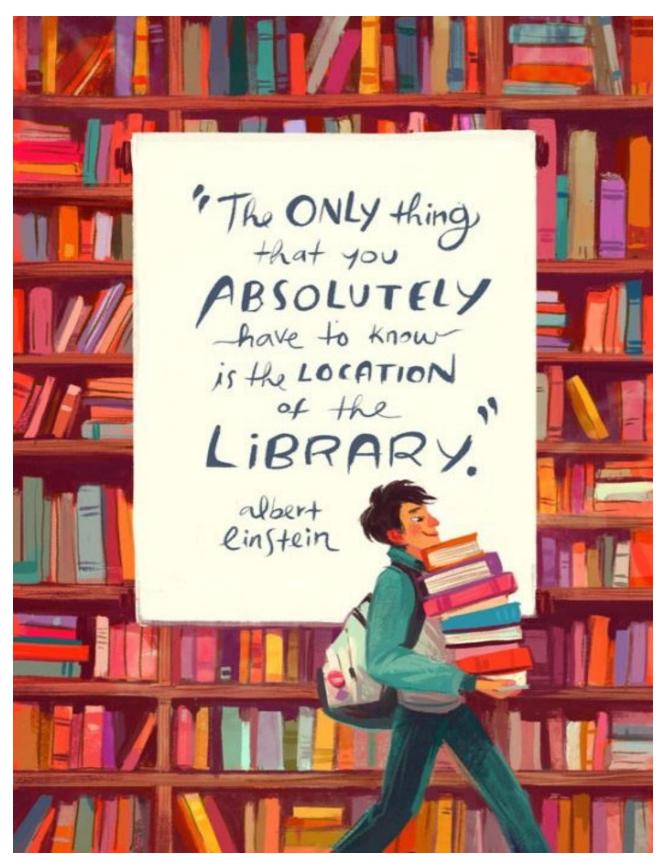
Whole English Catalog



Fall 2022

English Department News

- UB English is on Twitter!! Follow us: @UBEnglish
- ♦ Look for us on Facebook at: <u>University at Buffalo English Department</u>



- 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

All English CL2 courses are now at the 300-level, same title as before.

<u>Previous CL2 courses taken prior to Fall 2021 will still fulfill their designated</u> requirements.

*PLEASE NOTE: Re-taking a course with the same title/new number at the 300-level WILL REPLACE the grade received at the 200-level.

If you need help or have questions about your CL2 requirements, please contact <u>your</u> <u>academic advisor</u>, or CAS Advising at 716-645-6883.



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!

<u>UB Career Services</u> 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.

<u>UB Health and Wellness:</u> <u>Mental health counseling</u>

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

What to expect...

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



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

University at Buffalo Counseling Services

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

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

Please visit our website:

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

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

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

After-Hours Care: For after-hours emergencies, an on-call counselor can be reached by calling Campus Police at 645-2222.

Additional emergency resources can be found by going to our <u>Crisis Intervention page</u>.

Department of English - Fall 2022

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 199 UB Freshman Seminar: Real Life: Telling Stories 199 UB Freshman Seminar: Me?! Language and the Self 199 UB Freshman Seminar: Watching Television 199 UB Freshman Seminar: Myths of King Arthur 199 UB Freshman Seminar: CSI Media: 50 Shades of Fake 	News	MWF T Th T Th MWF T Th	4:00 9:30 9:30 9:00 12:30		Tirado-Bramen Mack Schmid Schiff Wasmoen
110 Great Books193 Fundamentals of Journalism (<i>JCP Pre-requisite</i>)		T Th W (eve)	12:30 6:30		Dauber Galarneau
221 World Literature 222 Survey of Asian Literature 231 British Writers 1 232 British Writers 2 242 American Writers 2 252 Poetry 256 Film 258 Mysteries 271 African American Literature 290 Literature & War		Tuesday T Th MWF	9:30 1:00 9:00 3:00 2:00 11:00 4:00 11:00 10:00 12:30	REMOTE	Holstun Hakala Engel Hubbard Bell Johnson Shilina-Conte Eilenberg TBA Miller, S.
301 Criticism (<i>Criticism/Theory</i>) 309 Shakespeare, Early Plays (E) 315 Milton (E) 341 Studies in African American Literature (B) 333 American Literature to the Civil War 337 20th Century Literature in the U.S. 349 Literature of Migration		T Th T Th MWF T Th	11:00 3:30 2:00 2:00 9:30 12:00		Ma Eilenberg Holstun Weeber Dauber Williams Conte
350 Intro Writing Poetry/Fiction (CW)	CL2 Course CL2 Course CL2 Course CL2 Course CL2 Course CL2 Course		10:00 11:00 1:00 4:00 2:00 3:30		Neely Eales Venerable Venerable Messinger Sharp
351 Writing About the Environment 351 Writing About the Environment	CL2 Course CL2 Course CL2 Course CL2 Course	T Th	9:00 11:00 11:00 12:30		Dickson Dickson Winnicki Chakraborty
352 Writing for Change352 Writing for Change352 Writing for Change	CL2 Course CL2 Course CL2 Course CL2 Course CL2 Course	MWF MWF MWF T Th T Th	8:00 12:00 1:00 9:30 2:00		Sharp Sgro Lindquist Reber McDonald
353 Technical Communication353 Technical Communication	CL2 Course CL2 Course CL2 Course CL2 Course	MWF T Th	10:00 12:00 9:30 12:30		Hensch Hensch Lowman Lowman
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355 Writing About Science	CL2 Course CL2 Course CL2 Course	MWF MWF MWF	9:00 11:00 2:00		TBA Sell Helgeson
356 Professional Writing356 Professional Writing356 Professional Writing	CL2 Course CL2 Course CL2 Course CL2 Course CL2 Course		9:00 11:00 12:00 3:00 4:00		TBA TBA TBA TBA TBA

356	Professional Writing	CL2 Course	T Th 9:30		Huang
356	Professional Writing	CL2 Course	T Th 2:00		Drury
550	Trolessional writing	OLZ Oourse	1 111 2.00		Didiy
357	How to Write Like a Journalist	CL2 Course	Th (eve) 6:30		Anzalone
358	Writing in the Health Sciences	CL2 Course	MWF 9:00		TBA
358	Writing in the Health Sciences	CL2 Course	MWF 10:00		Sanders
358	Writing in the Health Sciences	CL2 Course	MWF 12:00		Sanders
358	Writing in the Health Sciences	CL2 Course	MWF 1:00		Capps
358	Writing in the Health Sciences	CL2 Course	MWF 3:00		Capps
358	Writing in the Health Sciences	CL2 Course	T Th 8:00		Anand
358	Writing in the Health Sciences	CL2 Course	T Th 9:30		Anand
358	Writing in the Health Sciences	CL2 Course	T Th 11:00		Brown
358	Writing in the Health Sciences	CL2 Course	T Th 3:30		Brown
371	Queer Theory ((Criticism/Theory OR Breadth)		T Th 9:30		Varnado
373	Popular Culture		T Th 2:00		Schmid
374	Bible as Literature (E)		M (eve) 6:30	REMOTE	Christian
378	Contemporary Literature		Wed (eve) 6:30	REMOTE	Conte
379	Film Genres		Thursday 4:00	REMOTE	Shilina-Conte
380	New Media (JCP)		T Th 3:30	KEMOTE	Wasmoen
381	Film Directors		T (eve) 6:30	REMOTE	Jackson
383	Studies in World Literature (B)		T Th 2:00	KLWOTL	Ma
386	` '		T Th 12:30		Holstun
	Postcolonial Literature (B)				
390	Creative Writing Poetry (CW)		T Th 12:30		Sharp
391	Creative Writing Fiction (CW)		T Th 11:00		Anastasopoulos
394	Writing Workshop: The Spectrum		Th (eve) 6:30		Parrino
397	Digital and Broadcast Journalism (JCP)		M (eve) 6:30		Mc Shea
398	Ethics in Journalism (JCP)		T (eve) 6:30		Andriatch
400	Department Honors Seminar		MWF 1:00		Hubbard
405	Studies in Early Women Writers (E)		T Th 2:00		Mack
435	Advanced Creative Writing Fiction (CW)		Wed (eve) 6:30		Milletti
455	Cultural Theory (Criticism/Theory)		MWF 9:00		Lavin
		Humanities Courses			
380	Writing Center Theory and Practice		M W 3:00		Reid, R.
		_			

Compilation of Required Courses for the English Major

<u>EARLY LITERATURE</u>

309	Shakespeare, Early Plays	Eilenberg
315	Milton	Holstun
374	Bible as Literature	Christian
405	Studies in E. Women Writers	Mack

*Early Lit in Fall 2022 only

TH 424 Special Topics: Shakespeare & Identity

CRITICISM/THEORY

301	Criticism	Ma
371	Queer Theory*	Vernado
455	Cultural Theory	Lavin

BREADTH OF LITERARY STUDY

341 Studies in African American Lit	Weeber
371 Queer Theory*	Vernado
383 Studies in World Lit	Ma
386 Postcolonial Lit	Holstun

*371 Queer Theory satisfies a Criticism/Theory <u>OR</u> Breadth req





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, 4:00-4:50, Reg. No. 18439 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 Roxane Gay 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, T Th, 9:30-10:50, Reg. No. 17718 Professor Ruth Mack: Me?! Language and the Self

Explores ways that language—particularly figurative language such as metaphors—help construct our sense of who we are in relation to other groups and categories of people. Are you described or perceived as nurdy, cool, fat, thin, large, small, handsome, pretty, homely, black, brown, white, quick, slow? What do these categories mean? Who influences definitions? How does language of popularity, weight, race, appearance, or other descriptive categories (whether essentializing or superficial) impact your life? Language can push us to think more inclusively about ourselves, others, and all things in the world, but it can also carry embedded assumptions that influence our perception and thought. Through reading journalism, literature, advertisements, and any other kind of print that engages in description of people or human behavior, students in this class will become more sensitive to the politics of daily language use and the significance of nuance in communication; they will develop finer strategies for analyzing what they hear and read; and they will develop strategies for constructing (more) adequate forms of language use in response to important ideas of our time.

199 UB Freshman Seminar, T Th, 9:30–10:50, Reg. No. 19071 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.

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199 UB Freshman Seminar, MWF, 9:00-9:50, Reg. No. 19781 Professor Randy Schiff: Myths of King Arthur

Our course will explore cultural productions associated with King Arthur and his world, considering works of literature, mythology, visual arts, and film. After an introduction to the misty beginnings of Arthurian legend in early medieval history, we will engage with a survey of medieval

Continued...



Arthurian works (in translation) from a range of European cultures. Our course will explore chivalry and courtly love, tournaments, and literary knights and ladies. We will also examine the modern reception of Arthur, by exploring images and films that deal (in very different ways) with Arthurian stories and symbols. Students will explore the simultaneous continuity and dynamism of Arthurian myth as its meanings vary across times, places, and media. All students will participate in discussion, produce informal responses to class texts, will make one brief class presentation, take two brief exams, and write two formal papers.

199 UB Freshman Seminar, Tuesday/Thursday, 12:30 - 1:50 Reg. No. 16809 Nikolaus Wasmoen: 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.



FALL 2022 HUMANITIES COURSE

HMN 380 Writing Center Theory & Practice Professor Rhonda Reid M W 3:00 - 4:20 Reg. No. 23869

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.

110 Great Books Professor Kenneth Dauber T Th 12:30 - 1:50 Reg. No. 23260

The purpose of this course is to familiarize you with some of the touchstones of Western culture, the "canon," as it has been defined by an aggregate of the UB professoriate in several polls of the faculty over the last years. The major idea is to give you a kind of cultural literacy, to put you in possession of something of our shared historical legacy, to make you acquainted with some of the best or the most significant documents from the beginning of writing to the modern age. What has been thought through the ages about the "nature" of mankind? When did thinking begin to be historical and how has the idea of history developed? What is philosophy? How has "truth" been thought in religious terms, in psychological terms, in scientific terms? What variety of ethical positions have been staked out over the course of centuries?

Works to be studied range through various fields and cultures and will include the Bible, Homer's Odyssey, Plato, Shakespeare's Hamlet, representative "novels" (a new form that was ushered into being with "modernity"), Darwin, and others. By the end of the class, you should have some sense of the different forms of thinking that history offers us (epic, dialogue, scripture, fiction) and the different ways of considering the relation of people to people, what defines society, and the very idea of humankind and humanity's place in the world.

193 Fundamentals of Journalism Andrew Galarneau Wednesdays (eve) 6:30-9:10 Reg. No. 15247

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.

221 World Literature Professor James Holstun T Th 9:30 - 10:50 Reg. No. 23269

In this course, we will read, talk about, and write about short fiction from Pan-Africa, Russia, South Asia, East Asia, and Latin America. All in English translation.

Harrowing Young Adult Fiction in Pan-Africa

Alice Childress, A Hero Ain't Nothin' But a Sandwich (US, 1973): novella about a thirteen-year-old boy heroin addict in New York City.

Ngũgĩ wa Thiong'o, *Weep Not, Child* (Kenya, 1964): autobiographical novella about a boy living through the last days of British colonial rule and the Mau Mau Insurgency that helped to end it.

Imperialism and Incarceration in Russia.

Leo Tolstoy, Hadji Murat (1912): Muslim resistance to Russia's war in the Caucasus.



Ngũgĩ wa Thiong'o

Continued...

Anton Chekov, "Ward No. 6" (1892): life in an under-funded mental hospital.

Urdu Fiction in South Asia.

Saadat Hasan Manto (India/Pakistani, 1930s-1950s): family struggle, caste, labor, sexuality, and the partition of India and Pakistan.

Ismat Chughtai (India, 1940s-1980s): the same, and a lesbian coming-of-age story.

Class Struggle in East Asia

Lu Xun, *Selected Stories* (China, 1910s-1930s): feminist and socialist fiction on feudalism and capitalism in Republican China, by the most revered write of twentieth-century China.

Takiji Kobayashi, *Crab Cannery Ship* (Japan, 1929): jagged and harrowing strike novel—an old and new classic of precarious labor.

Sata Ineko, "Café Kyoto" (Japan, 1929): hospitality and sex work.



Sata Ineko

Life, Death, and Comedy in Latin America

Jorge Luis Borges, Stories (1930s-1970s): modernist and absurdist fiction by the Argentine master.

Machado de Assis, The Posthumous Memoirs of Brás Cubas (Brazil, 1881): satiric reminiscence by a heartless dead aristocrat.

We will talk about social and political context, literary form, and the role of literature in coming to understand our mutating world—we will bear down on the thrumming resonances of these far-flung works with each other and with us in 2022.

Daily informal short essays (5-10 minutes focused writing), a five-page midterm paper, and a ten-page expansion of that paper at the end of the semester. Course reader available in the first week of classes at Queen City Imaging (832-8100). For links to cheaper used editions, and for any other questions, write me at jholstun@buffalo.edu. I'm happy to Zoom with you to talk more about the class.

222 Survey of Asian Literature Professor Walter Hakala MWF 1:00 - 1:50 Reg. No. 18702

This course will introduce students to narratives of romance that span Asia's wide variety of religious, literary, theatrical, and cinematic traditions. Rather than defining romance by what it contains, we will instead consider what romance as a

genre does. Through this approach, it becomes possible to examine why certain narratives were compelling enough to be transmitted across and preserved within a diverse range of cultures and historical periods. "Texts" include English translations of a Sanskrit drama, *The Arabian Nights*, an early Japanese novel, recent Bollywood cinema, Korean television melodramas, and the worldwide Harlequin Romance phenomenon. There are no prerequisites for this class. This course is the same as AS 221 and course repeat rules will apply. Students should consult with their major department regarding any restrictions on their degree requirements.

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



231 British Writers 1 Kaitlyn Engel MWF 9:00 - 9:50 Reg. No. 23270



This course provides a wide survey of British literature from Old English, late Medieval, Early Modern, and 18th Century eras. Our class will be interactive, and we will work to find connections within texts themselves, connections between texts and their material history and context, and between these texts and our world today. We will explore the technicolor poetry of *Sir Gawain and*

the Green Knight, Chaucer's bawdy stories and careful code-switching, the Bridgerton-like connections between Early Modern noblewomen like Mary Sidney, Countess of Pembroke and Mary Wroth, and the well-known plays of William Shakespeare alongside the current #ShakeRace movement. We will also

investigate works by Chaucer, Spenser, Milton, and others. In short, this class will allow students to familiarize themselves with traditional canonical works of British literature, while expanding our understanding of these eras by reading the canonical alongside modern adaptations of these works and alongside works written by historically disenfranchised authors.



232 British Writers 2 Professor Stacy Hubbard MWF 3:00 - 3:50 Reg. No. 19952

In this course, we'll survey British literature from the Romantic, Victorian, Modernist and Postmodernist periods (late 18th century to the present). We'll trace three different themes through these periods: 1) Rights, race and revolution; 2) Love, marriage, and money; and 3) Dreams and madness. We'll read poems, essays, novels, slave narratives, and political writings by a variety of authors and situate these works within their historical and cultural contexts. In the Romantic period, we'll consider the relation of imagination to nature; abolition; the rights of man (and woman); Orientalism; and gothic fantasies. Our main texts will be the slave narratives of Olaudah Equiano and Mary Prince; the poems of William

Wordsworth, John Keats, Samuel Taylor Coleridge, and William Blake; the feminist writings of Mary Wollstonecraft; the opium dream narratives of Thomas De Quincey; and Jane Austen's story of marriage, property and misunderstanding, Pride and *Prejudice*. In the Victorian period, we'll discuss industrialization, revolution, empire, marriage, and madness. We'll read poems by Robert Browning, Elizabeth Barrett Browning, Emily Bronte, Matthew Arnold, Christina Rossetti, Alfred Lord Tennyson, and Gerard Manley Hopkins. We'll also read short prose selections by George Eliot and Charles Dickens, and Charlotte Bronte's feminist gothic, Jane Eyre. In the modernist period, we'll explore historical rupture, notions of the psyche, women's suffrage, colonial independence, and the literature of protest and mourning related to the First World War through poems by W.B. Yeats, Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg, Mary Borden, H.D., Mina Loy, and W.H. Auden; stories by James



Joyce; and Virginia Woolf's exploration of memory and mourning, *Mrs. Dalloway*. In the post WWII period, we'll focus on questions of post-colonial identity and language in the writings of Kamau Brathwaite, Salman Rushdie, Zadie Smith, and Chimamanda Adiche.

The course is intended to give you a broad sampling of the second half of the British literary tradition with a sense of how aesthetic developments intersect with historical circumstances and social change.

Requirements for the course include diligent attendance and informed participation; frequent reading quizzes; two analytical essays; and a final exam.

242 American Writers 2 Ryan Bell MWF 2:00 - 2:50 Reg. No. 19072

American Writers 2: Sound, Inscription, Music

Prior to the 20th century, it would be inconceivable to compare a piece of writing to a "broken record," yet Gertrude Stein's writing was already being described in these terms by 1909. As cultural and geographic borders were being rewritten amongst upheaval and war in the 20th century, the way we *hear* the world also changed (and is still changing), aided by developments in technology (sound recording, broadcasting, telephony) as well as popular, folk, and art music forms. In this course, we will read post-Civil War American literature in relation to American audio culture, listening to how writers responded to the changing cultural soundscape. While some integrated sonic technologies into their process—utilizing tape recorders, mixing boards, and in the case of John Giorgio, telephones—others incorporated simultaneity, improvisation, and even musical notation into their written works, demonstrating an engagement, explicit or otherwise, with modern sound and music. In addition to reading literature for its musicality, we will treat sonic artworks and artifacts as texts. We will pay special attention to writer-musicians and musician-writers, as well as communities and movements with significant disciplinary overlap, such as the Harlem Renaissance, Black Mountain College, and Fluxus.

Assigned authors may include Emily Dickinson, Walt Whitman, Langston Hughes, Gertrude Stein, Ralph Ellison, John Cage, William Faulkner, Amiri Baraka, Jayne Cortez, Jack Kerouac, Sun Ra, Louis Zukofsky, and more.

252 Poetry Blair Johnson MWF 11:00 - 11:50 Reg. No. 19073

What is poetry? What counts as a poem? What makes poems behave as poems? What forms, mechanics, strategies, or gestures do poems employ in order to carve out an experience of the *poetic*? This course will explore these questions by tracing poetry's historical trajectory and examining its contemporary manifestations. We will read with an eye for how a poem can rely on tradition or thwart it, how poetry can simultaneously reflect its past and present, how a poem can even expand what *poetry* can designate. We will examine the potential of form, both historical and new, as well as the relationship of page and performance, sight and sound.

256 Film Professor Tanya Shilina-Conte Tuesdays 4:00 - 6:40 REMOTE Reg. No. 18233

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 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 lightning, 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.

258 Mysteries Professor Susan Eilenberg T Th 11:00 - 12:20 Reg. No. 23271

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

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



addicts, precocious children, debutantes, former suspects, idle aristocrats, idler academics.

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

271 African American Literature Professor Miriam Thaggert MWF 10:00 - 10:50 Reg. No. 19281

African American Literature Before 1900

This survey course draws upon *The 1619 Project*, published by the *New York Times* in 2019, which tells the story of the nation through the experiences of those who were enslaved in the U.S. and Caribbean. You will have the opportunity to read both classic and little-known slave narratives such as *The Narrative of Harriet Tubman* and *The Narrative of Henry "Box" Brown* 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; the origins of various racial stereotypes; and early film representations of the Black image. There will be a significant focus on the writings of Charles Chesnutt, one of the most prolific early African American writers and an author who wrote in the 19th and early 20th centuries. Readings will be supplemented by films, photography, and audio recordings. Class requirements include quizzes, class participation, discussion questions, and two papers.

290 Literature and War Professor Steven Miller T Th 12:30 - 1:50 Reg. No. 23273

This course will introduce students to the vast field of literary representations of war from the Bible and Homer to the literature of 9/11. As old and as varied as the history of literature itself, the literature of war crosses time periods, national traditions, and genres. Moreover, the theme of war gives us a way to study the relationship between literature and philosophy, literature and other arts (such as painting, photography, cinema, and music), and literature and technology. However, the definition of 'war' has changed dramatically over time and continues to change. Accordingly, this course will approach

the study of literature and war by examining these changes, seeing how shifts in the structure of war can alter our experience of time and space, self and other, friend and enemy, nation and people, public and private, love and death, and war and peace, just to name a few. Finally, we will consider how literary representations of war might themselves constitute an attempt to find alternatives to war.



What gunpowder did for war, the printing-press has done for the mind; and the statesman is no longer clad in the steel of special education, but every reading man is his judge.

(Wendell Phillips)

301 Criticism Professor Ming-Qian Ma T Th 11:00 - 12:20 Reg. No. 14328

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:

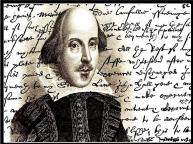
<u>Literary Theory</u>: An Anthology, 2nd. Edition. Edited by Julie Rivkin and Michael Ryan, Blackwell, 2004. (ISBN: 1-4051-0696-4)

<u>Billy Budd and Other Tales</u>, 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.)

This course satisfies a Criticism/Theory Requirement.

309 Shakespeare, Early Plays Professor Susan Eilenberg T Th 3:30 - 4:50 Reg. No. 18238



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 some of the sonnets; a number of comedies, including The Merchant of Venice, As You Like It, and Much Ado About Nothing; and one of the so-called problem plays, Measure for Measure. 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 justice, imagination, nature, and art.

I could tell you how good, how rich, how enthralling all this material is, but surely everyone reading this description knows that already. Students will write two informal re-

sponses to their reading, a midterm exam, an outline of a major scholar's essay, a term paper of medium length, and a final exam. They will also write and digitally share (by means of Perusall) their comments on each session's reading.

This course satisfies an Early Literature requirement.

315 Milton Professor James Holstun T Th 2:00 - 3:20 Reg. No. 23708

Before they read Milton, students frequently know they fear and hate him. Afterwards, they tend to love him, particularly *Paradise Lost*. And they find themselves astonished at Milton's audacious brilliance, and at their own audacity in engaging and mastering (kind of) him.

More than any other English poet before or since, Milton combined the roles of great poet and political radical. He risked his life for the revolutionary English republic, which cut off the head of King Charles Stuart. His heretical theology, his fierce hatred of tyranny, and his insistence on the power and independence of individual human conscience distinguish him from his more conservative poetic contemporar-ies. He took up and exploded the received genres of Classical antiquity and Renaissance Europe: the sonnet, the court masque, the pastoral elegy, the epic poem, the oration, and Attic tragedy.



We'll spend a good deal of time talking about gender-oriented interpretation of Milton's work, and political interpretation of Milton's relation to the royalists and radicals of his day. We will read some of Milton's shorter poems, including "The Nativity Ode," a selection of sonnets, a court masque (*Comus*), and two pastoral elegies: "Lycidas," the most famous poem of the genre in English; and, in translation, "Epitaphium Damonis," the great gay elegy of English Renaissance literature. We will read *Areopagi-tica*, his 1644 prose defense prose of free speech (and his second-greatest work?); and *Samson Agonistes*, his play of godly patience and terrorist revenge on the courtly culture of Restoration England.

But we will spend most of the semester reading *Paradise Lost*, his post-revolutionary epic on the physical universe, the grandeur of the law and free choice, the Creation, Satan as ur-tyrant and ur-rebel, a cosmic battle, and a man and a woman in a garden working, merrily singing and screwing, arguing, betraying each other, and reconciling. Virginia Woolf, who also had critical things to say, says, "What poetry! . . . I can conceive that this is the essence, of which almost all other poetry is the dilution. The inexpressible fineness of the style, in which shade after shade is perceptible, would alone keep one gazing into it, long after the surface business in progress has been dispatched. Deep down one catches still further combinations, rejections, felicities and masteries." That's pretty much says it all. Come, sink into the abyss, then fly up again, then head over to Paradise.

Biweekly informal short essays (5-10 minutes focused writing), an eight-page midterm paper, and a fifteen-page expansion of that paper at the end of the semester. Course reader available in the first week of classes at Queen City Imaging (832-8100). We'll be using the two Norton Critical editions of Milton's work, available at the University Bookstore. I'm happy to Zoom with you to talk further about the class, or write me at jamesholstun@hotmail for links to cheaper used editions, and for any other questions.

This course satisfies an Early Literature requirement.

333 American Literature to the Civil War Professor Kenneth Dauber T Th 9:30 - 10:50 Reg. No. 20674

We will read and discuss the most important American writing from its origins to the Civil War. This was the era 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 the 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).

337 20th Century Literature in the U.S.
Professor Tyrone Williams
MWF 12:00 - 12:50
Reg. No. 24103

This course examines some of the representative fiction of the period wn as "modernism," an era roughly extending from the late 1890s (i.e., the late novels of Henry James) to the late (i.e., Malcolm Lowry's Under The Volcano, often cited, along with Joyce's Finnegan's Wake, as the death the ism). The terms and definitions of modernism are fiercely debated, but in general modernism is self-reon the subject is no longer a world "out there" processes and values peculiar to the genre itself. to be represented but rather the medium itself: art about s opposition to modernity (the industrialized special-This inward turn of modernism is often seen as "pre bellion or refusal to accept modernity in the disfiguring ized world of late capitalism). In the fiction w re (Ernest Hemingway), the belief that money and class status dislocations of war and the domestication g and ethnic prejudice (F. Scott Fitzgerald), the destruction of the inoculate one against racism (James V South and family from within and w aulkner), and the resulting exultation of narcissism and the culture of therapy (Nathanael West), read other eration" within the context of gender (Djuna Barnes). It is no coincidence that these issues remain with us today, h man a century after they were first articulated.

> 341 Studies in African American Literature Professor Susan Weeber MWF 2:00 - 2:50 Reg. No. 23915

The Black Fantastic

In 2020, against the backdrop of a pandemic, wildfires, anti-Black violence, a global wave of protests and social unrest, and political upheaval, Octavia Butler's 1993 Afrofuturist novel, *Parable of the Sower*, reached the *New York Times* bestseller list for the first time. Why this renewed interest in Butler's work? How does speculative fiction help us understand contemporary culture and politics? This is a class on the fantastical and the speculative. We will study Afrofuturist and speculative fiction writers like Octavia Butler, Victor Lavalle, and N. K. Jemisin, as well as film, music, comics, and visual art. In the 1990s, Alondra Nelson argued that Afrofuturism "is a critical perspective that opens up inquiry into the many overlaps between technoculture and black diasporic histories." Afrofuturism combines elements of African mythology and spirituality, science fiction, African diasporic history, and magical realism in order to imagine alternative pasts and futures and help us re-see the present. How do these art forms provide different approaches to and images of time, knowledge, culture, technology, the nation-state, and the human? How does the Black fantastic illuminate new aesthetic and political horizons?

This course satisfies a Breadth of Literary Study requirement.

349 Literature of Migration

Professor Joseph Conte ASYNCHRONOUS REMOTE Reg. No. 20676

The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious "better life"; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as "real Americans"—and an ethnic heritage that they wish to honor and sustain but which marks them as always an "other." Here



we encounter the hyphenated status of the preponderance of "natural born" American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban and professionalized surrounding.

We will view films and read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in How the Other Half Lives (1890). Anzia Yezierska's novel Bread Givers (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. We will watch a silent feature film, The Italian (1915), directed by Reginald Barker, in which a Venetian gondolier finds something other than the American Dream in the tenements of New York's Lower East Side. Mount Allegro (1989), Jerre Mangione's memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its "imported from Italy" values, and yet desperate to find recognition as an authentic version of "Americanness." The film Big Night (1996), directed by

Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, "rich abundance," but not a single Mafioso. We'll then view the film *The Immigrant* (2016), directed James Gray, in which two sisters from Poland arrive at Ellis Island in 1921 intent on pursuing the American Dream, only to face indignities and moral dilemmas in order to survive in the United States.

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

As this is an exclusively online course, our discussion of these books and films will take place in the UB Learns environment. Writing assignments on ethnicity, identity, and migration will be shared and critiqued among class members in blogs and discussion boards throughout the semester. ENG 349 Literature of Migration fulfills the General Education requirement for Diversity Learning and various thematic pathways.



350 Intro to Poetry/Fiction CL2 Course 6 Sections Available

Julianne Neely MWF 10:00 - 10:50 Reg. No. 19113

Dana Venerable MWF 4:00 - 4:50 Reg. No. 22074 Simon Eales MWF 11:00 - 11:50 Reg. No. 18447

Bianca Messinger T Th 2:00 - 3:20 Reg. No. 17375 Dana Venerable MWF 1:00 - 1:50 Reg. No. 15330

Travis Sharp T Th 3:30 - 4:50 Reg. No. 20039

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.

351 Writing about the Environment CL2 Course

4 Sections Available

Nathaniel Dickson MWF 9:00 - 9:50 Reg. No. 20126 Nathaniel Dickson MWF 11:00 - 11:50 Reg. No. 20127

Kinga Winnicki T Th 11:00 - 12:20 Reg. No. 20129 Abhipsa Chakraborty T Th 12:30 - 1:50 Reg. No. 23549

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

352 Writing for Change CL2 Course
5 Sections Available

Kellie Sharp MWF 8:00 - 8:50 Reg. No. 20130 Sarah Sgro MWF 12:50 - 12:50 Reg. No. 23547 Andrew Lindquist MWF 1:00 - 1:50 Reg. No. 19608

Jacob Reber T Th 9:30 - 10:50 Reg. No. 20131

Macy McDonald T Th 2:00 - 3:20 Reg. No. 19609

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.

353 Technical Communication CL2 Course

4 Sections Available

Laura Hensch MWF 10:00 - 10:50 Reg. No. 17798 Laura Hensch MWF 12:00-12:50 Reg. No. 19176 Nicole Lowman T Th 9:30 - 10:50 Reg. No. 19177 Nicole Lowman T Th 12:30 - 1:50 Reg. No. 17514

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.

354 Writing About Literature CL2 Course

2 Sections Available

Jacob Sloan MWF 12:00 - 12:50 Reg. No. 19179

Sojung Yang MWF 2:00 - 2:50 Reg. No. 23548

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.

355 Writing About Science
CL2 Course
3 Sections Available

TBA MWF 9:00 - 9:50 Reg. No. 17724 Alexander Sell MWF 11:00 - 11:50 Reg. No. 17788 Sam Helgeson MWF 2:00 - 2:50 Reg. No. 23294

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.

356 Professional Writing CL2 Course

7 Sections Available

TBA MWF 9:00 - 9:50 Reg. No. 17796 TBA MWF 11:00 - 11:50 Reg. No. 17797 TBA MWF 12:00 - 12:50 Reg. No. 20133 TBA MWF 3:00 - 3:50 Reg. No. 23295

TBA MWF 4:00 - 4:50 Reg. No. 23296 Shao-Wei Huang T Th 9:30 - 10:50 Reg. No. 18231 Adam Drury T Th 2:00 - 3:20 Reg. No. 19180

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

357 How to Write Like a Journalist CL2 Course

Charles Anzalone Thursday (eve) 6:30 - 9:10 Reg. No. 18255

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



This course also counts toward the Journalism Certificate.

358 Writing in the Health Sciences

CL2 Course

9 Sections Available

TBA MWF 9:00 - 9:50 Reg. No. 20134

Jake Sanders MWF 10:00 - 10:50 Reg. No. 17721

Jake Sanders MWF 12:00 - 12:50 Reg. No. 17725 Vincent Capps MWF 1:00 - 1:50 Reg. No. 17964

Vincent Capps MWF 3:00 - 3:50 Reg. No. 18235

Rachit Anand T Th 8:00 - 9:20 Reg. No. 18236 Rachit Anand T Th 9:30 - 10:50 Reg. No. 19182

Zackary Brown T Th 11:00 - 12:20 Reg. No. 18237

Zackary Brown T Th 3:30 - 4:50 Reg. No. 19181

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.

371 Queer Theory Professor Christine Varnado T Th 9:30 - 10:50 Reg. No. 23465

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 know 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 Criticism/Theory Requirement <u>OR</u> a Breadth of Literary Study Requirement.



373 Popular Culture Professor David Schmid T Th 2:00 - 3:20 Reg. No. 23276

Despite the fact that popular culture plays a large part in the vast majority of ordinary people's lives, its serious study is still a relatively recent phenomenon in the academy, which has tended to dismiss pop culture as nothing more than mindless, frivolous, even pernicious entertainment. This class will explore why pop culture matters by introducing you to

the basic theories and approaches to the scholarly study of popular culture, concentrating in particular on how pop culture helps to create and reflect the zeitgeist of the periods in which it emerges and evolves.

We will accomplish these goals by focusing on the theme of violence in American popular culture. From the Puritan period to the present day, Americans have always documented their intense interest in violence through popular culture and we will investigate the history of and reasons for this interest by studying examples taken from a wide variety of genres and subjects, including Puritan execution sermons, 19th century newspaper coverage of homicides, the Western, crime fiction, true crime, video games, music, television, and film.



Continued...

Along the way, we will discuss many related issues: the distinctions between folk, mass, and popular culture; changing definitions of criminality and deviance; manifest destiny; urbanization; the influence of evolving media technologies, and the rise of a celebrity culture organized around criminals. Throughout the class, our primary emphasis will be on how popular culture gives us unique insights into the societies of which it is an integral part.



Selected Course Texts:

Edgar Allan Poe, *The Dupin Tales* Truman Capote. In Cold Blood Mickey Spillane. *I, The Jury* Ann Rule. The Stranger Beside Me

We will also discuss the movies *The Searchers* (John Ford, 1956) and *Psycho* (Alfred Hitchcock, 1960).

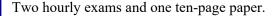
Additional materials will either be provided by the instructor or available through UB Libraries Course Reserve System.



Edgar Allan Poe

374 Bible as Literature **Professor Diane Christian Mondays (eve)** 6:30 - 9:10 **REMOTE** Reg. No. 19081

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.



This course satisfies an Early Literature requirement.

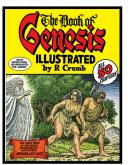
378 Contemporary Literature **Professor Joseph Conte** Wednesday (eve) 6:30 - 9:10 REMOTE Reg. No. 23277

Literature and Technology

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



But all is not lost. One strategy is that of remediation, in which the legacy forms of print fiction and the cinema reuse, repurpose, and represent new media in order to critique their appeal and comment on their cultural value. In order to investigate this technological remediation, we will read six novels and view four films. In William Gibson's Pattern Recognition (2003), the brand-sensitive protagonist, Cayce Pollard, pursues "The Footage" that contains steganographically encrypted information. Kazuo Ishiguro's Never Let Me Go (2005) presents the moral dilemma of clones who are unknowingly raised as organ donors. In Dave Eggers's The Circle (2013), a powerful technology company endeavors to usurp a



democratic election through social media. Ian McEwan's *Machines Like Me* (2019) posits an alternative history of the 1980s in which the Internet and social media already exist, and an android named Adam becomes involved in a love-triangle with a human couple. In Don DeLillo's *The Silence* (2020) an electromagnetic pulse on the night of the 2022 Super Bowl causes all of the world's technology systems to go dark. In *Noor* (2021), Afrofuturist Nnedi Okorafor plumbs biotechnology and Artificial Organisms in a near-future Nigeria.

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

This synchronous Remote course will be conducted through UB Learns and Zoom meetings, with streaming of films on Digital Campus or other online services. Students will be required to participate in ten graded blog discussions and complete two writing assignments on the novels and films.

379 Film Genres
Professor Tanya Shilina-Conte
Thursdays 4:00 - 6:40 REMOTE
Reg. No. 20681

This course will introduce students to the history of cinematic movements and traditions, focusing on the emergence and development of various film genres as stylistic and narrative devices. We will examine early motion pictures, pre-code Hollywood, German Expressionism, French Surrealism, Soviet Montage, Neorealism, the French New Wave, Post-colonial filmmaking, 1970s Hollywood, as well as digital and age-format filmmaking.

In the second part of the class we will look more closely at different enematic traditions around the globe. Critical texts and films will help us move beyond national framework and increasingly transnational imagination of film production, reception, and distribution. "World cinema can find longer be

reduced to the category of individual national and not proded by the oppositional formula "the West and the Rest," Lavid Wartin Jones suggests approaching "world cinemas" in the plural mode as an interconnected multiplicity (forest) rather than a collection of autonomous sovereign nation -states (trees)."

To use the metaphor of the GPS revitation 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. We will explore a range of competing terms at the intersection of



transnationalism, information age, global culture, and activist cinema. These will include "Third Cinema" (Solanas & Getino), "Intercultural Cinema" (Marks), "Accented Cinema" (Naficy), "Minor Cinema" (Gilles Deleuze), "Peripheral Cinema" (Iordanova), "Nomadic Cinema" (Andrew), as well as postcolonial, hybrid, marginal, militant, interstitial, and diasporic cinema. 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 Nikolaus Wasmoen T Th 3:30 - 4:50 Reg. No. 17719

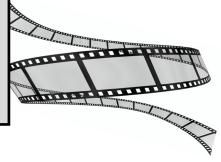
How do new media propel or impede social, political, and cultural change? Do changes in our media environments cause or simply reflect the needs and desires we bring to them? This course will examine the role of new media in current social and political conversations, as well as ongoing debates about how we should be allowed or compelled to make use of things such as social media, video games, the deep web and cryptography, bioinformatics (e.g. facial recognition), and the internet itself. When societies undergo collapse or rapid transformation of their norms, systems, and institutions, many will turn to the new media of the moment as objects of hope or blame. How can individuals observe the media they use with a critical eye while being thoroughly immersed in, and dependent on, these very same products and infrastructures? In addition to contemporary debates about digital media, we will explore the responses of historical artists and thinkers to the emergence of old "new" media such as mass print, the movies, and broadcast TV. Students will be asked to draw from readings and artworks focused on new media from the present and from the past to form their own responses to these longstanding, ever-evolving problems.

Assignments will include readings, hands-on exercises, short papers, discussion board posts, and a multimedia digital portfolio students will build over the course of the semester.



381 Film Directors Professor Bruce Jackson Tuesdays (Eve) 6:30 - 9:10, REMOTE Reg. No. 16810

FALL 2022 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.

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.

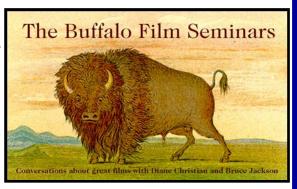
The Buffalo Film Seminars are grounded in two underlying assumptions. The first is that watching a good film on a television set is like reading a good novel in *Cliff's Notes* or *Classic Comics*: you may get the contour of the story but not the experience of the work. Movies were meant to be seen big, 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.

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 Ming-Qian Ma T Th 2:00 - 3:20 Reg. No. 18239

Focusing on the historical period from the antiquity to roughly the 14th-Century, and traversing diverse cultures such as Sumerian, Greek, Saxon, French, Italian, and West African, this class will study an ancient literary genre called "epic." Situated from a comparative perspective, it will look into the formal, thematic, narrative, and aesthetic features of epic across times, histories, and cultures, focusing on exploring and understanding why epic is considered as "one of the necessities of the human mind" (Borges) in the emergence of tribal or national consciousness.

Primary texts for the course:

The Norton Anthology of World Literature, Shorter Third Edition, Volume 1 Supplementary readings distributed in handout form

Course Requirements include regular attendance, active participation in class discussions, one oral presentation, periodic response papers, and a term paper.



386 Postcolonial Literature Professor James Holstun T Th 12:30 - 1:50 Reg. No. 23278

Sembène Ousmane and Sahar Khalifeh

We will consider two brilliant socialist feminist creative artists: Sembène Ousmane of Senegal (1923-2007), novelist and filmmaker, and Sahar Khalifeh of Occupied Palestine (1941-), novelist. One big critical touchstone: what special kinds of joy, what special kinds of knowledge, do we gain from *narrative*?



We'll read Sembene's early great novel, *God's Bits of Wood*, which rewrites Zola's *Germinal* to tell the story of a Senegalese railway workers' strike in the late forties. We'll also read some of his short fiction ("White Genesis," "Niiwam," and "Taaw"), and his novella *Xala* (about neocolonial Senegal and erectile dysfunction) and its film adaptation. And we will view and analyze his films *La Noire de* (about a West African domestic worker in France), *Camp de Thiaroye* (about a French massacre of West African troops during World War II), *Guelwaar* (about class and sectarian conflict in postcolonial Senegal), and *Moolaadé* (about African women's collective resistance to female genital mutilation).

We will read Khalifeh's great early novel *Wild Thorns*, about the Palestinian working class and the limits of armed resistance; *Passage to the Plaza*, about women's lives during the lockdowns of the First Palestinian "Intifada," or uprising; and *The End of Spring*: her greatest novel—an epic account of the Second Intifada. We will also view *Fertile Memory*, the superb debut film by Michel Khleifi, which focuses on Khalifeh and an elderly Palestinian working-class woman.

This is controversial stuff, and it may be unfamiliar; but there is no up-front approved or disapproved attitude, or assumption of prior knowledge of these authors. Both are critics of colonialism (French and Israeli), but they are also ferocious analysts of Senegalese and Palestinian patriarchy and class domination. And they brilliant practitioners of realist narrative. So we will be talking about feminism, neocolonialism, and questions of form and style. And we will be reading historical backgrounds, biographical essays, interviews, and criticism alongside our primary works.



Daily informal short essays (5-10 minutes focused writing), an eight-page midterm paper, and a fifteen-page expansion of that paper at the end of the semester. Course reader available in the first week of classes at Queen City Imaging (832-8100). For links to cheaper used editions, and for any other questions, write me at jholstun@buffalo.edu. I'm happy to Zoom with you to talk more about the class.

This course satisfies a Breadth of Literary Study Requirement.

390 Creative Writing Poetry
Travis Sharp
T Th 12:30 - 1:50
Reg. No. 17515

This workshop considers the material conditions, constraints, and possibilities of poetry: how do our own material conditions as living beings constrain and inform our poetry? How does poetry speak to, perform, or protest our material reality and its sociopolitics? How is poetry's text itself material? What is poetry's part to play in our lived experiences, in the everyday, in the world? How, where, when, and why does poetry intersect with "real" life? As part of this course, we will intensively study and practice the wide range of poetic forms deployed in contemporary poetry, from lyric poetry to conceptual writing, documentary and found poetry, sound poetry, visual poetry (or "vispo"), digital poetry, as well as contemporary adaptations of received forms such as the sonnet, among others. Some contemporary poets whose work we will engage with include Danez Smith, Morgan Parker, Tommy Pico, NourbeSe Philip, Douglas Kearney, Marwa Helal, Claudia Rankine, Jennifer Espinoza, Harryette Mullen, James Thomas Stevens, Rob Fitterman, and Lillian-Yvonne Bertram, among others.

Pre-requisite: ENG 207: Introduction to Poetry/Fiction - or by permission of instructor.

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

391 Creative Writing Fiction Workshop Professor Dimitri Anastasopoulos T Th 11:00 - 12:20 Reg. No. 20682

This workshop is for advanced fiction writers who have completed ENG 207. The course emphasizes the development of each student's style and invention process, as well as the practical and technical concerns of a fiction writer's craft. Students will not only be asked to locate a context for their fictions by situating their work among a community of other fiction writers, but also to envision how their stories might intersect with different schools of fiction. Each writer will be expected to conceive each story within the scope of a larger fiction project as well as to revise extensively in order to explore the full range of the story's narrative themes.

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

<u>Pre-requisite</u>: ENG 207 or ENG 350 : Introduction Poetry Fiction or equivalent.

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



394 Writing Workshop: Spectrum Photographers Matthew Parrino Thursdays 6:30 - 7:50 Reg. No. 23822



394 Writing Workshop: Writing for *The Spectrum* Matthew Parrino Thursdays 6:30 - 7:50 Reg. No. 23822

SPECTRUM WRITERS AND PHOTOGRAPHERS SECTIONS HAVE BEEN <u>COMBINED</u> FOR THE FALL 2022 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.

397 Digital and Broadcast Journalism Keith McShea Monday (eve) 6:30 - 9:10 Reg. No. 18480

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

The class requires a smartphone.

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

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

398 Ethics in Journalism Bruce Andriatch Tuesdays (eve) 6:30 - 9:10 Reg. No. 15539

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

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



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

400 English Honors:
Professor Stacy Hubbard
MWF 1:00 - 1:50
Registration through English Department

VIRGINIA WOOLF & THE NOVEL OF CONSCIOUSNESS



According to Virginia Woolf, ""On or about December 1910 human nature changed." Woolf announced this change, but she also helped to create it. Her sense of the radical break with history occurring in early twentieth century life led her to experiment with approaches to narrative that would embrace new understandings of psychic life, critical perspectives on the history of empire, and anti-Victorian conceptions of non-normative sexuality and gender fluidity.

In this course, we will explore Woolf's major role in inventing and evolving the "novel of consciousness." With psychoanalysis asserting novel paradigms for understanding memory, repression, sexual abuse, trauma, and homosexuality, Woolf judged that the old rules of realist fiction would no longer be adequate to the representation of psychic or social experience. Throughout her career, she experimented with the potential of narrative to imagine the movements of the individual mind and the delicate threads of connection between one mind and another, the possibilities for empathy and community. War was also a recurring topic in Woolf's writings: she gave us some of literature's most vivid depictions of war trauma and its most powerful arguments for dismantling

Continued...

the institutions that promote war. Further, she approached these problems from a feminist perspective, critiquing and satirizing patriarchal educational, literary, and political institutions. While she was one of the great recorders/inventors of private, interior life—of thoughts that "danced up and down, like a company of gnats, each separate, but all marvelously controlled in an invisible elastic net"--Woolf was also one of modernism's major social critics and a founding figure of feminist literary studies. Woolf's writing is by turns playful and tragic, tender and fierce. Her novels explore love and identity in its many forms, death and loss, mental illness, artistic ambition, colonialism and race, fashion, and gender. Their language is by turns luminously poetic and bitingly satirical.

We will read five of Woolf's novels—*The Voyage Out, Mrs. Dalloway, To the Lighthouse, Orlando*, and *The Waves*—and her influential feminist manifesto, *A Room of One's Own*. We'll also read selections from Woolf's anti-war tract, *Three Guineas*, her short memoir, "A Sketch of the Past," and a number of her essays, letters, and diary entries. Our discussions will occasionally expand to include Woolf's Bloomsbury associates and contemporaries, such as her sister, the painter Vanessa Bell; her husband and co-founder of the Hogarth Press, Leonard Woolf; her friend and lover, Vita Sackville-West; and the broader landscape of modernism.

Requirements include diligent preparation, attendance and participation; frequent short informal writing tasks and annotations; and two analytical essays.

405 Studies in Early Women Writers
Professor Ruth Mack
T Th 2:00 - 3:20
Reg. No. 23279

Eighteenth-Century Bodies and Realities

If all Men are born Free, how is it that all Women are born slaves?
--Mary Astell, *Some Reflections on Marriage*, 1700

In this course, we will read prose, poetry and philosophy written by seventeenth- and eighteenth-century women. We will pay primary attention to their representations of the human body. What is made possible by the body, and what is made impossible by it? Is the body, especially the female body, a means to political action or an obstacle to such action? What role does the body have to play in marriage? In the economy? Sometimes our writers will ask questions that sound like questions people still ask today: do the fact that women and men have different bodies mean that their minds are also different? And sometimes they will ask questions that look entirely different from those we (commonly) ask today: Can matter think? Should women be permitted roles beyond those of mother and nun? Together, these early texts will help us to construct a history of early writing and thinking by women, and they will also gives us terms for thinking about the body itself—in all of its materiality--as a historical artifact.

Course readings will include texts by Margaret Cavendish, Aphra Behn, Mary Astell, Sarah Scott, Frances Burney, Mary Wollstonecraft, and Jane Austen. You should expect to write frequent response papers, a short paper, and a longer research paper.

This course satisfies both an Early Literature requirement AND the 400-level requirement.

435 Advanced Creative Writing Fiction Professor Christina Milletti Wednesdays (eve) 6:30 - 9:10 Reg. No. 17716

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.

<u>Pre-requisite</u>: 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.

455 Cultural Theory Professor Chad Lavin MWF 9:00 - 9:50 Reg. No. 23280

What is culture, and how does it work?

This is certainly a question appropriate for English majors, living amidst and looking for something – relevance, leverage, opportunity – in a series of texts. But it is also much more than that, and surely an interdisciplinary question if ever there was one. This class will examine some of the key texts, approaches, and ideas that are used in fields across the humanities and the social sciences to theorize culture. The aim of the class is to develop a familiarity with the theoretical tools of cultural analysis, and then to use those tools to better understand what is at stake in the production, distribution, and consumption of cultural artifacts.

While we will encounter a series of familiar approaches to cultural theory (marxism, feminism, postmodernism, postcolonialism, etc.), the class itself will be organized around the key concepts that transcend these approaches -concepts like ideology, memory, labor, authorship media, class, race, sexuality, and nature. We will study how people have developed these concepts, and then we will put these concepts to work to unpack the meaning and function of some short stories, popular films, journalistic essays, advertisements, TV shows, and self-help books.

We will be grappling with canonical cultural theorists such as Raymond Williams, Pierre Bourdieu, Fredric Jameson, Frantz Fanon, Judith Butler and Friedrich Nietzsche. And we will use their work to examine the work of contemporary cultural producers like David Foster Wallace, Ta-Nehisi Coates, Michel Gondry, Malcolm Gladwell, and Steven Spielberg, among others.

The main assignments for this class will be three take-home essay exams in which students use theoretical concepts to analyze specific cultural artifacts.

This course satisfies a Criticism/Theory Requirement.

You are unique. You have different talents and abilities. You don't have to always follow in the footsteps of others. And most important, you should always remind yourself that you don't have to do what everyone else is doing and have a responsibility to develop the talents you have been given."

Hasil Paudyal,

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2022-2023

Director of Undergraduate Studies: Office of Undergraduate Studies: Secretary: Professor Walter Hakala 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 <u>Department Acceptance</u>: 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 Dimitri Anastasopoulos, at danastas@buffalo.edu and join our Facebook page at: www.facebook.com/UBCWF.

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

*Note: You do not need to be an English major to earn this certificate, however the Creative Writing Certificate is only awarded <u>concurrently</u> 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: <u>jkbarber@buffalo.edu</u>

Program Interim Director: Jamie Barber

Website: journalism.buffalo.edu

ABOUT THE PROGRAM

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

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

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

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

<u>The journalism certificate is NOT a baccalaureate degree program.</u> 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.

DEPARTMENT OF ENGLISH

Looking forward to Fall...

SPECIAL POINTS OF INTEREST:

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

HUB 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/

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

Admissions:

View application status

...and much more!



NEED HELP??

Technical Questions:

Contact the <u>CIT Help</u>

<u>Desk</u>: <u>cit-</u>

helpdesk@buffalo.edu.

HUB Student Center

<u>Ouestions</u>: Contact the Student Response Center at <u>src@buffalo.edu</u>.

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 TryIt 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 <u>MUST</u> 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, 2022

• File by July 15, 2022

Feb. 1, 2023

• File by Oct. 15, 2022

June 1, 2023

• File by Feb. 15, 2023

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!



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.

A READER'S BLESSING

















GRANT SNIDER