine color in the context of media technology development, ranging from the suppression

Continued...

of color in film history to the digital archiving, restoration, and preservation of films in the post-cinematic age. After a brief historical overview of cinematic color, we will concentrate on its role in different cultures and aesthetic traditions of representation. We will analyze the color palettes of individual directors, tackle the concept of synesthesia, and consider color's ability to create cross-communication among the senses, including hearing, smell, and touch. Topics for discussion and writing assignments for this class will also link the role of color in contemporary media to such sociopolitical aspects as gender, race, ethnicity, sexuality, environment, and censorship.

From the point of view of visual literacy studies, color is central to our experience of media and comprises an important aspect of film narrative. As an integral part of the *mise-en-scène*, it intersects with other elements of cinematic construction such as lighting, camera work, sound, framing, and editing. Focusing on the role of color in cinema, this course will introduce students to film terminology, deepen their understanding of cinema as an art form, help them to learn skills and methods of film analysis, and sharpen their ability to generate and articulate critical responses to films through a series of writing assignments.



257 Tolkien in Text and Film

Professor Jerold Frakes

T Th 12:45 - 2:00, **REMOTE**

Reg. No. 23759

The enduring popularity of J.R.R. Tolkien's fantasy world, Middle Earth, is in itself a fascinating cultural phenomenon: how can the unashamedly nerdy philological creation of a Professor of Anglo-Saxon language, literature, and culture captivate multi-lingual, international literary and film audiences of all ages worldwide? More than one (Anglophone) public survey has even designated Tolkien as the most important author of the twentieth century (much to the chagrin of the literary establishment).

The world invented by Tolkien grew directly out of the medieval literatureS (English, German, Scandinavian, Irish, Welsh) that constituted the field of his research and teaching throughout his professional life. To those familiar with those medieval traditions, there is little in his tales of Middle Earth that surprises or is new in any way: characters, values, situations, themes, even names are immediately recognizable and plottable on a graph of those academic fields. But the unique combination of these known elements both creates a new world and comments from Tolkien's early twentieth-century cultural perspective on fate, heroism, malaise with industrialism and capitalism, good vs. evil, totalitarianism, friendship, loyalty, justice, power, wisdom, despair and hope, life and death. Pretty powerful stuff indeed!

We will discuss Tolkien's *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*, along with Peter Jackson's films of "The Hobbit" and "The Lord of the Rings".

258 Mysteries

Professor Miriam Thaggert

MWF 10:20 - 11:10, **REMOTE**

Reg. No. 23760

This course studies the structure of mystery, detective, and crime fiction. The familiar inquiry "whodunit" is more often a question of "how did the author do it?" — how did the writer craft the story in such a fashion as to encourage the reader to keep guessing about the solution, and more importantly, to continue reading?

Beginning with Edgar Allan Poe's 19th-century Dupin tales and Arthur Conan Doyle's Sherlock Holmes stories, continuing to Raymond Chandler's classic "hard-boiled" mysteries and then to "revisions" of the mystery format by late-20th-century authors, the class will teach students about the structure of narrative by studying the mystery genre. We will read a variety of 19th and 20th century American and British mysteries and crime fiction. Literary readings will be supplemented by cinematic mysteries and film noir classics.

By analyzing the structure of the mystery, detective, or crime tale, students will learn how narrative functions and solve the most enduring mystery that consumes all book lovers and writers: what makes a story "work"—and work well?

Likely requirements include quizzes, class participation, mid term exam, and one short and one long paper.



263 Environmental Humanities

Meagan Wilson

MWF 12:40 - 1:30, **REMOTE**

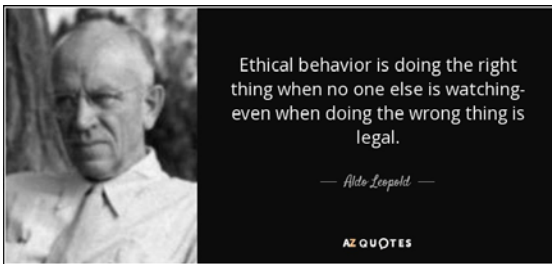
Reg. No. 23761

John Felstiner famously asked whether poetry can save the earth, but we're going to push that question further: Does poetry have a responsibility to save the earth? What if the earth cannot be "saved"? What becomes the role of art and literature as sites of possibility, imagination, and urgency?

In this course, we will explore the relationship between the arts and sciences and how the arts and sciences might work together to illuminate and respond to the work of poets, biologists, social scientists, historians, artists, and philosophers. We will engage with the work of "environmental humanities" as a field of study that generates critical discussions about identity.

CANCELED

We will read the work of canonical environmental writers such as John Muir, Henry David Thoreau, Rachel Carson, and Mary Austin, alongside environmentally-aware poetry and fiction ranging from Virgil's *Georgics*, to Keats's odes, on up to the more radical (and sometimes not so radical) ecopoetry of the present day. We will also engage with writers whose writing routinely crosses disciplines, like Robin Wall Kimmerer, Aldo Leopold, Lauret Savoy, and Anna Tsing.



264 Young Adult Literature

Professor Joseph Valente

T Th 11:10 - 12:25, **REMOTE**

Reg. No. 21033

In this course, we will be looking at the recently popular genre of fiction known as the young adult novel. We will examine the kinds of narrative and symbolic techniques that such novels use to advance the challenge, refute or reinforce, existing cultural assumptions and ideologies. We will further explore how the representation of youthful growth and development intersect with cultural models of masculinity and femininity, with constructs of race and ethnicity, with issues of disability and sexual preference, and with the various social pressures encumbering young lives, such as body shaming. We will begin with novels from the mid-twentieth century origins of the young adult genre and rapidly move into the contemporary era.

271 African American Literature

Professor Miriam Thaggert

MWF 1:50 - 2:40, **REMOTE**

Reg. No. 22591

African American Literature Before 1900

Last year the *New York Times* published *The 1619 Project*, arguing that the year 1619 (the year Africans first arrived on the North American shore) is as fundamental to the story of the American nation as the year 1776. [The 1619 Project](#) "reframes the country's history by placing the consequences of slavery and the contributions of black Americans at the very center of our national narrative."

This survey course draws upon *The 1619 Project* by telling the story of the nation through the experiences of those who were enslaved in the U.S. and Caribbean. We will read both classic and little-known slave narratives and we will seek to understand why slavery still impacts twenty-first century American life and culture. We will also discuss: the distinctions between male and female slave narratives; the African American's transition from slavery to nominal freedom; early versions of the African American novel; literary and visual representations of lynching; the origins of various racial stereotypes; and early film representations of the black image.

Class requirements will likely include quizzes, class participation, a paper, mid-term exam, and a final exam.

273 Women Writers
Callie Ingram
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 23762

Women Writing Themselves

This course will explore a range of 20th and 21st century women writers, from Kate Chopin to Nella Larsen to Gloria Anzaldúa to Jennifer Egan, focusing particularly on questions of selfhood. Our primary question is: how do women write themselves? In other words, how do women writers portray the role of women in society and culture? How do women writers represent female experience? And finally, how do women writers represent, experiment with, and critique ideas of selfhood? Course texts are to be determined but will include a mixture of canonical literature, contemporary fiction, lesser known experimental and multimodal works (like graphic narrative and other blurred genres), and non-fiction theory and auto/biography.

285 Writing in the Health Sciences
CL2 Course
11 Sections Available

TBA
MWF 8:00 - 8:50, *REMOTE*
Reg. No. 20199

Matthew Connolly
T Th 11:10 - 12:25, *REMOTE*
Reg. No. 24095

TBA
MWF 9:10 - 10:00, *REMOTE*
Reg. No. 24094

TBA
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 20655

Matthew Connolly
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 22374

Jake Sanders
MWF 10:20 - 11:10, *REMOTE*
Reg. No. 20327

TBA
MWF 4:10 - 5:00, *REMOTE*
Reg. No. 21034

Nicholas Hoffman
T Th 2:20 - 3:35, *REMOTE*
Reg. No. 21036

Jake Sanders
MWF 12:40 - 1:30, *REMOTE*
Reg. No. 20334

Martin Goffeney
T Th 8:00 - 9:15, *REMOTE*
Reg. No. 21035

Adam Mitts
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 22373

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

290 Literature & War
Professor David Schmid
T Th 2:20-3:35, *REMOTE*
Reg. No. 20075

The aim of this class is to introduce you to the vast field of literary representations of war. By looking at the work of a wide range of writers from different countries and different historical periods, who write about different kinds of armed conflict, we will be able to identify both similarities and differences in the ways that writers have treated the subject of war. The subjects we will cover will include the relationship of war to colonialism and imperialism, gender, nation, sexuality, family, and futurity. We will also study the ways in which writers use a variety of techniques, including irony, humor, point of view, and either narrative resolution or open-endedness to indicate the complexity of the causes and consequences of war. Finally, we will consider the possibility that one of the primary functions of literary treatments of war is to explore alternatives to armed conflict.

Reading List

~Candace Ward (ed), *World War One British Poets*
~Dalton Trumbo, *Johnny Got His Gun*
~Art Spiegelman, *Maus*
~Kurt Vonnegut, *Slaughterhouse Five*

~Michael Herr, *Dispatches*
~Sara Novic, *Girl At War*
~Helen Benedict, *Sand Queen*
~Max Brooks, *World War Z*

Continued...

~Dorothy Hughes, *In a Lonely Place*

~Nora Okja Keller, *Comfort Women*

~Joshua Dysart and Alberto Ponticelli, *Unknown Soldier, Vol. 2: Easy Kill*

~Francis Ford Coppola, *Apocalypse Now*

~Tim O'Brien, *The Things They Carried*

Requirements

Informal written responses to the texts; Participation in class discussion; Two 5-7 page papers; Final exam.

301 Criticism
Professor Ming Qian Ma
T Th 9:35 - 10:50, REMOTE
Reg. No. 16150

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

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

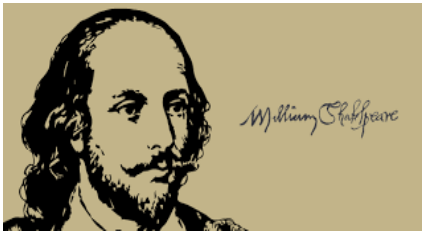
The primary texts for the course are:

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

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

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

309 Shakespeare, Early Plays
Professor Susan Eilenberg
T Th 12:45 - 2:00, REMOTE
Reg. No. 21037



This course will be devoted to a reading of some of the poems and plays Shakespeare wrote in the earlier part of his career. We shall look at an early tragedy, possibly *Titus Andronicus*; some of the sonnets; a number of comedies, including *The Merchant of Venice*, *As You Like It*, and *Much Ado About Nothing*; and likely a problem play, such as *Measure for Measure* or *Troilus and Cressida*. As we read, we shall trace the emergence of the uneasy problem of identity (including gender identity) and its increasingly rich relation to ideas of nature and art.

I could tell you how good, how rich, how enthralling all this material is, but surely everyone reading this knows already. Students will be asked to write a midterm exam, an outline of a critical essay, a final exam, a final paper of medium length, and three informal responses to their reading.

This course satisfies an Early Literature requirement.

310 Shakespeare, Late Plays
Professor Randy Schiff
MWF 9:10 - 10:00, REMOTE
Reg. No. 21038

William Shakespeare's plays stand at the heart of English literary studies, offering a window into Renaissance refashioning of past narratives for a vibrant theatrical culture. Our course will consist of close engagement with seven plays drawn from the latter stretch of Shakespeare's career, covering masterly examples of the genres of comedy (*Twelfth Night*, with its identity and gender play) and romance (*The Tempest*, with its marvelous abstraction of power and politics). The majority of our readings will involve tragedy. We will explore the poisonous atmosphere of a self-destructing family in *Hamlet*; study the explosive jealousy and identity politics in *Othello*; engage with the narcissism, ingratitude, and madness of *King Lear*; explore the toxic world of amoral ambition in *Macbeth*; and see lust and duty colliding in *Antony and Cleopatra*. In a final section of the course, we will focus on film adaptations. Students will be expected to attend regularly and take part in class discussion, take two exams, write two formal papers, and make one formal presentation before the class.

This course satisfies an Early Literature requirement.

319 18th Century Literature
Professor David Alff
T Th 9:35 - 10:50, REMOTE
Reg. No. 23764

Eighteenth-Century Literature: What's the Difference?

What makes one person different from another? And what makes one group of people (a society, a nation) different from another group of people? This course examines eighteenth-century Britain's attempts to answer these questions in ways we would now understand as related to psychology, sociology and anthropology. But these disciplines, familiar to all of you from college courses, did not exist in 1700—or even a hundred years later. In the eighteenth century, where were these questions asked? The simple answer is that they were asked—and answered—in “literature.” But in this course, “literature” means poetry and fiction and also travel writing, history, and philosophy. (This is close to the eighteenth-century sense of the term.) We will investigate how philosophers tried to figure out what “a person” was in the first place. We'll read the texts of British travelers, whose views of other societies reveal their own ideas of what the most important makers of difference were and show us how they were beginning to imagine a varied and larger world. Throughout the course, we'll focus on emerging ideas of difference as related to what we now call “gender” and “race” and how women and former slaves, in particular, wrote to offer their own ideas of difference and personhood.

Course text will include: Margaret Cavendish *The Blazing World*; John Locke, *An Essay Concerning Human Understanding*; Daniel Defoe, *Robinson Crusoe*; Sarah Scott, *Millenium Hall*; Olaudah Equiano, *The Interesting Narrative*; Phyllis Wheatley, *Poems on Various Subjects*; Mary Wollstonecraft, *A Vindication of the Rights of Woman*.

This course satisfies an Early Literature requirement.

338 The Novel in the U.S.
Professor James Holstun
T Th 12:45 - 2:00, REMOTE
Reg. No. 23765

The Novel in the U.S.: Radical American Novel

In this course, we'll sample the astonishing richness of American radicalism, with a great variety of genres (histories, autobiographies, proletarian fiction, speculative fiction) and topics (radical abolition, class warfare, anarchism v. communism v. capitalism, labor struggle, feminism and gender struggle). This list is crazy ambitious, and I will have to cut it down to six or seven works, but it gives you a good idea of what we'll be up to:

- W. E. B. Du Bois, *John Brown* (1909), the great black intellectual's brilliant novelistic history (his favorite book) of the great white abolitionist.
- Rebecca Harding Davis, *Life in the Iron Mills* (1861), early radical novel on industrial life.
- Albion Tourgée, *Bricks without Straw* (1880), on the lives of black freemen and women during Reconstruction
- *The Iron Heel* (1908), Jack London's dystopian novel about communist revolt against capitalist oligarchy in a future America.
- Dashiell Hammett's *Red Harvest* (1929): gangsters, capitalists, and the hard-boiled detective who brings them down
- Agnes Smedley's *Daughter of Earth* (1929): rural poverty, sex and marriage, the struggle for reproductive freedom and Indian liberation. We'll also read some of Smedley's journalism and fiction from the thirties, when she marched with the Chinese Communist Army.
- Carlos Bulosan, *America Is in the Heart* (1946), autobiographical novel about life as a Filipino peasant and a West Coast fisherman and migrant laborer.
- Ursula K. Leguin's anarchist-socialist *The Dispossessed* (1974), the greatest utopian novel of the twentieth century, set on anarchist planet Anarres and earthlike Urras.
- Leslie Feinberg's *Stone Butch Blues* (1993), her semi-autobiographical account of a transgendered butch growing up in working-class Buffalo. We'll also read



John Brown

Continued...

from Feinberg's *Transgender Warrior* and some of her journalism from her "Lavender and Red" series.

Assata Shakur's *Assata: An Autobiography* (1988), on the Black Panthers, the Black Liberation Army, state terrorism, and armed resistance.

No exams. You'll write twice-weekly informal short essays on the assignments (ten minutes' writing or so each), an eight-page paper at mid-semester, and a sixteen-page expansion at the end. Texts at Talking Leaves Bookstore and Queen City Imaging. Please do get in touch with me in August on the final reading list, or if you have any questions: jamesholstun@hotmail.com.

339 American Poetry
Professor Judith Goldman
T Th 11:10 - 12:25, REMOTE
Reg. No. 22157

In this course, we will take up an array of 21C innovative, North American poetics, studying works whose tendencies include incorporating non-traditional materials, writing across genres and in more than one language, conducting research and documenting events and phenomena, focusing on environmental problems, exploring the politics of social difference. Many of the poets we will consider compose at the level of the book-length project, by exploiting a particular technique or archive. Many work with digital and mass culture, often to bring into view, analyze, play upon, and critique contemporary technologies of selfhood and authorship. While we will learn about the aesthetic and formal dimensions of this poetry, we will also study it under the framework of "investigative art" – that is, with the understanding that the poems enact modes of nonstandard intellectual inquiry. Our topics will include: environment and ecology; war and militarization; 21C financial practices, consumerism, class, and debt; prison; photography; social media; race and contemporary identity politics; American settler colonialism; critical cartography studies.

Course requirements: Students will post reading responses once a week (every other class) and will write one shorter (4pp) and one longer (8pp) paper. Students may also be asked to present and/or lead discussion. Class may also include reading and comprehension quizzes.

Course materials: Poets for our consideration may include: Daniel Borzutzky, Susan Briante, Brandon Brown, Cody Rose Clevidence, Allison Cobb, Aja Duncan, Laura Elrick, K. Lorraine Graham, Rob Fitterman, Ariel Goldberg, Douglas Kearney, Tan Lin, Dana Teen Lomax, Layli Long Soldier, Yedda Morrison, Harryette Mullen, craig santos perez, Claudia Rankine, Evelyn Reilly, Raquel Salas Rivera, Ed Roberson, Evie Shockley, Juliana Spahr, James Thomas Stevens, Chris Vitiello, Orlando White, C. D. Wright, and Heriberto Yopez.

341 Studies in African American Lit
Professor Nicole Morris-Johnson
MWF 10:20 - 11:10, REMOTE
Reg. No. 22592

Afro-Creole Literature

What is creole? How does the meaning and function of the term change throughout time and from one geographic location to the next? What relationship does 'creole' have to creolization theory? What is afro-creole literature? This course provides an opportunity to probe the various definitions of 'creole' at play throughout the Caribbean and the U.S., the ways that these definitions have changed and evolved, major debates amongst foundational thinkers such as Édouard Glissant, Kamau Brathwaite, and Sylvia Wynter, and literature that explores these notions of cultural pluralism. Assigned texts may include novels, poems, and short stories from Paule Marshall, Ernest Gaines, Maryse Condé, Derek Walcott, and Ntozake Shange.

367 Psychoanalysis & Culture
Professor Steven Miller
T Th 2:20 - 3:35, REMOTE
Reg. No. 23766

Freud, Literature, and Society

This course will provide students with an intensive introduction to the work of Sigmund Freud through detailed reading of his texts that examine the social bond and its origins. Freud developed psychoanalysis as a medical treatment for patients suffering from mental disorders, but he quickly realized that these disorders are as much social as they are

Continued...

biological; and that psychoanalysis promised to provide new insights about the hitherto unsuspected bases of society, ethics, politics, and aesthetics. After establishing the basics of psychoanalytic theory and practice in such texts as *The Interpretation of Dreams* and *Three Essays on the Theory of Sexuality*, our discussions will revolve primarily around the texts where Freud examines the origins of human society and, further, where he considers the role of literature in society—such as *Totem and Taboo*, *Group Psychology and the Analysis of the Ego*, *Civilization and Its Discontents*, “Dream and Delusion in Jensen’s *Gradiva*,” and “The Uncanny.”

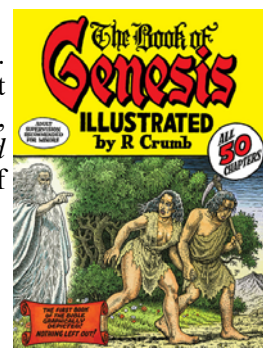
371 Queer Theory
Professor Christine Varnado
T Th 2:20 - 3:35, REMOTE
Reg. No. 23797

This course offers an interdisciplinary study of how human sexuality can be conceived outside the terms of fixed identity, and how certain ideas about sexuality and sexual politics have come, over the past few decades, to be known as queer theory. Does queer attempt to bridge Lesbian, Gay, Bisexual, Transgender identities or does it aspire to go beyond identity categories? What kind of politics is possible after identity politics? We will consider a wide range of ways of thinking about gender and sexuality in our attempt to assess the pros and cons of different descriptions of sex. Readings may include work by theorists and authors such as Foucault, Butler, Sedgwick, Delany, Winterson, and Halberstam. This course is the same as [GGs 369](#).

This course satisfies a Breadth of Literary Study OR the Criticism/Theory requirement.

374 Bible as Literature
Professor Diane Christian
Mondays (eve) 6:30 - 9:10, REMOTE
Reg. No. 22160

The course will consider major texts of the Hebrew and Christian Bibles from *Genesis* to *Revelation*. The primary emphasis will be on reading the texts accurately, and secondarily on looking at the great interpretive traditions - religious, artistic, historical, anthropological, and psychological. We'll look, for example, at the iconography of the Adam and Eve story, Freud's rewriting of Moses in *Moses and Monotheism*, some moviemakers' revisions of Moses and Christ, and Biblical presentation of violence and sacrifice. We'll also read cartoonist R. Crumb's recent rendering of *Genesis*.



Two hourly exams and one ten-page paper.

This course satisfies an Early Literature requirement.

377 Mythology
Professor Jerold Frakes
T Th 2:20 - 3:35, REMOTE
Reg. No. 18820

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



This course satisfies an Early Literature requirement.

379 Film Genres
Professor Tanya Shilina-Conte
Thursdays 4:00 - 6:40
Reg. No. 23767

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

One such concept is “Minor Cinema,” which will serve as the corner stone of our investigations. On the one hand, we will look at minor cinema as a vehicle of experimentation that goes against dominant and mainstream currents, pushing the limits of cinematic language to open new horizons. On the other hand, we will explore minor cinema as political cinema, created by or for minority figures. Mikhail Bakhtin once stated that “in culture, experiment is a powerful tool for understanding.” The look from the outside invites “becoming-minor,” in order to entertain and disrupt sameness, not sameness. Approached from both angles, minor cinema intersects with cinema of small or unrecognized nations, women’s cinema, queer cinema, indigenous cinema, black cinema, amateur cinema, remix culture, etc. In addition, we will explore a range of other competing terms at the intersection of transnationalism, information age, global culture, and activism. These will include “Third Cinema” (Solanas & Getino), “Intercultural Cinema” (Marks), “Accented Cinema” (Ginsberg), “Peripheral Cinema” (Iordanova), “Nomadic Cinema” (Andrew), as well as postcolonial, hybrid, marginal, militant, interdisciplinary, and diasporic cinema.

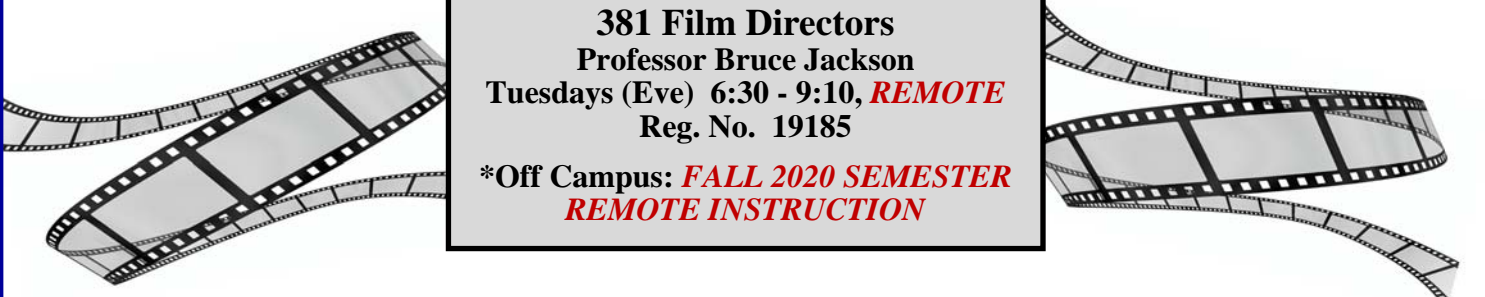
Critical texts and films assigned in this class will help us move beyond national frameworks to account for an increasingly transnational imagination of film production, reception, and distribution. Rachel Falconer describes a person who is critically attuned to the new challenges of globalized networked culture as a “DJ of Thought.” This class invites you to become a DJ of Thought.

380 New Media
Professor Jason Maxwell
MWF 1:50 - 2:40, REMOTE
Reg. No. 20323

In this course, we will approach the topic of “New Media” from two perspectives. The first approach will be rooted firmly in the present, examining the types of technology that we would consider “new media” today, including smartphones, social media, wearable devices, and algorithmic data mining. How are these new forms reshaping the way we work, interact, and think? Is theorist Friedrich Kittler right to claim that “media determine our situation”? The second approach will be more historical in nature. Here, we will pursue the following questions: are our contemporary conversations about new technologies rehashing the same questions and concerns human societies have long dealt with or does our current moment actually constitute a radical break with the past? Are there certain characteristics needed for something to be considered “new media”? When does a new form of media become old? Is “new media” just the term we ascribe to those objects that embody our greatest hopes and fears? Throughout the semester, we’ll see how “older” forms of media—essays, films, video games, novels—engage with these emerging technologies.



380 New Media
Nikolaus Wasmoen
MWF 10:20 - 11:10, REMOTE
Reg. No. 25918



381 Film Directors
Professor Bruce Jackson
Tuesdays (Eve) 6:30 - 9:10, *REMOTE*
Reg. No. 19185

Off Campus: *FALL 2020 SEMESTER
REMOTE INSTRUCTION

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

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

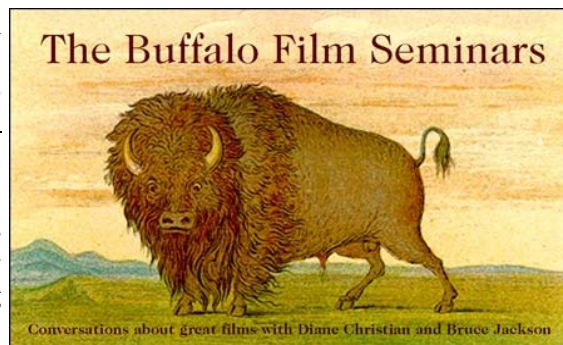
The Buffalo Film Seminars are grounded in two underlying assumptions. The first is that watching a good film on a television set is like reading a good novel in *Cliff's Notes* or *Classic Comics*: you may get the contour of the story but not the experience of the work. Movies were meant to be seen big,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

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

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

***Usually we're done by 10:30.**

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



383 Studies in World Literature
Professor Dimitri Anastasopoulos
T Th 11:10 - 12:25, *REMOTE*
Reg. No. 21039

A LOVER'S DISCOURSE

In this course we'll read works of fiction written between 1960 and 1995 that explore themes of isolation, meditation, self-reflection; fictions that foreground our intimate selves in the act of narration. The French essayist Roland Barthes wrote that "a lover's discourse is today of an extreme solitude." He hoped to examine shared mutual experiences of private language, mutual experiences that were nonetheless turned inward, what he described as language "spoken by thousands... but warranted by no one." Set against the ironic and historically revisionist postmodern fiction of the era, these works harken back to the maximalist expression, digressive style, and exuberant phrasemaking of the Modernist period. These are the children of Virginia Woolf, if you will. Readings will be chosen from the following:

The Hour of the Star by Clarice Lispector, *A Heart So White* by Javier Marias, *Scented Gardens for the Blind* by Janet Frame, *Deaf to the City* by Marie-Claire Blais, *Diaries* by Anais Nin, *Memoirs of an Anti-Semite* by Gregor von Rezzori, *Berg* by Ann Quin, *The Fan-Maker's Inquisition* by Rikki Ducornet, *The Blood Oranges* by John Hawkes, *Corregidora* by Gayl Jones, *The Quest for Christa T.* by Christa Wolf.

This course satisfies a Breadth of Literary Study Requirement.

390 Creative Writing Poetry
Professor Judith Goldman
T Th 2:20 - 3:35, *REMOTE*
Reg. No. 20076

In this intermediate workshop, students will gather further skills as poets by writing alongside weekly readings that span an aesthetic spectrum of contemporary poetries, as well as other texts and artworks meant to inspire wide-ranging and adventurous critical thinking about language, concepts and practices, media and culture, society and the world. You will write based on inspiration from other poets, artists, and musicians, creative writing exercises connected to interdisciplinary readings, and your own independent research and ideas.

Course requirements: Students will be expected to keep journals towards their creative writing development and to post critical and/or creative responses for each class. Each student will receive two 25 min individual workshops over the course of the semester and will present the work of fellow workshopers to the class twice over the semester. Final portfolios will contain a brief orienting critical statement and 12-15pp of polished/revised creative work written over the course of the semester, as well as a revision dossier for one poem.

Course materials: Poets for our consideration may include: Daniel Borzutzky, Susan Briante, Brandon Brown, Cody Rose Clevidence, Allison Cobb, Aja Duncan, Laura Elrick, K. Lorraine Graham, Rob Fitterman, Ariel Goldberg, Douglas Kearney, Tan Lin, Dana Teen Lomax, Layli Long Soldier, Yedda Morrison, Harryette Mullen, craig santos perez, Claudia Rankine, Evelyn Reilly, Raquel Salas Rivera, Ed Roberson, Evie Shockley, Juliana Spahr, James Thomas Stevens, Chris Vitiello, Orlando White, C. D. Wright, and Heriberto Yopez.

394 Writing Workshop:
Spectrum Photographers
Jody Kleinberg Biehl
Mondays 5:20 - 6:40
Reg. No. 16485



394 Writing Workshop:
Writing for The Spectrum
Jody Kleinberg Biehl
Mondays 5:20 - 6:40
Reg. No. 16485

***SPECTRUM WRITERS AND PHOTOGRAPHERS
SECTIONS HAVE BEEN COMBINED FOR THE
FALL 2020 SEMESTER***

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

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

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

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

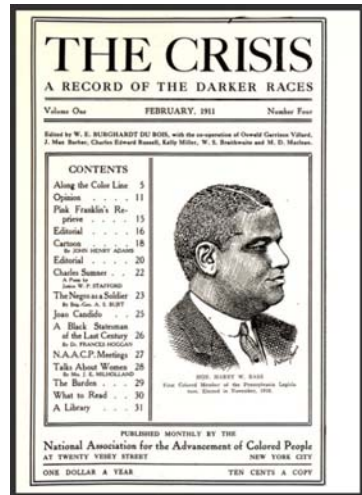




395 Special Topics: Black Freedom

Professor Eric Pritchard
T Th 12:45 - 2:00, **REMOTE**
Reg. No. 23769

This course will examine the historic and contemporary role of language and literacies in the pursuit and expression of freedom by people of African descent in social movements from the 19th century to the present. Merging literacy and language studies with Black feminist and Black queer theory, we will examine the literacy and language strategies people of African descent have employed to assert their right and desire to define their life on their own terms, depict the world as they see and experience it, and to create socio-political change. Texts include speeches, fiction, poetry, essays, photography, dance, popular music, and fashion and style. Among the movements explored are abolition, suffrage, the civil rights movement, voting rights, Black Power, Black Feminisms, Black LGBTQ activism, #BlackLivesMatter, mass incarceration and the prison industrial complex, Black athlete activism, recent student activism against racism and discrimination on college campuses, and the pursuit of representational diversity and equity in the fashion and beauty industries.



397 Digital and Broadcast Journalism

Keith McShea
Monday (eve) 6:30 - 9:10, **REMOTE**
Reg. No. 21394

Journalism in the Age of the iPhone

Journalism in 2014 means being digital, social and mobile (not necessarily in that order) and that usually means using a smartphone. Today, journalists often report news with a smartphone to people reading news on the go. The journalist could be a sportswriter at a hometown high school football game or an international reporter in the Middle East. Technology (smartphones, tablets, the web and the countless tools available) has revolutionized how journalists tell stories -- in words, photos and video; and it has revolutionized how, where and when audiences are able to consume those stories.

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

Students will need a smartphone or tablet to use in this class.

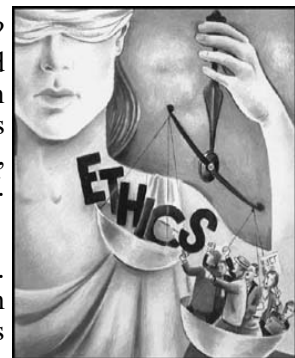
The instructor, Keith McShea, is an award-winning reporter and blogger for The Buffalo News.

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

398 Ethics in Journalism
Bruce Andriatch
Tuesdays (eve) 6:30 - 9:10, REMOTE
Reg. No. 17577

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

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



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

400 Department Honors:
Professor Nicole Morris Johnson
MWF 12:40 - 1:30, REMOTE
Reg. No. 23770

**Registration through ENG department*

Honors Seminar - Zora Neale Hurston

Often considered one of the foremost artists of the Harlem Renaissance, Zora Neale Hurston's work offers a unique (and at times controversial) view of northern and southern American cultures through the mid-20th century. This course offers an in-depth look at Hurston large and multifaceted oeuvre. Through an examination of her short stories, novels, plays, ethnography, memoir (or biography), and essays, we will explore how Hurston's work coincides with and departs from the main thematic and stylistic trends that define the American literary scene of her time. Central concerns will include the relationship between Hurston's anthropological work and her art. Students may perform their own cultural observations, and interpret their findings through essays and other modes of artistic expression.

435 Advanced Creative Writing Fiction
Professor Dimitri Anastasopoulos
Tuesdays (eve) 6:30 - 9:10, REMOTE
Reg. No. 20320

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

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

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

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



440 Film Theory
Professor Tanya Shilina-Conte
Tuesdays 4:00 - 6:40
Reg. No. 23771



Film Theory: Introduction through the Senses

This course will guide you through the maze of “pre-” and “post-,” “-isms” and “-ships” in film studies. We will examine theories of realism, formalism, semiotics, psychoanalysis, feminism, post-structuralism, and cognitive criticism with a particular emphasis on the embodied perception. As a part of the course will include selections from the writings of Bazin, Eisenstein, Baudry, Metz, Balázs, Mulvey, Bordwell, Deleuze, Marks, Sobchack, and Shaviro, among others. Following Thomas Elsaesser’s approach to film theory through the senses, and focusing on the relationship between the spectator in cinema, we will study classical and contemporary film paradigms that explore the relationship between Moving Image and Senses, Body and Mind, emphasizing such concepts as the cinematic experience as Window and Frame, Door and Screen, Mirror and Face. We will study films such as *Peeping Tom* by Powell, *Repulsion* by Polanski, *Persona* by Bergman, *Stalker* by Tarkovsky, and others. We will not only interpret the way we “see” and “hear” films but also explore them through the senses of touch, smell, and even taste. As Elsaesser points out, “film and spectator are like a parasite and host, each occupying the other and being in turn occupied.” This unique approach to the confrontation and conflation of mind and body with the screen will open for us new models for knowing and representing the world through film and media.

This course satisfies the Criticism/Theory requirement.



441 Contemporary Cinema: *Queer of Color Film*
Professor Eric Pritchard
T Th 9:35 - 10:50, REMOTE
Reg. No. 21375

This course will examine films about and/or directed by lesbian, gay, bisexual, and transgender, people of color that have been produced independently or within the mainstream movie industry. The course traces the history of LGBTQ people of color films from boundary breaking documentaries filmed or released in the mid to late 1980s, to experimental and independent films in the 1990s. Our primary focus will be on contemporary films, exploring the emergence of a cadre of new LGBTQ people of color filmmakers from the first decade of the 21st century. In addition to screening films, students will read and discuss scholarly articles and book chapters to learn concepts that will enrich their writing and discussion of the major themes emerging from each film. An instructional aim of the course is to engage students in the meaning and practice of writing, thinking, and discussing critically film and other cultural texts from a position centered on intersectionality and LGBTQ people of color subjects.



MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2020-2021

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

Professor David Alff
303 Clemens Hall (645-2579)
Nicole Lazaro

1. FULL MAJOR IN ENGLISH

Minimum Requirements for Department Acceptance:

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

Department Requirements for Graduation:

1. Three 200-level English courses (202-299)
2. Ten courses (30 credits) on the 300-400 level, as follows:
 - A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)
 - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
 - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
 - D. Five additional (elective) courses in the ENG 300-ENG 400 level, and at least one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

13 courses (39 credits) in all.

* * * * *

2. JOINT MAJOR IN ENGLISH

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

Department Requirements for Graduation

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

1. Three 200-level English courses (202-299)
2. Seven courses on the 300-400 level, as follows:
 - A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)
 - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
 - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
 - D. Two additional (elective) courses in the ENG 300-ENG 400 level, and at least one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

10 courses (30 credits) in all.

* * * * *

3. MINOR IN ENGLISH

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

Department Requirements for Graduation

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

Six courses (18 credits) in all.

* * * * *

4. GLOBAL FILM MINOR

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

Department Requirements for Graduation

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

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

Six courses (18 credits) in all.

* * * * *

5. ENGLISH HONORS PROGRAM

Minimum Requirements for Department Acceptance:

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

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

Department Requirements for Graduation with Honors

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

* * * * *

6. GENERAL RECOMMENDATIONS

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

* * * * *



CREATIVE WRITING CERTIFICATE

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

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

CREATIVE WRITING CERTIFICATE CURRICULUM (5 courses):

- *Prerequisite for all creative writing courses: ENG 207 (3 credits): Intro to Writing Poetry and Fiction
- *4 workshops in poetry or fiction (390, 391, 434, 435) (9 Credits). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.
- *One of the following literature courses with a writing or author focus (3 credits): 326 *Modern British and Irish Fiction*, 328 *Multicultural British Literature*, 337 *20th Century Lit in the U.S.*, 338 *The Novel in the U.S.*, 339 *American Poetry*, 353 *Experimental Fiction*, 357 *Contemporary Literature*, 361 *Modern & Contemporary Poetry*, 362 *Poetry Movements*, 363 *Modernist Poetry*, or 387 *Women Writers* (or another course approved by the Creative Writing Advisor).

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

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

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



Journalism Certificate Program

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

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

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

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

Contact us:

Journalism Certificate Program - 311 Clemens Hall, North Campus, Buffalo, NY 14260-4610

Phone: 716.645.0669

Fax: 716.645.5980

Email: ub-journalism@buffalo.edu

Program Director: Jody Kleinberg Biehl

Website: journalism.buffalo.edu

ABOUT THE PROGRAM

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

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

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

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

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

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



IN ALL YOUR WORK, STRIVE FOR:

CLARITY ACCURACY GENEROSITY RIGOR

CLARITY: WRITE LUCIDLY, ARTICULATELY, WELL. YOUR ESSAYS SHOULD HAVE CLEAR AIMS AND ASK SUBSTANTIVE QUESTIONS. CONSTANTLY TRY TO IMPROVE YOUR STYLE AND ENLARGE YOUR POWERS OF EXPRESSION. REMEMBER — YOU AIM TO COMMUNICATE, SO GIVE YOUR READER ROOM TO FOLLOW. ASPIRE TO NUANCE, BUT AVOID COMPLEXITY FOR COMPLEXITY’S SAKE.

ACCURACY: IN YOUR LANGUAGE, IN YOUR RESEARCH, IN YOUR CITATIONAL PRACTICES, IN YOUR TRANSCRIPTIONS AND NOTE-KEEPING. INACCURACY PROLIFERATES FROM THE POINT OF YOUR FIRST MISTAKE. CONSTANTLY CHECK AND REVISE YOUR WORK TO ELIMINATE ERRORS.

GENEROSITY: YOU PARTICIPATE IN A COMMUNITY OF SCHOLARS. NURTURE THAT COMMUNITY BY SHARING YOUR THOUGHTS, SHARING YOUR PASSIONS, AND SHARING YOUR SOURCES. SPEAK TO EACH OTHER. INTELLECTUAL WORK IS FOR THE COMMON GOOD. WE ARE HUMANISTS, AFTER ALL.

RIGOR: LEARN YOUR FIELD, READ DEEPLY AND WIDELY, NEVER CUT CORNERS. AIM TO SERVE THE PRINCIPLES THAT FIRST BROUGHT YOU TO ACADEMIA, AND NEVER TRY TO MIMIC SOMEBODY ELSE.

DEPARTMENT OF ENGLISH

SPECIAL POINTS OF INTEREST:

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

Looking forward to Fall...

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

HUB System Features:

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

To-Do Items/

Admissions:

View application status

*...and much more!
NEED HELP??*



Technical Questions:

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

HUB Student Center

Questions: *Contact the Student Response Center at*

src@buffalo.edu.

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

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

**HAVE A GREAT
SEMESTER!!!**

~The English Department

Getting ready to graduate???

Seniors ready to Graduate:

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

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

Deadlines are as follows:

September 1, 2020

- *File by July 15, 2020*

Feb. 1, 2021

- *File by Oct. 15, 2020*

June 1, 2021

- *File by Feb. 15, 2021*

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!*

