

Whole English Catalog



Spring 2013

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

Explore, Discover and Engage

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

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

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

English Department Discovery Seminars for Spring 2013:

UE 141: Section A (1 credit)

Professor Barbara Bono

Thursdays, 3:30-4:20

Reg. No. 19316

Discovery Seminar: "Open the book: Introducing Literary Studies"

Do you want to be a doctor, a lawyer, or a CEO—or, maybe, a political and policy leader? How about a creative writer, a novelist, a journalist, a publisher or an arts manager? A professor or a teacher? Do you like to read and write, to interpret fact and to tell stories?

Then you should consider a major, a minor, or significant elective credit in UB's nationally-ranked, award-winning English Department, where in addition to our wide roster of historical, generic and critical courses we offer a journalism certificate and a creative writing focus.

Every year we place our graduates in medical school (where they want strong humanities electives), law school (a classic target for English majors), in government (a recent graduate wrote speeches for the previous two governors), in journalism and publishing (another wrote scripts for Michel Moore and now writes for *The Nation*), in the arts, and in education.

And every semester our c. 40 full-time faculty members (2 SUNY Distinguished Teaching Professors, 8 SUNY Chancellor's Award winners for Excellence in Teaching, 3 Milton Plesur Student Teaching Award winners) and our advanced graduate students (on average 3 Graduate School Teaching Awards a year) offer some 60 or so mostly small- to mid-sized undergraduate courses on subjects like "Love in the Western World," "Mythologies of the Americas," "Shakespeare in Film," "The Gothic," "American Novel," "Irish Literature and James Joyce," "Literature of the African Diaspora," "Feminist Theory," "Creative Writing: Poetry," "Ethics in Journalism," and the renowned "Buffalo Film Seminars" (<http://csac.buffalo.edu/bfs.html>).

Explore our Department on-line at <http://english.buffalo.edu>, especially those pages devoted to "Undergraduate" and—under "Current Courses"—to our famous Whole English Catalogue of detailed descriptions of past, present, and future offerings.

And take this 1-credit exploratory course, where every other week Professors from the Department will drop by to talk about their specialty and their passions, while, in between, under the guidance of the organizing Professor—in this case Chancellor's and Plesur Award winner Barbara Bono—we process, discuss, and apply what they've had to say. Open the book . . .

UE 141: Section B (1 credit)

Rick Feero

Thursdays, 11:00-11:50

Reg. No. 19090

Discovery Seminar: "Something Alien This Way Comes: Encountering Otherness in Freud, James, and Jung"

"We know that something unknown, alien, does come our way, just as we know that we ourselves do not make a dream or an inspiration, but that it somehow arises of its own accord. What does happen to us in this manner can be said to emanate from mana, from a daimon, a god, or the unconscious." - Carl Jung

This seminar will focus on some classic works of psychology, including selections from Jung's Memories, Dreams, Reflections, Freud's Interpretation of Dreams, and James's The Varieties of Religious Experience. Our goal will be to explore how these texts think through the "other" that comes of its own accord.

Jung's remarks highlight the catalyst for the psychological enterprise: the dream "arises of its own accord," and is, as Freud argues, both a blow to the pretensions of consciousness and the royal road to the unconscious. Jung's remarks also indicate that the "other" has been and can be named differently. To borrow a term from Freud, the "other" is "over-determined." Thus, our goal includes considering how each writer's particular naming of the "other" recasts experience, alternating between rendering the alien familiar and the familiar alien.

This class is meant not only for those interested in the beginnings of psychoanalysis, but for anyone who is interested in the ways this discourse both bears on the realm of personal experience and animates aspects of academic discourse.

This seminar should appeal to students in a variety of disciplines, especially those that draw on the insights of Freud, Jung and James, but without necessarily spending time with their actual texts. We will be particularly concerned with how they model a research in the humanities that is not simply about finding information, but also about inventing concepts and theories, and then putting them to work. Along the way, we'll test Jung's and Freud's respective paradigms by writing our own dream interpretations; compare James, Jung and Freud's analysis of religion and culture; and examine the place of their theories in the understanding of narratives.

UE 141: Section K (1 credit)

Douglas Basford

Thursday, 1:00-1:50PM

Reg. No. 18703

Discovery Seminar: "Nobel, Ig Nobel, and Everything in Between: Telling the Stories of Science, Medicine, and Technology"

Two years ago the Nobel Prize in Physics went to a pair of expatriate Russian researchers whose isolation and characterization of the exciting new super-substance graphene began with their lab's habitual Friday afternoon engagement with off-beat experiments: the decisive one that kicked off the research leading to the Nobel involved stripping away layers of graphite with Scotch tape. One of the two winners, Andre Geim, is also renowned for having magnetically levitated a frog (for which he won an "Ig Nobel Prize") and for listing his favorite hamster as a co-author on one of his published papers.

Geim's story almost writes itself, but science journalists and historians of science regularly grapple with complicated concepts, contentious politics, and the bugbear of scientific uncertainty in translating science, medicine, and technology for the public and even for specialist readers. This seminar will explore a number of historical and recent episodes in scientific research, discerning through popular science writing, primary sources, and historical scholarship some crucial techniques for writing effectively about them, culminating in students writing their own science stories on subjects of their own choosing.


Department of English ~ Spring 2013

Subject to change

207	Intro Writing Poetry/Fiction (CW)	MW	5:00	Melgard
207	Intro Writing Poetry/Fiction (CW)	MW (Eve)	7:00	Anderson
231	British Writers 1	MWF	11:00	Hoffman
232	British Writers 2	MWF	9:00	Fetter
241	American Writers 1	T Th	2:00	Cowley
242	American Writers 2	MWF	11:00	Mugavero
251	Short Fiction	T Th	9:30	Schmitz
252	Poetry	MWF	1:00	Dean
252	Poetry	T Th	12:30	McCaffery
253	Novel	T Th	11:00	Mack
258	Mysteries (University Honors section)	T (eve)	6:00	Schmid
281	Intro to the Old Testament (<i>offered by JDS Dept.</i>)	T Th	11:00	Segol
301	Criticism	MWF	11:00	Feero
301	Criticism	MWF	10:00	Hubbard
301	Criticism	MWF	1:00	Hubbard
303	Chaucer (E)	T Th	2:00	Hadbawnik
309	Shakespeare, Early Plays (E)	MWF	9:00	Aldinger
310	Shakespeare, Late Plays (E)	T Th	9:30	Bono
315	Milton (E)	MWF	4:00	Eilenberg
317	British Drama	T Th	11:00	Alff
322	Victorian Literature (L)	MWF	11:00	Brown
323	Sex and Gender in the 19th Century (B)	T Th	12:30	Hakala
333	American Literature to Civil War (L)	MWF	12:00	Dauber
334	U.S. Literature Civil War to WWI (L)	T Th	11:00	Miller, C.
335	19th Century U.S. Fiction (L)	MWF	2:00	Dauber
338	Novel in the U.S. (L)	MWF	10:00	Spiegel
339	American Poetry (L) (CW)	T Th	12:30	Goldman
341	Studies in African American Literature (B) or (L)	MWF	12:00	McKibbin
346	Comparative Ethnic Literatures (B)	MWF	2:00	Moynihan
347	Visions of America (L)	MWF	2:00	Daly
348	Studies in U.S. Literature (50's & 60's)	T Th	11:00	Solomon
354	Life Writing	MWF	3:00	Moynihan
357	Contemporary Literature (L)	T Th	9:30	Conte
362A	Poetry Movements: Poetics of Innovation (CW)	T Th	3:30	Kim
365	British Modernism	T Th	9:30	Keane
367	Psychoanalysis and Culture	MWF	1:00	Miller, S.
369	Literary Theory	M (eve)	7:00	Anastasopoulos
369	Literary Theory	T Th	9:30	Ma
375	Heaven, Hell and Judgment (E)	M (eve)	7:00	Christian
377	Mythology (E) or (B)	M (eve)	7:00	Frakes
379	Film Genres	W (eve)	6:00	Frakes
379	Film Genres	MW	12:00	Spiegel
381	National Cinemas: Iranian	T	3:30	Copjec

Continued...

*Please note: Upper-level COL courses have been approved to count as an English Elective beginning Summer 2011 forward. See end of 300 level descriptions for more information.



383A	World Literature: Transnational Literature (B)	T Th	3:30	Hakala
385	Literature of the African Diaspora (B)	MWF	10:00	Young
390	Creative Writing Poetry Workshop (CW)	T Th	12:30	Mac Cormack
391	Creative Writing Fiction Workshop (CW)	T	9:00	Milletti
393	Writing Non-Fiction Prose	MWF	2:00	Hubbard
400	English Department Honors Course: Postmodern Culture	T Th	12:30	Conte
407	Books of the Ancient Mayas (E) or (B)	T Th	9:30	Tedlock
409	Topics in Shakespeare (E): Forces of Nature: Shakespeare and the Environment	T Th	11:00	Mazzio
418	African American Literature/History (B)	MWF	9:00	Holstun
431	Authors: Hemingway	T Th	12:30	Schmitz
434	Advanced Creative Writing Poetry	Th (eve)	7:00	Kim
435	Advanced Creative Writing Fiction (CW)	W (eve)	7:00	Anastasopoulos
438	Film Directors (Off Campus)	T (Eve)	7:00	Jackson
441	Contemporary Cinema	W	3:00	Roussel
454	Literature and Philosophy	MWF	2:00	Miller, S.
455	Cultural Theory	T Th	2:00	Alff
470	Tutoring/Teaching, Composing/Writing	T Th	9:30	Reid, R.



JOURNALISM COURSES

193	Fundamentals of Journalism	W (Eve)	7:00	Galarneau
394	Writing ~ Spectrum Newspaper	M	5:00	Biehl
398	Ethics in Journalism	T (Eve)	7:00	Andriatch
399	Journalism	T Th	11:00	Biehl
399	Journalism	Th (eve)	7:00	Anzalone



Upper-level COL courses approved to count as an English Elective

COL 311	Modern Women Writers	MW	3:30	Ziarek
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Compilation of Required Courses for the English Major Spring 2013

Criticism

301	Criticism	Feero
301	Criticism	Hubbard
301	Criticism	Hubbard

Earlier Literature


303	Chaucer	Hadbawnik
309	Shakespeare, Early Plays	Aldinger
310	Shakespeare, Late Plays	Bono
315	Milton	Eilenberg
375	Heaven, Hell, and Judgment	Christian
377	Mythology	Frakes
407	Books of the Ancient Mayas	Tedlock
409	Topics in Shakespeare	Mazzio

Later Literature (Requirement for majors accepted PRIOR to Fall 2009)

322	Victorian Literature	Brown
333	American Literature to Civil War	Dauber
334	U.S. Literature Civil War to WWI	Miller, C.
335	19th C U.S. Fiction	Dauber
338	Novel in the U.S.	Spiegel
339	American Poetry	Goldman
341	Studies in African American Literature	McKibbin
347	Visions of America	Daly
357	Contemporary Literature	Conte

Breadth of Literary Study (Requirement for majors accepted Fall 2009 FORWARD)

323	Sex and Gender in the 19th Century (<i>this semester only</i>)	Hakala
341	Studies in African American Literature	McKibbin
346	Comparative Ethnic Literatures	Moynihan
377	Mythology	Frakes
383A	World Literature: Transnational Literature	Hakala
385	Literature of the African Diaspora	Young
407	Book of the Ancient Mayas	Tedlock
418	African American Literature/History	Holstun



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

207

Intro to Writing Poetry/Fiction
Holly Melgard
MW 5:00 - 6:20
Reg. No. 20151

207

Intro to Writing Poetry/Fiction
Emily Anderson
MW 7:00 - 8:20
Reg. No. 22262

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.

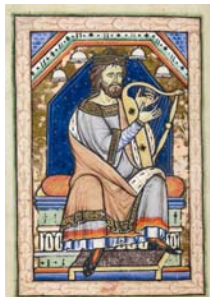
It may come as no surprise that Nabokov also noted that he has “rewritten—often several times—every word I have ever published.” This introductory course is designed to be the first step on the long journey of literary practice.

231

British Writers 1
Nicholas HoffmanMWF 11:00 - 11:50
Reg. No. 20153

This course is a survey of British authors from the first thousand years of British Literature, organized loosely around the rise and fall of notions of virtue (which could include holiness, right action, manliness, uprightness, among other things) as an animating and imaginative force intimately connected with literary pursuits. The goal of this course is to achieve a better understanding of the material, cultural, religious, and political conditions of textual production among the major literary 'periods' associated with British Literature.

Along the way, we will advance and test a simple thesis: notions of virtue that animate literary works appear to peak during the Renaissance, only to suffer a precipitous decline. According to the historian and scholar Quentin Skinner, "the swaggering figure of the Renaissance gentleman continued to be held up as an ideal... at least until the end of sixteenth century," only to be "largely swept away" by the middle of the seventeenth century. In this course we will trace to



development of notions of virtue from their theological underpinnings in Chaucer and other medieval works, to the retreat of virtue to imaginative literature in Sidney and Spenser, and transformation of virtue into a discourse of interest and preservation in Shakespeare, Marlowe, and Donne. We will finish by looking forward to the seventeenth and early eighteenth centuries, the emergence of secular humanism, and the rise of the individual.

232

British Writers 2

Kyle Fetter
MWF 9:00 - 9:50
Reg. No. 11333

We now know that nineteenth century England saw the publication of as many as, if not more than, 60,000 novels. Now, if you were to close your eyes and attempt to imagine this set all at once, but then add to it not only the prose, poetry, and criticism that accompanied these novels, but all the literature of the next century that followed in the wake of the Victorian deluge, then the amount of British literary output falling under the auspices of this course would be nothing less than vertigo inducing. Perhaps such an experience would not be unlike what in 1757 Edmund Burke called 'the Sublime,' which overwhelms the imagination with awe due to the loss of a clear, definable object, and seems oddly to sum up the predicament that now confronts us as literary scholars. So what exactly is our object? Is it the history that weaves its way through all the literature that we will be reading and informs the limits of our course (as 'British Writers 2'), or is it the particular literary works themselves outside the historical coordinates in which they written? And, if it is seemingly both, how do we reconcile the former with the latter?

Certainly, the period we will be confronting is one in which history was in overdrive: the French Revolution, two major English Reform

Bills, the Industrial Revolution, the breakdown of class structures and gender relations, the rise of Darwinian evolution, new theories of sociology, psychology, philosophy, and two world wars. However, beginning in the nineteenth century we also have a proliferation of literary genres: Romanticism, the historical novel, the Lake Poets, realism, the silver-fork novel, the Pre-Raphaelites, the sensation novel, the detective story, modernism, postmodernism, etc.; while the twentieth century developed a variety of interpretive methods by which to 'read' them: historicist, cultural, psychoanalytic, structuralist, etc. This semester we will be turning to novels, poems, and criticism so as to investigate these intersections of literary genre, form, and history, as well as the complex web of relations between history, author, text, and reader that underlie our confrontations with the literary text. How do such genres relate to the history in which they were written? Or, even to the authors who wrote them? Why is Jane Austen considered to be the founder of the realist novel? How do the protagonists in her novels differ from those of Charles Dickens, or Virginia Woolf? What does poetry *do* according to Wordsworth? Tennyson? T.S. Eliot? What is a 'sensation novel'? What accounts for the revolution in literary form during the first half of the twentieth century? And what role do you as reader/critic play at the intersection of all these competing possible areas of attention?

Readings for this course may include the following (novels, poetry, criticism, or selections from): Samuel Taylor Coleridge, William Wordsworth, Percy Bysshe Shelley, Jane Austen, Thomas Carlyle, John Ruskin, Karl Marx, John Stuart Mill, George Eliot, Wilkie Collins, Emily Brontë, Henry James, Christina Rossetti, Robert Browning, Alfred Lord Tennyson, Oscar Wilde, Thomas Hardy, E.M. Forster, Virginia Woolf, T.S. Eliot, Jean Rhys, Ezra Pound, Samuel Beckett, A.S. Byatt, as well as contemporary criticism relating to the selected works. Longer works may include Henry James' novella "The Aspern Papers," Jane Austen's *Northanger Abbey*, Emily Brontë's *Wuthering Heights*, Wilkie Collins' *The Woman in White*, Virginia Woolf's *Mrs. Dalloway*, and A.S. Byatt's *Possession*.

241

American Writers 1
Christopher CowleyT Th 2:00 - 3:20
Reg. No. 14688

From Tom Paine's revolutionary call for "Common Sense" to Emerson's reformist principle of "Self-Reliance," American writers have long attempted to reconcile those democratic ideals that uphold the freedom *of* the community (such as equality, national security, national welfare, etc.) with those that provide the individual freedom *from* the community (civil rights, privacy laws, private property, etc.). In this course, we will explore the early American literary tradition from the colonial period to the Civil War by studying those authors, texts, and literary genres that have most thoroughly examined this often-conflicting relation between the individual and the national community. By the end of the semester, my goal is for you to have a good understanding of the major literary, political, and cultural debates that preoccupied the American literary tradition from the 17th to the mid-19th century, as well as how literature as a cultural practice specifically helped to influence these debates.

We will begin our exploration with the Puritans by *Continued...*

tracing the problem of community in relation to issues of religious, cultural, and racial difference. Moving into the revolutionary era, we will read Benjamin Franklin's triumphant celebration of the democratic self in his *Autobiography* (1791) in tandem with Charles Brockden Brown's novel *Wieland* (1798), whose gothic representations of psychic madness and domestic terror radically draw into question Franklin's confidence in individual freedom and reason. During the second half of the semester, we will examine the antebellum period by focusing on how the Transcendentalists (Emerson, Thoreau, Fuller) took up the problem of national community in relation to rising social concerns of economic reform, industrial capitalism, national slavery, and women's rights. It is during this section that we will read Nathaniel Hawthorne's *Blithedale Romance* (1852) in the context of its subtle criticism of the Transcendentalists' political, gendered, and economic ideals. Next, we will also read both abolitionist texts and slave narratives to understand how the institution of slavery complicated the national ideals of freedom and equality. Finally, we will end the semester with Melville's "Bartleby, The Scrivener" (1853) and Rebecca Harding Davis' "Life in the Iron Mills" (1861) to address the question of how social issues of class, gender, and poverty equally impacted the understanding of American democracy in the years before the Civil War.

Requirements:

Regular attendance and active in-class participation
Two (5-6 page) essays
Final Exam (Take Home)

Texts:

The Norton Anthology of American Literature, 7th Edition.
Brown, Charles Brockden. *Wieland; or the Transformation.*
Hawthorne, Nathaniel. *The Blithedale Romance.*

242

American Writers 2
Nicolas Mugavero
MWF 11:00 - 11:50
Reg. No. 11332

This course will explore a broad range of authors, genres and styles in American Literature of the last 150 years. From the Realists to the Modernists, to the Postmodernists to the (always) unnameable present, we will attempt to leave no proverbial stone unturned. We will be reading poetry, novels, short stories and criticism, always with an eye toward deciphering not only the meaning of this thing we call "literature", but also always bearing in mind the historical and socio-cultural factors that carry literature from the past to the present and into the future (being acutely aware of the urgency and anxiety that validates the feeling that something important is going here, something we desperately want and need to understand). We will attempt to unearth from this vast period of literary innovation, what exactly literature has to say about the world as it once was, as it is now, and even perhaps, how it might be. In addition to the "big picture", we will cover a number of more specific themes at work in the various texts we will be looking at throughout the semester - themes such as gender, race, sexuality, femininity, masculinity, tragedy, comedy, irony and a whole range of other complex and mysterious ideas, all of which, works in this period are trying to understand, rethink and in some cases transcend.

251

Short Fiction
Professor Neil Schmitz
T Th 9:30 - 10:50
Reg. No. 20154

251 begins with Poe's "The Raven," a short poem, and his explication in "The Philosophy of Composition." Then we read "The Cask of the Amontillado," the short story in its first perfection. We're still looking in 251 for the student who will give us the best line reading of "For the love of God, Montresor." We start with a Poe sequence, with "nevermore" and immurement, then turn to Melville's "Bartleby," to that famous utterance: "I'd prefer not to," and another immurement. We might then take a comedy break, look at some Charlie Chaplin, W. C. Fields, Laurel and Hardy, Buster Keaton, short films from the Golden Age of American film comedy.

251 this semester might be subtitled: Conversations in American Short Fiction. The next writers are also in a conversation, work with the same characters, deal with similar issues. We will read Charles Chesnutt's *Conjure Woman*, the 'folk tale,' "Po Sandy" with special attention. We will also consider Joel Chandler Harris's Uncle Remus, those tales, especially "How Brer Rabbit met Tar Baby," a 'folk tale' we are still unpacking, still pondering. Then we read Charlotte Perkins Gilman's appalling *The Yellow Wallpaper*. Haven't we met this woman before, in Chesnutt's Uncle Julius stories?

Another comedy break, classic tv comedy from its Golden Age, Jackie Gleason, Lucille Ball. How do we go from the woman in the wallpaper to Lucy Ricardo?

Then the two tough guys, Ernest Hemingway and Flannery O'Connor, selected short stories. O'Connor is an invalidated pain wracked woman, and a tough guy. They speak the same language. They have, figuratively speaking, the same motto: *il faut durer*. Everyone in this session has to answer Hemingway's question: "Isn't love any fun?" and, in O'Connor, imitate Lucynell Crater saying "bird."

We conclude with an extended reading of Raymond Carver's short fiction.

Attendance is scrupulously marked. An important long paper at the end, you on extended wing. Short response papers along the way, these following events in the course.

252

Poetry
Professor Timothy Dean
MWF 1:00 - 1:50
Reg. No. 22261

William Carlos Williams said that poems are machines made out of words. This course introduces students to the mechanics of poetry: how poems are made, how they function, and how we talk about them at the college level. We will consider the full range of poetic forms in English from the sixteenth century to the present, focusing on how poems speak to other poems more than they speak to their authors' experience.

Assignments include: reading aloud, memorization and performance of poems, close textual analysis, and some paper writing. Exams will test students' familiarity with the vocabulary of poetic analysis and with all assigned readings.

252

Poetry
Professor Stephen McCaffery
T Th 12:30 - 1:50
Reg. No. 23198

This course is designed to introduce students to the mechanics and forms of poetry: its four defined historic functions (to imitate, to teach, to express, to invent), its different partitions (genres) and how and why it differs from prose.

We will consider a wide range of forms from the sixteenth century to the present and learn to analyze the structure of poems in detail. The range of texts will include, among others, the sonnet, ode, elegy, pastoral and the more recent examples of concrete and sound poetry.

The goals of the class are, among others, to assist students improve their reading skills, engage in class dynamic, compare and analyze texts in both their formal and historical contexts, and develop their communication skills in both written and oral form.

Assignments include: reading aloud (the sound of poems is so important!), periodic quizzes (largely on terminology), a mid-term exam, and a final 10-page paper.

Required texts:

The Norton Anthology of Poetry, shorter 5th edition.
Course Kit

Recommended:

M. H. Abrams, Glossary of Literary Terms.

253

Novel
Professor Ruth Mack
T Th 11:00 - 12:20
Reg. No. 20156

The Novel's Evidence

In Gary Shteyngart's *Super Sad True Love Story* (2011), characters tell their stories through diary entries and a "GlobalTeens" account (which has elements of email, instant messaging, and, of course, Facebook). The technology may be up to date, but it is no new thing for a novel to borrow from other, apparently nonfictional, forms of writing. In this course, we focus broadly on the history of the novel in Britain and America: How did this new form of writing emerge? How has it changed over the centuries? We'll get a hold on these big questions by looking specifically at the novel's use of evidence and its ideas about truth.

The earliest novels are especially concerned to help readers see that their fictional claims might be close to fact. Daniel Defoe's *Robinson Crusoe* (1719) is made up in part of Crusoe's journal; Samuel Richardson's *Pamela* (1740) is told in a series of letters. We'll look at how these early ideas of fact and fiction are transformed, as the novel is transformed, in the centuries that follow. How does the novel use evidence to tell the truth of inner lives? How does the novel present evidence of the supernatural? How does it incorporate history?

Reading is likely to include: Richardson, *Pamela*, Arthur Conan



Doyle, *A Study in Scarlet* (Sherlock Holmes), Bram Stoker, *Dracula*, Virginia Woolf *Between the Acts*, William Faulkner, *The Sound and the Fury*, Shteyngart, *Super Sad True Love Story*.

258

Mysteries
Professor David Schmid
T Th 9:30 - 10:50
Reg. No. 12161

UNIVERSITY HONORS SECTION

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

Course Texts

Edgar Allan Poe~ *The Dupin Tales* ("The Murders in the Rue Morgue," "The Mystery of Marie Roget," "The Purloined Letter")

Sir Arthur Conan Doyle~ *Six Great Sherlock Holmes Stories*

Agatha Christie~ *The ABC Murders*

Dashiell Hammett~ *The Maltese Falcon*

Raymond Chandler~ *The Big Sleep*

Chester Himes~ *Cotton Comes to Harlem*

Jim Thompson~ *The Killer Inside Me*

Sara Paretsky~ *Blood Shot*

Barbara Wilson~ *Murder in the Collective*

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

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

281

Intro to the Old Testament
Professor Marla Segol
T Th 11:00 - 12:20
Reg. No. 23697

Critical, thematic, historic, and literary study of the roots of Judeo-Christian tradition as recorded in the writings of ancient Israel; different methods of biblical criticism.

Course offered through the Judaic Studies Department.



301

Criticism
Professor Rick Feero
MWF 11:00 - 11:50
Reg. No. 14368

The purpose of this course is to introduce the craft of literary criticism, including the techniques of close reading, cultural critique, and historical analysis; a variety of literary theories; and strategies for researching, writing and revising critical papers. We'll seek familiarity with key journals in the field of literary studies, with major critics, and with the use of manuscripts and historical documents—both in the library and in on-line databases. In short, English majors can use this class as an entrance into the discipline's conversations and codes, developing the cultural capital of literary studies. We'll read some heavily worked literary texts, including selections from Conrad, Dickinson, Gilman, and Stevens, and sample from a number of perspectives on these works, including reader-response, feminist, psychoanalytic, deconstructive, new-historicist, and Marxist criticism.

In order to test this material and make it our own, we'll keep a common-place journal, engage in a weekly discussion board, and write several shorter informal pieces that explore and interrogate the readings. The main writing project will be researching, drafting, reviewing and revising a 12 page formal essay that can take its place in the field.

Required Texts:

- Joseph Conrad; Ross C. Murfin (Editor), *Heart of Darkness*. Bedford/Saint Martin's, 2010. ISBN 978-0-312-45753-2
- Jonathan Culler, *Literary Theory: A Very Short Introduction*. Oxford University Press, , 2011. ISBN 978-0-19-969134-0
- Henry James; Peter G. Beidler (Editor), *The Turn of the Screw*. Bedford/Saint Martin's, 2009. ISBN 978-0-312-59706-1

301

Criticism
Professor Stacy Hubbard
MWF 10:00 - 10:50
Reg. No. 11622

What is literature (as opposed to all the other written material that's out there)? What does it mean to "close read" it? To "interpret" it? To "deconstruct" it? Why is one reading of a novel or a poem more persuasive, more useful, more influential than another? How can your own writing about literature plug into some of the insights and lines of inquiry that professional theorists and critics have developed? What do your professors really want when they ask you to make "an original" argument about a literary text?

In this course, you'll discover the answers to these questions and many more. English 301 provides students of literature with an introduction to the varieties of literary and cultural criticism and the techniques and strategies required to research and write effective critical essays (the course is not, however, a general introductory survey of literature). We will discuss a number of key theoretical concepts and approaches to the analysis of literature (New Critical, post-

structuralist, historicist, reader-response, feminist, psychoanalytic, Marxist, eco-critical, queer, race theory, etc.) and will read some "classic" works of criticism and theory that have helped to shape the field. We will also consider the specific strategies of analysis appropriate to different genres—fiction and poetry, mostly—as well as practicing methods of rhetorical and historical reading and textual analysis.

The goal of this course is to make you a more informed and perceptive reader of both literature and literary criticism, and to help you develop as a writer of your own critical texts (a serious interest in college level study of literature is assumed, as well as some literary background, either independent reading or 200-level literature courses). Students will spend some time learning to analyze the rhetoric and structure of critical essays and to locate and make use of historical and critical sources for research papers. Our literary readings will include one short novel (TBA), several short stories, and a selection of poems by various poets from John Keats and Emily Dickinson, to Langston Hughes and Wallace Stevens. Writing requirements consist of numerous informal assignments and exercises both in and out of class (some on our discussion board), one 4-page explication essay, and one 12-15 page research essay and its revision. There will be frequent reading quizzes throughout the semester. Diligent attendance and informed and thoughtful participation are expected.

301

Criticism
Professor Stacy Hubbard
MWF 1:00 - 1:50
Reg. No. 20590

SAME DESCRIPTION AS ABOVE



303

Chaucer
David Hadbawnik
T Th 2:00 - 3:20
Reg. No. 20160

The most famous fart in literary history occurs when Alisoun, unfaithful wife of John the carpenter, loudly breaks wind in the face of a man who attempts to woo her at her bedroom window even as she enjoys a night with "hende Nicholas." This famous scene from "The Miller's Tale" reveals Chaucer's comic facility with the bawdy French fabliau form, which he helped bring into English poetry in *The Canterbury Tales*. His poetry is full of wonders, from the base to the sublime—talking animals, magical flying brass steeds, devils, saints, witches, even a giant eagle that snatches the author away to a "House of Fame." It is also—surprisingly, given the male-dominated world of Medieval English literature—full of strong, independent women, like "The Wife of Bath," who insists on control of her own body, sexually, economically, and as a means of composing texts.

Chaucer has also been called the "father" of English verse, and in this course, we will embark on our own pilgrimage through his works to discover what that might mean. The diverse range of story forms and sources that Chaucer incorporates (including not only fabliau but Arthurian romance, epic, saints' legends, and folk tales, among others) from a variety of other languages (French, Italian, and Latin) mix together with the fluid state of English at that time (slowly transitioning from "Middle" to "Modern")—all of these elements are blended by Chaucer into verse forms, and forms of English, that gradually became predominant. Through selections from *The Canterbury Tales*, along with some other major poems, we will trace these threads, with contributions from major modern critics who have shed light on Chaucer's works from different and exciting angles. By the end of this journey, students will be prepared to persuasively discuss themes and concepts in Chaucer, as well as to apply the critical framework they acquire to literature from other periods.

REQUIRED TEXTS

Chaucer, Geoffrey. *The Canterbury Tales*. Broadview, Robert Boenig and Andrew Taylor, eds.

All other texts will be made available via Course Reserve or UB Learns.

This course satisfies an Early Literature Requirement



309

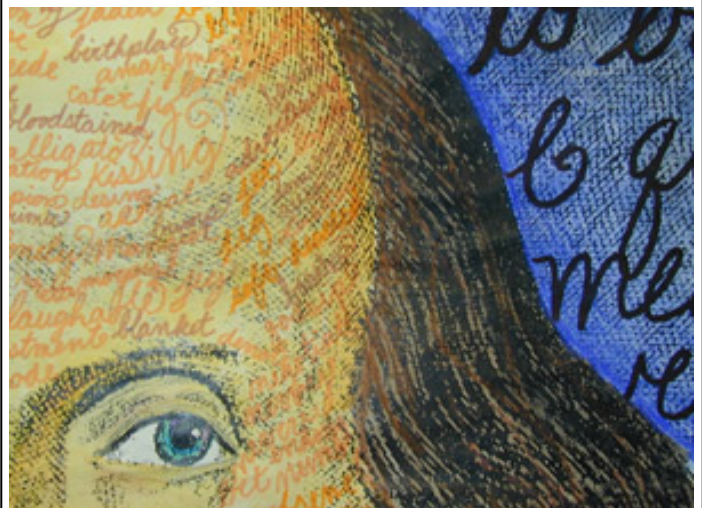
Shakespeare, Early Plays
Joseph Aldinger
MWF 9:00 - 9:50
Reg. No. 22259

This Spring Semester course on Shakespeare's earlier works will begin with his self-conscious gestures of mastery in two inherited genres: the revenge play with the sensationalistic *Titus Andronicus* (1592-1594) and romantic comedy with the near-interchangeability of *Romeo and Juliet* (1594-96) and *A Midsummer Night's Dream* (1594-96). During the course of the semester we will then go on to read selections from his second tetralogy of history plays—*Richard II* (1595), *1 Henry IV* (1597), *2 Henry IV* (1597-98) and *Henry V* (1598-99)—and his series of romantic comedies—*The Merchant of Venice* (1596-97), *Much Ado About Nothing* (1598-1600), *As You Like It* (1599-1600), and *Twelfth Night* (1599-1600)—as complementary treatments of the fashioning of authority from without, through the recreation of a myth of divine kingship, and from within, through the reproductive consent of women. Our courses major focus will be on the intersection of politics and religion. There will be two medium length formal papers, a midterm, and a cumulative final exam.

Texts:

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

This course satisfies an Early Literature Requirement



310

Shakespeare, Late Plays
 Professor Barbara Bono
 T Th 9:30 - 10:50
 Reg. No. 20126

Origin, conflict, sex, murder, ambition, death, production, and reproduction. We'll start where I typically leave off in *English 309: Shakespeare: Earlier Plays*, with the Chorus's fond hope at the beginning of Act V of *Henry V* that the triumphant Hal will enter London like a "conqu'ring Caesar," or "As, by a lower but high-loving likelihoood, Were now the General of our gracious Empress—/ As in good time he may—from Ireland coming, /Bringing rebellion broached on his sword." (*Henry V*, Chorus, Act V, ll. 22-35).

But there's a problem. Essex, the ambitious courtier-knight who was "the General of our gracious Empress" (the aging Queen Elizabeth I) did not come home from Ireland like a "conqu'ring Caesar," "Bring rebellion broached on his sword." Instead he came home defeated, rebellious himself. In the late Elizabethan regime, the fragile balance that created celebratory history plays and resolved romantic comedies—the materials of *English 309: Shakespeare's Earlier Plays*—collapses, so that, with Elizabeth's death and James's accession, we are left with frank examinations of how political order is often created out of irrational and self-interested acts of violence (*Julius Caesar*), leaving skepticism (*Hamlet*), surveillance (*Measure for Measure*), excoriating sexual jealousy and doubt (*Othello*), heated ambition (*Macbeth*), and the threat of total annihilation (*Lea*)—in critic Franco Moretti's phrase, "the de-consecration of sovereignty" that led to the staged public execution of James I's successor Charles I. In Shakespeare's final plays, including *The Winter's Tale* and *The Tempest*, the problem of political authority reorganizes itself around greater and more various agency for women and anticipations of the new world order of the Americas.

These—*Julius Caesar*, *Hamlet*, *Measure for Measure*, *Othello*, *Macbeth*, *King Lear*, *The Winter's Tale*, *The Tempest*—will be our texts; these—origin, conflict, sex, murder, ambition, death, production, and reproduction—will be our issues. It should be quite a semester.

Format: Two medium-length (c. 5-10 pp.) formal, graded, analytic and argumentative papers. Midterm and cumulative final examinations.

This course satisfies an Early Literature Requirement

**315**

Milton
 Professor Susan Eilenberg
 MWF 4:00 - 4:50
 Reg. No. 14913

This course will be devoted to the study of John Milton, devoted student of power relations, a poet whose imaginative audacity and intellectual power have inspired three centuries of poets and other readers with wonder and chagrin. Milton is the premier poet of excess, a too-muchness that works, paradoxically, to convert plenitude into poverty and to subvert the possibility of measurement and comparison that reason requires. This subversion--the confusion between too much and too little --will be our theme as it was Milton's.

We shall read his major poetry and a little of his prose: *Paradise Lost*, *Paradise Regained*, *Areopagitica*, as well as such slighter works as *Comus* and "On the Morning of Christ's Nativity." For relief from sublimity--and in order to remember the stories that nourished the poems--we shall also be reading Ovid's *Metamorphoses*.



The written work will include several brief, written responses to the reading, a midterm, a final paper, and a final exam. Attendance will be required and intelligent participation appreciated.

This course satisfies an Early Literature Requirement

317A

British Drama
 Professor David Alf
 T Th 11:00 - 12:20
 Reg. No. 22258

Restoration Drama

London's playhouses had been shuttered for eighteen years when Charles II lifted the Puritan ban on public stage performance. His 1660 order to re-open the theaters triggered an outpouring of new and adapted plays from the likes of John Dryden, William Wycherley, Aphra Behn, and many others, while re-authorizing modes of cultural commentary and political expression that had been driven underground during the Interregnum. This course will familiarize students with British drama written between 1660 and 1730. We will read one play per week, giving special attention to how the London stage became a space for raising problems of class, gender, race, and national difference. Signature thematic interests of this period included differing conceptions of sex, marriage, and domesticity, the corruption of state leaders, the expansion of overseas empire, and the growing popularity of the city and its mercantile values. Our analysis will also take into the account how drama itself was changing in this period, including, most notably, the debut of

Continued...

women on stage. In addition to the primary literature, students will read brief excerpted works of modern performance theory to consider what experiences and knowledge our text-based "reading" of drama might exclude.

322

Victorian Literature
Professor Kate Brown
MWF 11:00 - 11:50
Reg. No. 23236

In this course, we will examine literary strategies by which Victorian writers sought to explore the possibility and hazards of being "oneself": of achieving and expressing a sense of personal uniqueness, coherence, and authenticity during a period in which social relations became increasingly impersonal and mobile. The reading will cover major writers of the period, as well as a wide range of literary forms, including essays, novels, poetry, short stories, and plays. What these texts share is a sense that traditional bases of identity no longer govern social relations. In response, they tend to ask what is the nature of modern identity: How we can know ourselves and others? Is an authentic self possible? Is it even to be desired? In class discussion and writing assignments, you will be asked to attend closely to the language, structure, and genre of a text, so that we can consider how the literary experience it affords compares to the historical or social experience it depicts.

REQUIRED TEXTS are likely to include the following long works, as well as shorter texts:

- Emily Bronte, *Wuthering Heights* (1848)
- Alfred, Lord Tennyson, *Idylls of the King* (1859-85)
- Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)
- Arthur Conan Doyle, *The Adventures of Sherlock Holmes* (1892)
- Oscar Wilde, *The Importance of Being Earnest* (1895)
- H. G. Wells, *The Invisible Man* (1897)

This course satisfies a Later Literature Requirement



323

Sex & Gender in the 19th Century
Professor Walter Hakala
T Th 12:30 - 1:50
Reg. No. 22257

This course will examine the different ways in which gender is constructed through South Asian literature, theatre, and film. It is intended to introduce students to the literatures of South Asia, foregrounding the ways in which gender shapes different types, or genres, of text, and how different genres of text in turn shape notions of gender. Our task in this course will be to discover the cultural underpinnings of historical and contemporary conceptions of gender, sexuality, and love. Inasmuch as we "play" out our gender roles our social life, this course will also serve to introduce students to the ways in which performance is imbedded in the public culture of South Asia. Throughout the semester, students will be required to apply the skills we acquire in our readings on theory to a broad set of materials, including authors from across the length and breadth of South Asia. There are no prerequisites for this class and all readings are in English.

Satisfies a Breadth of Literary Study requirement for English majors and an upper-level elective requirement for Asian Studies majors and minors.



333

American Literature to Civil War
Professor Kenneth Dauber
MWF 12:00 - 12:50
Reg. No. 14699

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

This course satisfies a Later Literature Requirement

334

U.S. Literature Civil War to WWI
 Professor Cristanne Miller
 T Th 11:00 - 12:20
 Reg. No. 11803

Reading and Writing the Civil War, American literature 1865-1914

The Civil War was the most cataclysmic and significant event of the nineteenth century in the United States, if you can call 4 years of terrible bloodshed an "event." Around 700,000 men were killed during the war, more than in all other wars the U.S. has fought before or after put together. This course explores the way that literature anticipates and shapes the understanding of the conflicts in the United States before the war, and then ways that it commemorates, re-writes, and explores meanings of the War after it took place.

Major topics will be the meaning of freedom, slavery, honor, manhood, and duty—for men and women, black and white. We will read slave narratives from before the war, written during the war, and published decades after the war. We'll read letters written by soldiers while they were serving in the armed forces (Union and Confederate); diaries; Southern pro-slavery propaganda and fiction; Northern abolitionist poetry and fiction; and fiction and poetry written after the war that continues to reinterpret what the causes, issues, and suffering of the war meant in relation to the changing politics of the century. Although most of our reading takes place within the years 1865 to 1914, we will read a few later fictional works as well as a few pieces written before 1865—in particular, two epic novels: William Faulkner's *Absalom Absalom* and Margaret Walker's *Jubilee*.



We will also watch at least one Civil War film, so you will need to have a schedule that allows you to spend one or two evenings on campus watching films outside of class time.

This course satisfies a Later Literature Requirement

335

19th Century U.S. Fiction
 Professor Kenneth Dauber
 MWF 2:00 - 2:50
 Reg. No. 22255

This course will survey the American novel from its beginning through the end of the nineteenth century. We will start with Benjamin Franklin's "Autobiography" as it provides a model for American narrative and proceed, historically, through the development of American fiction from romance to realism to naturalism. Writers that we will read include Charles Brockden Brown, the first professional novelist in the country; James Fenimore Cooper, the inventor of the cowboy-and-

Indian story; Harriet Beecher Stowe, the most popular woman novelist of the era; Hawthorne and Melville, the climax of American fiction before the Civil War; Henry James and Mark Twain, who exhibit the twin poles, high and low, of American realism, and some beyond.

This course satisfies a Later Literature Requirement

338

Novel in the U.S.
 Professor Alan Spiegel
 MWF 10:00 - 10:50
 Reg. No. 20164

A selection from the best American fiction of the last one hundred years: novels by Twain, Hemingway, Faulkner, Nabokov, Bellow, and Mailer. What is uniquely "American" about the American novel? What is so uniquely "modern" about the modern novel? What is so ardously curious and tribal about American attitudes toward sex, crime, war, and money; race, gender, kids, and family life? A study of national character and identity in terms of the modern literary imagination.

The course is half lecture, half discussion; the student will be expected to read a lot and talk a lot. Final exam, quizzes, papers or a journal (or something along those lines).

This course satisfies a Later Literature Requirement

339

American Poetry
 Professor Judith Goldman
 T Th 12:30 - 1:50
 Reg. No. 13541

In this course, we will take up an array of 21C North American poetries, studying works whose tendencies include incorporating non-traditional materials, writing across genres and in more than one language, and conducting research and documenting events and phenomena. Many of the poets we will consider compose at the level of the book-length project, by exploiting a particular technique or archive. Most of them work with digital and mass culture, often to bring into view, analyze, play upon, and critique contemporary technologies of selfhood and authorship. Many are involved with ecopoetics – finding innovative forms and processes through which to engage ecological concerns, while many explore and indict the ever-more pervasive militarization of American society as well as the U.S. prosecution of war post-9/11. Many investigate neoliberalism, 21C financial practices, and new modes of labor—focusing on debt, precarity, and the continued commodification and monetarization of everything. If these works are obsessed with mapping our current contemporaneity, they are also interested in anachronism, and in alternative histories and futures, over against amnesiac presentism as the dominant mode of our present.

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Course requirements:

Students will post reading responses once a week and will write one shorter (4-5pp) and one longer (8-10pp) paper. Students may also be asked to present and/or lead discussion.



Course materials: Writers for our consideration may include: Julian Brolaski, Brandon Brown, CA Conrad, Katie Degentesh, Laura Elrick, K. Lorraine Graham, Rob Fitterman, Lisa Linn Kanae, Douglas Kearney, Sueyeun Juliette Lee, Tan Lin, Dana Teen Lomax, Trisha Low, Harryette Mullen, Kristen Prevallet, Claudia Rankine, Evelyn Reilly, Ed Roberson, Kim Rosenfield, Rodrigo Toscano, Chris Vitiello, and Heriberto Yopez.

This course satisfies a Later Literature Requirement

341

Studies in African American Literature

Professor Molly McKibbin

MWF 12:00 - 12:50

Reg. No. 22254

Narratives of Slavery

From a cross-dressing race "passer" to slave-owning African Americans, from a severed penis to time travel, African American narratives of slavery are as fascinating as they are important. Since the United States is a nation built on racial slavery and defined by its racial history, American literature has perpetually confronted and mourned slavery and its consequences. As one might expect, African American voices have been central to the literary exploration of American slavery from the slave narratives of the nineteenth century to the fiction of the twenty-first. This course will sample the rich tradition of black writing in the U.S. and will consider issues such as genre, audience, authority, and the contemporary legacies of slavery as well as themes such as witness, violence, resistance, sexuality, gender, power, and family.

The texts will include slave narratives and novels such as Harriet Wilson's *Our Nig*, Arna Bontemps's *Black Thunder*, Ernest Gaines's *The Autobiography of Miss Jane Pittman*, Gayl Jones's *Corregidora*, Octavia Butler's *Kindred*, and Edward P. Jones's *The Known World*. Students will have the opportunity to complete two tests, two short essays, and a final exam.

This course satisfies a Breadth of Literary Study OR a Later Literature Requirement



346

Comparative Ethnic Literatures

Professor Susan Muchshima Moynihan

MWF 2:00 - 2:50

Reg. No. 22253

This course brings together Asian American and African American texts to destabilize our understandings of race; to situate racial formations in political and historical moments marked by the intersections of race, class, gender, sexuality, and national and transnational affiliations; and to consider how literary strategies facilitate political engagement with these issues. The course will proceed in four parts.

Part I "Racial Ambiguity and the Dynamics of Passing" will engage Charles Chesnutt's *The House Behind the Cedars* and short stories and essays by Edith Eaton (Sui Sin Far) and Winnifred Eaton (Onoto Watanna) to address how literary representations of the late-19th and early 20th centuries deployed mixed-race identities and attempts to pass within strict racial hierarchies marked by national and international politics.

Part II "Formations of Racial Consciousness in National and Transnational Discourses" will address Mary Paik Lee's *Quiet Odyssey: A Pioneer Korean Woman in America* and *The Autobiography of Malcolm X* to focus on how two autobiographical personae, whose experiences span much of the social and political changes of the 20th century, utilize a layering of national discourses and transnational affiliations to re-negotiate the complexities of an emerging racial consciousness.

For Part III "Gender and the Contradictions of Resistance," we will read Julie Otsuka's *When the Emperor Was Divine* (on the Japanese American internment during WWII) and Zora Neale Hurston's *Their Eyes Were Watching God* to consider how the intersections of race, gender, and sexuality complicate our ideas of political resistance; we will have a particular emphasis on voice and silence and the political dimensions of quietness.

Part IV "Historical Legacies, Cultural Re-imaginings" will look to Toni Morrison's *Beloved* and Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* to examine how the legacy of slavery, gendered violence, and a sense of social and cultural displacement lead to the creative engagement with ghost stories and hauntings and the re-imagining of history.

This course satisfies a Breadth of Literature Requirement



347

Visions of America
Professor Robert Daly
MWF 2:00 - 2:50
Reg. No. 22252

This course is open to majors and non-majors alike and does not presume any prior acquaintance with its material. We shall read classic American literature, focusing what it meant in the making of American culture and what it means for us now. We shall read selections, most of them quite short, from many authors, and we shall explore their connections and what they can tell us about the arts of making sense of both literature and life in America.

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

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

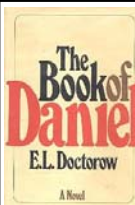
This course satisfies a Later Literature Requirement

348

Studies in U.S. Literature (50's & 60's)
Professor William Solomon
T Th 11:00 - 12:20
Reg. No. 20165

American Literature in the 1950s and 1960s

We will begin our encounter with two of the most vital decades in American literary history with several examples of the controversial phenomenon classified at the time as "black humor." In this initial portion of the course, we will read Vladimir Nabokov's scandalous novel, *Lolita* alongside Chester Himes' startling detective fiction, *A Rage in Harlem*, and Flannery O'Connor's stunning debut, *Wise Blood*. Next we will juxtapose Joseph Heller's countercultural classic, *Catch-22* and John Barth's unusual first novel, *The Floating Opera*. All of the texts listed above feature a considerable number of scenes of disturbingly explicit yet decidedly comic violence, and indeed these materials proved offensive to many when first published. Our goal will be to move toward an understanding of the imperatives motivating the authors to produce such outrageous (albeit quite popular) fictions. We will then turn our attention to works of prose that unsettled in provocative fashion the distinction between factual discourse and fictive narration. Here our primary texts will be Hunter S. Thompson's *Fear and Loathing in Las Vegas*, Joan Didion's *Democracy*, and E. L. Doctorow's *The Book of Daniel*, all three of which treat the historical



past as the site of traumatic events (the drug culture gone bad; the Vietnam War; and a Cold War judicial tragedy, respectively) that the nation as a whole had yet to come to terms with adequately.

During the course we will also investigate changing attitudes toward technology; racial tensions in the country; shifting gender relationships; as well as the interplay between literature and other media (music and film). Various short fiction by Terry Southern, Thomas Pynchon, Grace Paley, James Baldwin and Sylvia Plath will also be assigned along the way as will the criticism of Susan Sontag.

354

Life Writing
Professor Susan Muchshima Moynihan
MWF 3:00 - 3:50
Reg. No. 22251

The term "life writing" refers to texts that work to represent the self. Usually labeled "autobiographical," life writing can take a broad range of forms. This course will address a selection of American life-writing narratives to engage some of the more prominent issues of autobiographical projects, including the formation of the autobiographical subject, the status of memory, temporal frameworks, representations of historical events, political imperatives, understandings of truth and deceit, trauma and testimony. We will address autobiographical texts that test the borders with fiction, and texts that stretch our understandings of travel writing. Forms of life writing that are shaped by difference—particularly in terms of race, gender, embodiment, and ethnic and national affiliation—will play a prominent role. Sidonie Smith and Julia Watson's *Reading Autobiography: A Guide for Interpreting Life Narratives* (2nd edition) will offer a critical framework to facilitate our readings. The following literary texts will be included: Peter Balakian's *Black Dog of Fate*, Frank Conroy's *Stop-Time*, Lucy Grealy's *Autobiography of a Face*, Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Mary Paik Lee's *Quiet Odyssey: A Pioneer Korean Woman in America*, Anne Moody's *Coming of Age in Mississippi*, and Andrew X. Pham's *Catfish and Mandala: A Two-Wheeled Voyage Through the Landscape and Memory of Vietnam*.

357

Contemporary Literature
Professor Joseph Conte
T Th 9:30 - 10:50
Reg. No. 11116

We now live in an epoch of global economic interdependency, and we endure a globalization of culture that will not abate. On a visit in 2011 to Kazan in the Republic of Tatarstan, the majority of passengers on the tour bus decided that, rather than visit the centuries-old Sunni mosque, they wanted to shop at the IKEA, the Swedish multinational housewares corporation, which had set its giant footprint down on the outskirts of the city.

The homogenization of culture through the dispersal of consumer goods and the saturation of mass media destroys the indigenous and authentic artifact. Native languages and

Continued...

religious practices, ethnic foods, handicraft arts and clothing, traditional music and entertainment—all face slow extinction. Some argue, however, that positive attributes of globalization can be found in the cross-pollination or eclecticism that more readily acquaints one culture with the unique differences of another, sometimes leading to creative appropriation, pluralism, and tolerance.



While we won't be reading Tatar poetry in this course, we will examine the novel of globalization that no longer takes as its object a unified national culture but presents and critiques the technological consumerism, transnational politics, and multinational corporatism that have come to dominate global discourse.

The potential reading list is as long as, well, the equator ... but we'll limit ourselves to a few representative books, subject to availability and change without prior notice:

Martin Amis, *The Pregnant Widow* (2010)
 Kiran Desai, *The Inheritance of Loss* (2006)
 Dave Eggers, *What Is the What: The Autobiography of Valentino Achak Deng* (2006)
 Ian McEwan, *Saturday* (2005)
 David Mitchell, *Cloud Atlas* (2004)
 Philip Roth, *American Pastoral* (1997)
 Gary Shteyngart, *Super Sad True Love Story* (2010)
 Zadie Smith, *White Teeth* (2000)

In addition to discussion boards on UB Learns for each of the assigned books, there will be a six-page midterm paper and an eight-page final essay that will integrate literary and cultural criticism.

This course satisfies a Later Literature Requirement

362A

Poetry Movements
 Professor Myung Mi Kim
 T Th 3:30 - 4:50
 Reg. No. 22250

This course focuses on contemporary American poetry and examines in particular, the multiple stances and corresponding propositions taken up by innovative American poetry and poetics. Together, we will address: how does poetry respond to its cultural moment? How has poetry changed in response to emerging technologies and forces of globalization? In one sense, this class will familiarize you with the array of movements, aesthetic/theoretical frames, and poetics that are embedded in American poetry (e.g., L=A=N=G=U=A=G=E Poetry, poetry on and off the page, or recent innovative writing by women). At the same time, our task here is not to define these moments but rather, to interrogate and problematize the historical, aesthetic, and political contexts that inform their emergence. We will consider the various ways in which contemporary "American" poetry is inflected by its multilingual and multicultural condition. The abiding objective of this course is to further your practice of attentive reading, to open up the range of your critical discourse in relation to poetry, and to invite

you to produce criticism attuned to the historical and material conditions under which poetry arrives.

Poets under study may include Susan Howe, Michael Palmer, Lyn Hejinian, Theresa Hak Kyung Cha, Nathaniel Mackey, Mei-mei Berssenbrugge, Tan Lin, Harryette Mullen, among many others. The final reading list will coincide as much as possible with poets who will be visiting Buffalo during Spring, 2013 as part of the Poetics Plus Series at UB.

Basic requirements: active participation, engaged reading responses, a mid-semester essay, and a final project.

365

British Modernism
 Professor Damien Keane
 T Th 9:30 - 10:50
 Reg. No. 22249

This course will survey the literary field in the United Kingdom and Ireland between 1925 and 1950, with an aim to understanding how the status, value, and use of works of art changed during these years in response to the rise of mass politics, mass culture, and mass media; to expanding domestic readerships and transnational literary formations; and to alterations to the manner in which both writers and readers conceived of literary production and reception. While readings for the course will touch on poetry and non-fiction prose, the semester will be primarily devoted to prose fiction (novels, novellas, and short stories), ranging from canonical "greats" to lesser known texts – and, indeed, we will attend to the evaluative divisions between "literature" and "pulp," "art" and "propaganda," "good" readers and "bad," that were strained and re-invented several times over during this period. Along the way, we will encounter typewriters, gramophone players, and wireless sets, secretarial workers, nightwalkers, and cabaret singers, loafers, demobilized soldiers, spies, paranoiacs, and gigolos, moneyed drawing rooms, secret espionage backrooms, the trenches, and a lower middle class bed.

Course readings will be drawn from among the works of: W.H. Auden, Elizabeth Bowen, T.S. Eliot, Graham Greene, Christopher Isherwood, David Jones, James Joyce, Louis MacNeice, Flann O'Brien, George Orwell, Jean Rhys, Dylan Thomas, Evelyn Waugh, Rebecca West, Virginia Woolf, and W.B. Yeats.

Requirements will include several short response papers, a mid-term exercise, and a final essay.

367

Psychoanalysis and Culture
 Professor Steven Miller
 MWF 1:00 - 1:50
 Reg. No. 22248

Freud, Literature, and Society

This course will provide students with an intensive introduction to the work of Sigmund Freud through detailed reading of his texts that examine the social bond and its origins. Freud developed psychoanalysis as a medical treatment for patients *Continued...*

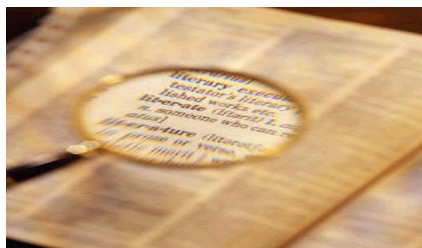
suffering from mental disorders, but he quickly realized that these disorders are as much social as they are biological; and that psychoanalysis promised to provide new insights about the hitherto unsuspected bases of society, ethics, politics, and aesthetics. After establishing the basics of psychoanalytic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



369

Literary Theory
Professor Dimitri Anastasopoulos
Mondays (eve) 7:00 - 9:40
Reg. No. 22247

We'll address questions posed by reading literature and other cultural artifacts as we survey the major schools of modern and post-modern literary criticism and theory, including formalism, psychoanalysis, gender and race theory, genre theory, new historicism and cultural studies, post-colonial criticism, deconstruction, among others. We'll begin with some basic questions: How do texts and other cultural artifacts produce meaning? What do they mean? How do authors and readers work to produce this meaning? Why are social roles and identities important in reading? How do texts intersect with and transform culture? We will survey a wide range theory; thus, the course is necessarily selective and not comprehensive. Writing assignments: response papers and a critical paper.



369

Literary Theory
Professor Ming-Qian Ma
T Th 9:30 - 10:50
Reg. No. 22246

English 369 is an introduction to the leading German social theorist Niklas Luhmann and his systems theory, a way of thinking about society that resonates, both conceptually and methodologically, with a variety of contemporary literary theories ranging from post-structuralism, cultural studies, to post-humanism. Beginning with Luhmann's newly published *Introduction to Systems Theory*, the class will then read a number of his key essays in which he establishes the foundational concepts of his theory and, after that, his

book titled *Art As a Social System*, which presents a specific case study detailing Luhmann's analysis of art as a social, perceptual, and functional system.

Luhmann's texts to be used:

-----*Introduction to Systems Theory*
-----*Art As a Social System*
-----Essays (TBA)

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

375

Heaven, Hell & Judgement
Professor Diane Christian
Mondays (eve) 7:00 - 9:40
Reg. No. 14889

The course will consider ideas and images of eternal reward and punishment — stories and pictures of heaven, hell, and judgment from ancient Sumer to modern film. We will begin with the oldest known story of the underworld, five-thousand-year-old Sumerian goddess Inanna's descent “From the Great Above to the Great Below.” We'll look at the Egyptian weighing of the soul at death against the feather of Maat or justice, at Odysseus's and Aeneas's explorations of the worlds of the dead, at Plato's and popular ideas of what's next. We'll also consider Biblical apocalypses, Sheol, Hades and heaven, medieval journeys to heaven and hell, Dante's *Inferno* and *Paradiso*, and Blake's *The Marriage of Heaven and Hell*.



We'll look at paintings, mosaics, and sculptures of Judgment, heaven and hell, including especially some Byzantine art, Romanesque churches, Giotto, Signorelli, Michaelangelo, and Bosch. We'll close with the 1946 classic film, *A Matter of Life or Death*, released in America as *Stairway to Heaven*.

Through these verbal and visual imaginations we'll explore ethical and religious ideas of the judgment of good and evil, punishment and reward.



This course satisfies an Early Literature Requirement

377

Mythology

Professor Jerold Frakes

Mondays (eve) 7:00 - 9:40

Reg. No. 22245

Gods, Heroes, and Dragons: Germanic Mythology

The course explores the importance of the Germanic mythological corpus for medieval literature and on its continued influence on post-Renaissance European culture. In each case a selection of material has been made to illustrate the uses to which Germanic mythology has been adapted: artistic, social, political, didactic. The course content ranges from the 'high art' of Wagner to the 'triviality' of "Thor comics," from *Beowulf* to Borges. The course deals with Germanic mythology from four different perspectives, each of which is characteristic of one of the stages of the interpretation and reception of the originally religio-mythological texts: 1) myth as religious artifact; 2) myth as an integral source of cultural values and artistic material; 3) myth as Romantic ideal and artificial source of cultural values (Wagner, Tolkien); 4) myth as ideological vehicle for an artificial system of values (modern exploitations in politics, film, video games, clubs).



Texts:

Spells, charms, incantations, *Prose Edda*, *Poetic Edda*, "Hildebrandslied," *Volsung's Saga*, *Gisli's Saga*, *Beowulf*, *Nibelungenlied*

Films: "Outlaw: The Saga of Gisli," several film versions of *Beowulf*, "Siegfried."

This course satisfies a Breadth of Literary Study OR an Early Literature Requirement

379

Film Genres

Professor Jerold Frakes

Wednesdays (eve) 6:00 - 9:40

Reg. No. 22244

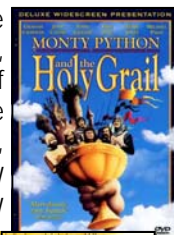
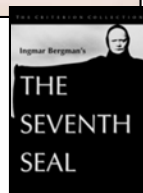
The Middle Ages on Film

When one thinks of medievalist films, Monty Python's "Holy Grail" or Heath Ledger in "A Knight's Tale" or Richard Gere in "First Knight" might come to mind. Interestingly, many if not most serious and important film directors have almost from the beginning of the art form made at least one major medievalist film: Lang, Bergman, Eisenstein, Bresson, Kurosawa, Tarkovsky, Herzog, Greenaway, and of course Terry Gilliam. Spanning the history of film-making, these medievalist films more often than not provide insight into the filmmaker's conception of history and of contemporary politics and social issues far more than of a particular attempt to 'recreate' the Middle

Ages on film. A survey of medievalist film-making is a survey of twentieth-century political and social movements and in fact also a survey of the history of film-making. In this course we will conduct a comparative study of a broad range of medieval literature and film representations of the Middle Ages from Europe, the Middle East, and East Asia, with a focus on the social function of the texts and films in their contemporary historical contexts.

Among the films to be studied:

Fritz Lang, "The Nibelungs," Theodor Dreyer, "The Passion of Joan of Arc," Sergei Eisenstein, "Alexander Nevsky," Robert Bresson, "Lancelot of the Lake," Ingmar Bergman, "The Seventh Seal," Sergei Bodrov, "Mongol," Terry Gilliam and Terry Jones, "Monty Python and the Holy Grail," Ágúst Guðmundsson, "Outlaw: The Saga of Gisli," Suzanne Schiffmann, "The Sorceress," Akira Kurosawa, "Ran," Youssef Chahine, "Saladin, Mel Gibson. "Braveheart," Sai Fu and Mai Lisi, "Genghis Khan."



379

Film Genres

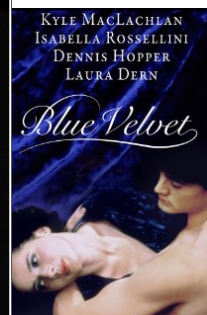
Professor Alan Spiegel

MW 12:00 - 1:20

Reg. No. 20167

Some of the most durable and popular stories ever told presented in variety of American genre films. This semester the emphasis will be on Fantasy: Horror and Science Fiction, Musicals, Swashbucklers, Martial Arts, and some of the dreamier specimens of Film Noir; works like *The Bride of Frankenstein*, *Blade Runner*, *Singin' in the Rain*, *The Prisoner of Zenda*, *Blue Velvet*, *Enter the Dragon*, and more.

How much realism can be squirreled into an escapist format? We'll find out. Students should be prepared for lots of film analysis, close-readings of image patterns,, and in general, thinking seriously through their eyes. There will be quizzes, an exam, and a journal.



381

National Cinemas
Professor Joan Copjec
Tuesdays 3:30 - 6:50
Reg. No. 22243

Iranian Cinema

"Iran has emerged as one of the leading nations on the world political stage, at once mortal threat in its role as member of the "axis of evil" and (more in the past than recently) potentially pivotal ally in the destabilized Middle East. Since the 1990s, however, Iran has taken central stage in a different category: cinema. In the most prestigious international film festivals, Iranian films have consistently won many of the top prizes.

This course will focus on Iranian cinema, not only the films of the last two decades, but also some of the classics that served as their precursors. Iranian cinema, then, both before and after the 1978/79 Iranian Revolution. We will examine these films in themselves, as works of art emerging out of Iran's long and rich Persian culture. But we will also examine the way these films intersect with the political events that have filled the news: the strained relations with the U.S.; the forced modernization of technology and its mobilization on behalf of -- and more recently, against -- U.S. interests; the revolutionary ousting of the much-abhorred Shah; the complete Islamicization of the culture by Khomeini and the mullahs; the institutionalization of the "modesty system."

The issue of modesty and the system set up to enforce it will constitute one of the primary threads of our discussions. How does this system impact cinema? How is it thwarted or implemented in the films? Why do so many Iranian films seem to focus on divorce? And, most importantly, how do femininity, masculinity, desire, privacy, and the full range of human emotions fare under its regime? Finally: how do issues of sexuality become matters of State concern? What are the implications of State intervention in sexual affairs?"



383A

World Literature: Transnational Lit
Professor Walter Hakala
T Th 3:30 - 4:50
Reg. No. 19297

Afghanistan in the Traveler's Eye

Afghanistan has long attracted the attention of people from afar. From ancient quests for the "Water of [Eternal] Life" to more recent expeditions seeking to exploit its vast underground mineral deposits, the "Afghanistan" carried in the traveler's imagination often conflicts with the Afghanistan that is actually encountered. This course is intended to serve not just as an introduction to the motivations and experiences of travelers to Afghanistan, but also to the forms of knowledge that are produced in the wake of such travels. We will begin with travelers from antiquity and the medieval period before examining the vast cultural and material changes that accompanied travelers in the early modern period. The wide range of authors that would produce travel narratives in the build-up to and

wake of the First Anglo-Afghan War (1837-1842)—from the indomitable Lady Florentia Sale to the Pennsylvania Quaker Josiah Harlan to the English-educated Indian convert to Islam, Mohan Lal—heralded the real entrance of Afghanistan into the popular imagination of many Euro-American readers. We will examine how these works and the geopolitical jockeying of Russia and Britain (and later, the US and the USSR) in the "Great Game" inspired later authors and filmmakers—including many "absentee authorities" who never once set foot in Afghanistan—to set their own fictional accounts of imperialist heroism in Asia's "Wild West".



By reading and discussing a wide range of both primary and secondary source materials, students will develop a broad familiarity with the history, literatures, religions, and geography of South and Central Asia. The diversity of perspectives that these works present challenges readers to consider what it means to be an "outsider" looking "in" on a culture, compelling us to consider arguments for and against treating certain geographic and political regions and temporal periods as coherent cultural zones. There are no prerequisites for this class and all readings are in English.

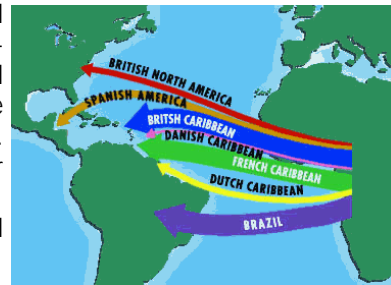
This course satisfies a Breadth of Literary Study requirement for English majors and an upper-level elective requirement for Asian Studies majors and minors.



385

Literature of the African Diaspora
Professor Hershini Young
MWF 10:00 - 10:50
Reg. No. 22242

This class will introduce students to a wide array of contemporary African literature. We will examine the legacy of colonialism and slavery, reading about how Africans have navigated the forces of global capital that still wrack the continent today. Moving away from stereotypes of Africans as primitive, we will examine complex cultural, linguistic and political histories that engender literary portraits of sophisticated peoples dealing with the vicissitudes of daily living. We will read, amongst other things about ghosts, prophets, child soldiers and bees.



This course satisfies a Breadth of Literary Study requirement

390

Creative Writing Poetry
Karen Mac Cormack
T Th 12:30 - 1:50
Reg. No. 13540

The emphasis of this workshop-seminar course is the relationship of poetry to difficulty. What is the value of exploring poetry that is "difficult", that does not yield an immediately transparent meaning or amalgam of emotions? Topics and contestations to be investigated include open versus closed form; the opaque text versus the transparent, and the variant sociologies of the reader function. Students are expected to actively engage with the various aspects of difficulty they encounter throughout the course and within their own and other students' work, and to regularly submit their writing to the workshop to review. Class participation is imperative.

Students should send two of their poems by e-mail (either as Word attachments or in the e-mail message itself) **IN ADVANCE** of the first class to Karen Mac Cormack at kmm52@buffalo.edu.

Pre-requisite: ENG 205, 206 or 207 : Introduction to Poetry and Fiction



391

Creative Writing Fiction
Professor Christina Milletti
Tuesdays 9:00 - 11:40
Reg. No. 15539

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

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

As a fiction writing course, this class has several objectives: first, to teach you how to attend to the fundamental craft elements of fiction (such as plot, character, voice, setting etc); second, to present you

with an array of readings and exercises that will assist you in designing specific, individualized approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions. Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work. Writing fiction is a discipline: this course aims to help you hone your knowledge of how fiction is made both through reading selections and writing exercises so that you can begin to write stories on your own.

Pre-requisite: ENG 205, 206 or 207 : Introduction to Poetry and Fiction

393

Writing Non-Fiction Prose
Professor Stacy Hubbard
MWF 2:00 - 2:50
Reg. No. 20169

Creative non-fiction is the fastest growing genre of writing in the literary marketplace, finding its way into popular magazines, newspapers, literary journals, and book-length memoirs. It is a good genre to be working in if you hope to see yourself published. But beyond that pragmatic consideration, creative non-fiction is fascinating to read and challenging and satisfying to write. It can accommodate any number of topics, motives and styles. In this course, we will be trying our hand at writing one form of creative non-fiction, the essay (personal, familiar, cultural, lyrical). The essay is an "essai"—a trial, attempt, venture or experiment. It has no set form and no set subject. Its nature is to meander, reflecting the movement of the writer's thoughts and the accidental associations of language. Creative essays can be funny, lyrical, disjunctive, philosophical, satirical, or quirkily informational (ruminating odd facts about the postal service, microscopic organisms or language itself). We will aim in this course for the broadest possible engagement with the possibilities of this protean form.

Writing assignments will allow students to try out a variety of voices, modes, structures, and themes from essays of place, to portraits, collage essays, list essays, object essays, lyrical essays, familiar essays, and nature/science essays. By way of "stoking our fires" and studying technique, we will read and analyze (from a writer's perspective) classic essays by Michel de Montaigne, William Hazlitt, Henry David Thoreau, Ralph Waldo Emerson, Virginia Woolf, and contemporary essays by Eula Biss, Edwidge Danticat, Joan Didion, Annie Dillard, Anne Fadiman, Patricia



Continued...

Hampl, Steven Harvey, Jamaica Kincaid, Phillip Lopate, John McPhee, Joyce Carol Oates, Cynthia Ozick, Scott Russell Sanders, David Sedaris, Amy Tan, and Michael Warner. We will spend time, both in discussions and brief response papers, analyzing what makes these essays so rich and inexhaustible and what we might borrow or adapt from them in our own writing. The other half of our time will be spent generating ideas for essays we want to write, and experimenting with various compositional strategies. We will write frequent short exercises in order to stretch our writing muscles in different directions; four fairly short essays (750 words) and two longer essays (1500-2000 words) that will be developed through several revisions. This class will be conducted in a hybrid format, with some of our activities taking place in the brick-and-mortar classroom, and some of them taking place on-line through discussion boards, on-line peer review workshops, and blogs. Students must have secure internet access and a reliable computer in order to participate.

Fiction-writers, poets, journalists and others are welcome, but no prior experience in writing workshops is required for this course. The only pre-requisites are completion of your writing skills requirement (English 101-201 or English 102), a head full of ideas, and an urge to write.



COMPARATIVE LITERATURE COURSE (counts as English Elective)

COL
311

Modern Women Writers
Professor Ewa Plonowska Ziarek
MW 3:30 - 4:15
Reg. No. 21825

"So long as you write what you wish to write, that is all that matters...But to sacrifice a hair of the head of your vision, a shade of its color, in deference to some Headmaster with a silver pot in his hand or to some professor with a measuring-rod up his sleeve, is the most abject treachery," wrote Virginia Woolf in *A Room of One's Own*. In this discussion oriented course we will focus on the novels of three modern women writers who shared Woolf's spirit of the defiance of cultural and political authorities and the contestation of social, literary, racial and sexual norms: Djuna Barnes, Nella Larsen, and, of course, Woolf herself. We will examine their experimental attitude to literature and the world, their attempts to imagine and create new identities, their struggle for freedom; and their playful explorations of new modes of sexuality, pleasure and friendship. But we will also discuss sometimes tragic costs of such daring artistic struggle for freedom in the world of unfreedom: loneliness, isolation, loss, mourning, and destruction. The larger question we will raise in this course will be about the role of literature and art in social, political, and personal transformations.

Requirements: fresh ideas, interesting questions, and active participation in class discussion; weekly discussion questions and one page written responses to the material analyzed in class; midterm, and a short research paper (6-8 pp., with at least 5 critical sources).

400

Honors: Postmodern Culture
 Professor Joseph Conte
 T Th 12:30 - 1:50
 Reg. No. 14777

DEPARTMENT HONORS COURSE

One of the "cultural turns" of postmodernism is the intensifying shift from a print to a media graphics dominated culture. The prevalence of visual media has been the site of a debate regarding the relationship of complicity and/or critique of art and architecture in postmodernism. In support of the happy embrace of popular media in art and literature, the landscape designer and writer Charles Jencks, in *Critical Modernism: where is post-modernism going?* (2007), revises his argument that postmodern art and architecture have led the way since the demolition of the Pruitt-Igoe housing project in St. Louis in 1972 in adopting an eclectic style that combines popular and elite forms, mixed media, and cross-cultural references. Fredric Jameson, however, offers a more skeptical and Marxist reading of postmodernism, described as "the cultural logic of late capitalism," in which the contemporary arts are seen to have been at least partially compromised by their intimate relations with consumerism and multinational corporatism.



Supplementing our reading of these and other cultural critics of postmodernism, we will be examining a variety of works of postmodern art and architecture that have become "test cases" of what appeals to both populist and museum-going audiences. To name a few, all of which can be found at Buffalo's own Albright-Knox Art Gallery, when they're on exhibit, are: Andy Warhol's homage to Campbell's Soup, *100 Cans* (1962); Cindy Sherman's untitled photograph of herself

impersonating Marilyn Monroe (1982); the video artist, Nam June Paik's installation of decrepit televisions, *Piano Piece* (1983), running looped footage; and Frank Moore's painting of tourist videographers at the brink of the Horseshoe Falls, *Niagara* (1995). These works are either playfully ironic appropriations of popular culture; or they are co-opted by the commercial and celebrity media they represent; or both.

Interleaved with the art and criticism, we will read four books that, in the waning days of print literature, make art and popular media the subject of sophisticated literary fictions. Don DeLillo examines the relative power of the advertising image, religious mass hysteria, Warhol's pop art, and terrorism in *Mao II* (1991). In *Maus* (1986), Art Spiegelman controversially renders his father's experience in the Nazi concentration camps of Poland in the popular form of the comic book,

combining personal history and the graphic novel. In Umberto Eco's *The Mysterious Flame of Queen Loanna* (2004), an aging Italian rare book dealer discovers a trove of old newspapers, comics, and photographs in his attic, and his life takes the shape of a graphic novel with its superheroes, heroines and villains. Nobel Prize recipient, Orhan Pamuk, reflects on Persian art, Istanbul and the prohibition of figural art in Islam in *My Name is Red* (2001).

In addition to discussion boards on UB Learns for each of the assigned books, there will be a six-page midterm paper and a twelve-page critical essay that will integrate postmodern theory, graphical and literary sources.



407

Books of the Ancient Mayas
 Professor Dennis Tedlock
 T Th 9:30 - 10:50
 Reg. No. 22240



The ancient Maya painted inscriptions on pottery, modeled them in stucco, and carved them in stone. They also wrote on long sheets of paper, folded accordion-fashion to make books with jaguar-skin covers. These books were instruments for seeing; they made it possible for readers to recover the perfect sight that humans had enjoyed before the gods misted their vision. Readers could know what was far away, or what had happened in the past or was about to happen, whether in the divine realms of the sky and the underworld, or in the human realm on the surface of the earth. The temporal framework for these happenings was provided by a calendar that took account of the rhythms of the sun, moon, planets, stars, seasons, and human gestation. Women were among the writers.

Four Mayan books survived in hieroglyphic form, having escaped the bonfires of the sixteenth-century missionaries. Other books survive because Mayans created alphabetically written versions (in their own languages) after the Spanish conquest and (in some places) continued to add new chapters as late as the nineteenth century. The best known alphabetic works are the Chilam Balam or "Jaguar Priest" books, written in Yucatec Maya, and the Popol Vuh or "Council Book," written in K'iche' Maya. In addition, a great deal of ancient knowledge was and is transmitted orally, all the way down through the millions of speakers of Mayan languages who live in Mexico, Guatemala, Belize, Honduras, and the United States.

In the case of the ancient inscriptions and books, we will examine the results of recent breakthroughs in the decipherment of the Mayan script and even learn to read some hieroglyphs, picking up some basic knowledge of astronomy in the process. In the case of the alphabetically written books and contemporary oral sources, we will read English translations of narratives, prayers, speeches, chants, and songs, at the same time listening to what some of these forms sound like in the original languages.

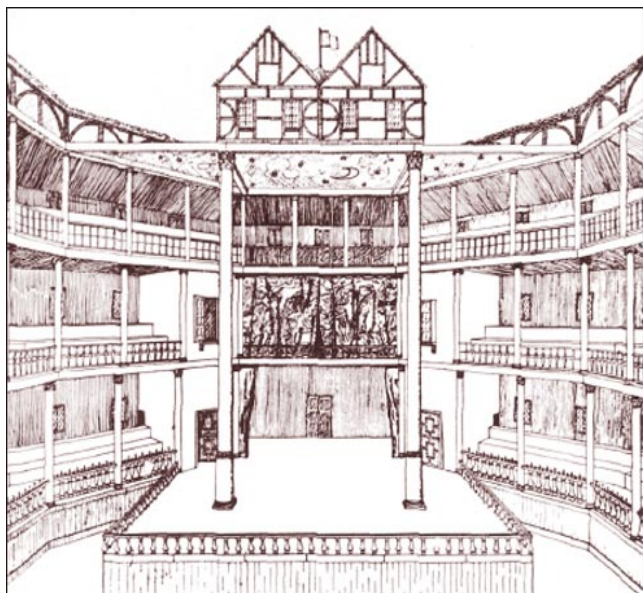
This course satisfies an Early Literature or Breadth of Literary Study requirement

409

Topics in Shakespeare
Professor Carla Mazzio
T Th 11:00 - 12:20
Reg. No. 22239

Forces of Nature: Shakespeare and the Environment

This seminar will explore a range of Shakespeare's plays in light of conceptions of nature and the natural world. In addition to focusing on close and careful analysis of the plays, this seminar will introduce students to new currents of scholarship on Shakespeare informed by eco-criticism, animal studies, science studies and the history of science. We will consider the relationship between bodies, psyches, and nature as well as built environments in Shakespeare as a means to understand dramas of knowledge and anxieties about error in new ways. In addition to working through "forces of nature," at once human and non-human, in selected plays, we will explore some early writing on the often frightening and crucially important status of nature and the environment as it related to regional identities, psychological dispositions, the status of science and technology, the experience of time and space, conditions of vulnerability and dependence, and conceptions of art, representation, and built environments. Plays to be examined will include, among others, *Comedy of Errors*, *Richard II*, *A Midsummer Night's Dream*, *Hamlet*, *Othello*, *Macbeth*, *King Lear*, *The Winter's Tale* and *The Tempest*.



Students in this course will produce a midterm paper (5-6 pages) and develop a final research paper of 10-12 pages. The central text for this course will be available at Talking Leaves Bookstore on Main Street. I will distribute other reading materials in course packets throughout the semester. One volume, *Shakespeare & Science*, not available in bookstores, can be ordered in advance at: www.buffalo.edu/ubreporter/2009_11_04/Shakespeare&Science2009.pdf

This course satisfies an Early Literature requirement

418

African American Literature/History
Professor James Holstun
MWF 9:00 - 9:50
Reg. No. 20171

Slave Rebellions



"Slave narratives" usually means the stories of individual slaves or families as they suffer, survive, escape, and make reasoned and impassioned pleas for abolition. But enslaved black people throughout the Western hemisphere, and the white people who owned and feared them, also told themselves another sort of slave narrative—stories of armed black people joining together to kill their white owners and liberate themselves. This is a course about black revolutionary struggle, white fear, and some moments of solidarity (W. E. B. Du Bois on John Brown). We will study stories of revolts by slaves in cities, on ships, and on plantations, primarily in the United States, but also in the Caribbean and Latin America.

We'll read selections from Herbert Aptheker's *American Negro Slave Revolts* and from C. L. R. James's *The Black Jacobins* (on the San Domingo/Haitian Revolution). We'll read some accounts of wars waged by maroons—New World tribal societies of escaped slaves. We'll read primary materials about slave revolts, including the Stono Rebellion (South Carolina, 1739), the German Coast Uprising (Louisiana, 1811), and the Nat Turner Rebellion (Virginia, 1830), the most famous and infamous slave rebellion in American history. For the latter, we'll read *The Confessions of Nat Turner* and see Charles Burnett's documentary. You'll be doing some individual work with primary sources, including nineteenth-century American newspapers. In a Buffalo unit, you'll read Henry Highland Garnet's incendiary *Address to the Slaves of the United States of America, Buffalo, N.Y., 1843* and some abolitionist poetry by James Monroe Whitfield, the great black Buffalo radical.

Our fiction will include Martin Delany's *Blake*, two accounts of revolts on slave ships (Frederick Douglass's *The Heroic Slave*, Herman Melville's *Benito Cereno*), and Arna Bontemps's *Black Thunder* (1936, about Gabriel's Rebellion in 1800). We'll see Gillo Pontecorvo's amazing film *Burn!* (1968; starring Evaristo Marquez and Marlon Brando), about a Caribbean slave revolt, but also the Vietnam War; and maybe also Steven Spielberg's *Amistad* (1997). We'll also read some literary criticism along the way. And we'll consider both literary questions (about genre, style, and point of view) and political questions about terrorism, the right to revolt, and the ethics and efficacy of armed resistance.

No tests. You will write regular informal essays, an eight-page paper at mid-semester, and a revised and expanded fifteen-page paper at the end of the semester. All texts available at the University Bookstore and Queen City Imaging. Happy to talk with you more about the course: jamesholstun@hotmail.com, 319 Clemens Hall.

This course satisfies a Breadth of Literary Study Requirement

431

Authors: Ernest Hemingway
Professor Neil Schmitz
T Th 12:30 - 1:50
Reg. No. 20172

We read the great Hemingway in 431: *In Our Time*, *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and a representative sampling of the classic short stories, "Hills Like White Elephants," "Now I Lay Me." There is a deal of Hemingway outside our purview, interesting, wonderful, and you can certainly look to it. I will expect every student to know the life, Mother and Father Hemingway, the wives, the children, the episodes, the crashes, the ending in Idaho. We will engage Hemingway's relation to Gertrude Stein, see what she says about him in the *Autobiography of Alice B. Toklas*, and what he says about her in *A Moveable Feast*. We might gaze upon some of her sentences written in the teens, note their swing, their simplicity, and see that same thing in early Hemingway.



We also read two of Hemingway's postmodernist epigones, wastrel wounded men, Richard Brautigan, Raymond Carver. We undertake Brautigan's *The Abortion* and we roam about in Carver's fiction, reading "Where I'm Calling From" and "Fat."

Short response papers along the way, and a final paper of some length, you seriously thinking, carefully writing, copy editing, 6-8 pages, 1.5 spacing.



434

Advanced Creative Writing Poetry
Professor Myung Mi Kim
Thursdays (Eve) 7:00 - 9:40
Reg. No. 22238

This course is designed as an intensive workshop seminar. Throughout the semester, we will experiment with new modes of writing poetry and promote a dialogue between acts of creation and acts of critical attention by responding to each other's work and through studying a wide range of poetry and poetics in a transhistorical frame. We will be listening for ways to extend the possibilities of the poem; we will pay close attention to issues of process, craft, and vision. Students can expect weekly generative exercises. Among the many, many possible arenas of investigation: What procedures, "daily practices" do you have as a writer? How do you approach questions of form? How does your writing adapt, shift, or test the "limits" of poetry? The invitation here, then, is for each of you to explore and expand your sense of poetry-- as creative act and as cultural intervention.

Active, responsive participation is crucial in this course. In addition to the weekly/on-going work mentioned above, other basic requirements include a mid-semester project and a final portfolio.

Prerequisites: ENG 389 or ENG 390.

435

Advanced Creative Writing Fiction
Professor Dimitri Anastasopoulos
Wednesdays (Eve) 7:00 - 9:40
Reg. No. 20173

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.

Prerequisites: ENG 391.



438

Film Directors
Professor Bruce Jackson
Tuesdays (Eve) 7:00 - 9:40
Reg. No. 13816
*Off Campus @ Market Arcade
Theatre, Downtown Buffalo

This class is an experiment in looking at and talking about films. It's a regular UB class, but the general public is welcome to attend. **We meet in the Market Arcade Film and Art Center in downtown Buffalo on Tuesday nights.** (There's a well-lighted, monitored, free parking lot directly opposite the theater's Washington Street entrance. The theater is directly opposite Metrorail's Theater District station.)

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

The Buffalo Film Seminars are grounded in two underlying assumptions. The first is that watching a good

Continued...

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

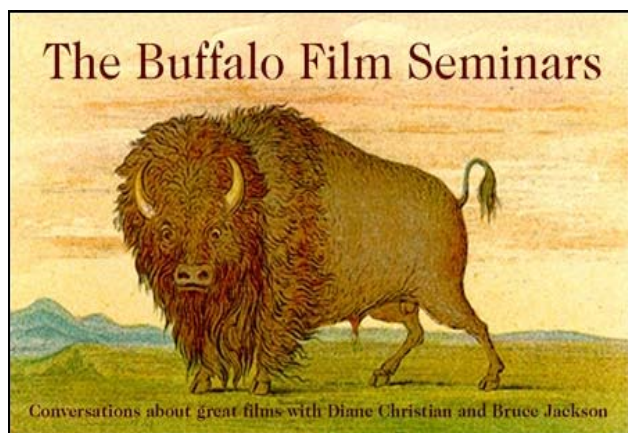


We try to pick films that will let us think and talk about genre, writing, narrative, editing, directing, acting, context, camera work, relation to sources. The only fixed requirement is that they have to be great films--no films of "academic" interest only. You can go to www.buffalofilmseminars.com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

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



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



441

Contemporary Cinema
Professor Roy Roussel
Wednesdays 3:00 - 5:40
Reg. No. 12255

CANCELED

454

Literature and Philosophy
Professor Steven Miller
MWF 2:00 - 2:50
Reg. No. 22237

Death and the Limits of Representation

This course will explore the relationship between philosophy and literature through their common concern with the representation of death. We will consider how the problem of death factors into philosophical discussions of ethics and politics, science and religion as well as the representation of authority in drama, the representation of self in lyric poetry, and the representation of love and childhood in the novel.

Readings may include selections from the Bible, Homer, Plato, Montaigne, Shakespeare, Hegel, Kierkegaard, Wordsworth, Shelley, Dickinson, Freud, Stevens, Rukeyser, Blanchot, and Derrida.

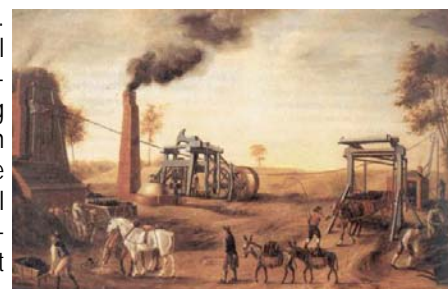
455

Cultural Theory
Professor David Alff
T Th 2:00 - 3:20
Reg. No. 22236

Highways, Sewers, Ports: Building Modern Britain 1660-1820

This course asks what some of eighteenth-century Britain's most fascinating novelists, poets, and dramatists had to say about the urgent infrastructural problems of their day, from the contamination of drinking water to the flammability of cities to the navigability of waterways. By investigating the writings of Bunyan, Defoe, Johnson, Austen and others for themes of urban planning, transportation, sanitation, and land-use policy, this course considers the role of public works (literary texts and construction projects) in the development of British literary imaginations. At stake in our inquiries will be an understanding of the conditions under which publics commissioned various forms of work during the eighteenth century, and how works came to constitute recognizable publics. To illuminate our readings of literature, we will also study excerpted passages of economic theory from Adam Smith's *Wealth of Nations* and Karl Marx's *Grundrisse*.

Analyzing the literal and literary construction of Britain during the Long Eighteenth Century will provide students with historical perspective for assessing more recent regimes of state improvement from Roosevelt's New Deal programs to the 2009 American Recovery and Reinvestment Act.



470

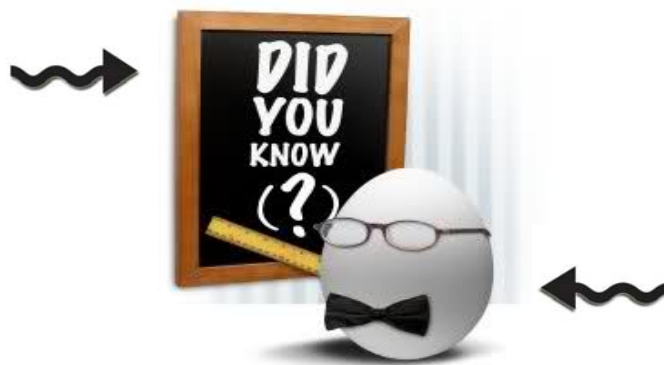
Tutoring/Teaching Composing/Writing
Rhonda Reid
T Th 9:30 - 10:50
Reg. No. 23197

Tutoring/Teaching Composing/Writing

Do you want to teach? Tutor in the Writing Center? Learn about writing in the professions and the workplace? Improve your writing? English 470 introduces students to theories of writing and focuses on improving writing through one-on-one conferencing. Students who have completed the course are eligible to apply as peer tutors in the Center for Writing Excellence.

The course should :

- introduce composition theories and learning theories
- improve writing abilities through reading, practice, conferences, and reflection
- help develop oral communication for effective one-on-one interaction as well as group discussion and presentations, develop tutoring skills and strategies to work with writers from diverse backgrounds, including other disciplines
- expand knowledge of ways to use technology to communicate effectively
- enhance research strategies and skills
- develop leadership abilities.



- ⇒ William Shakespeare wrote his first play The Taming of the Shrew in 1593.
- ⇒ The German PJ Reuter started a foreign news agency in 1858. Today Reuters is one of the biggest news agencies in the world.
- ⇒ The oldest surviving daily newspaper is the Wiener Zeitung of Austria. It was first printed in 1703
- ⇒ The first novel, called The story of Genji, was written in 1007 by Japanese noble woman, Murasaki Shikibu.
- ⇒ Greek philosopher Aristotle wrote Meteorologica in 350 BC – it remained the standard textbook on weather for 2,000 years.
- ⇒ The first illustrated book for children was published in Germany in 1658.
- ⇒ The word “novel” originally derived from the Latin novus, meaning “new.”
- ⇒ A 18th century London literary club was called Kit-Cat Club.
- ⇒ The words “Life, liberty, and property,” penned in the 17th century by English philosopher John Locke, was adapted by Thomas Jefferson to read as “Life, liberty, and the pursuit of happiness.”
- ⇒ Jean-Dominique Bauby, a French journalist suffering from “locked-in” syndrome, wrote the book “The Driving Bell and the Butterfly” by blinking his left eyelid – the only part of his body that could move.
- ⇒ Ernest Vincent Wright’s 1939 novel Gadsby has 50,110 words, none of which contains the letter “e.”
- ⇒ When Jonathan Swift published ‘Gulliver’s Travels’ in 1726, he intended it as a satire on the ferociousness of human nature. Today it is enjoyed as a children’s story.

JOURNALISM COURSES...

193

Fundamentals of Journalism
Andrew Galarneau
Wednesdays (Eve) 7:00 - 9:40
Reg. No. 11447

This course will teach you to think, act and write like a journalist. The course is a gateway into the Journalism Certificate program and will provide an introduction to the basic principles of research, reporting and writing for print, broadcast and the web. We will cover essential reporting tools (researching, interviewing, observing) and learn to write hard news stories, short features, blogs, TV broadcasts and reported opinion pieces. You may even write the same story for three different mediums. By the end of the semester, you will be able to produce a news story on deadline for print or web and develop news feature ideas and report and write them competently.

If a big story breaks, prepare to cover it. In the classroom, in addition to lectures, presentations, discussions and assignment reviews, students will do writing exercises, lots of writing exercises. Outside the classroom, students will cover assignments in the city.



To be a good reporter you have to be informed about what's happening in the world around you. For this class, you have to read *The New York Times* and *Buffalo News* every day. Once a week

394

Writing Workshop: Writing for *The Spectrum*
Jody Kleinberg Biehl
Mondays 5:00 - 6:20
Reg. No. 11493

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 stu-

dents and making good friends.)

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



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

398

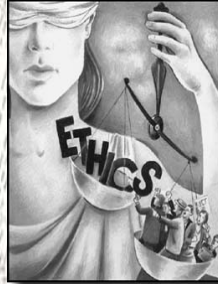
Ethics in Journalism
Bruce Andriatch
Tuesdays (Eve) 7:00 - 9:40
Reg. No. 11467

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.

Continued...

JOURNALISM COURSES...

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.



399

Journalism
Jody Kleinberg-Biehl
T Th 11:00 - 12:20
Reg. No. 11418

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

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



399

Journalism
Charles Anzalone
Thursdays (Eve) 7:00 - 9:40
Reg. No. 22241

Editing for the Conscientious Writer

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

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

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

SELF-EDITTING

Journalism Certificate Program

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

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

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

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

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

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

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

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

Prerequisite Courses

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

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

Required Courses

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

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

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

English Honors Program

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

Minimum Requirements for Department Acceptance:

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

Department Requirements for Graduation with Honors

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

The UB English Department is also a proud member of the International English Honor Society, **Sigma Tau Delta ~ Σ T Δ**.

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

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

There is a one-time enrollment fee ~ \$45 membership fee includes \$37 Sigma Tau Delta Lifetime Membership fee, \$6 SUNY GUSF fee, and \$2 that will go towards a fund to support the activities of Sigma Tau Delta at the University at Buffalo.

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

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

CREATIVE WRITING FOCUS

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

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

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

CREATIVE WRITING FOCUS CURRICULUM (6 courses):

- *Prerequisite for all creative writing courses: ENG 207: Intro to Poetry and Prose
- *3 workshops in poetry or fiction (390, 391, 434, 435). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.
- *392: Literature, Writing, Practice, or a similar literature course with a writing or author focus, such as 339: American Poetry or 353: Experimental Fiction (or another course approved by the Creative Writing Advisor).
- *Capstone course: 480: Cross Genre Literature and Writing (or equivalent as determined by the Creative Writing Advisor)

PLEASE NOTE:

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

In all your work, strive for:

Clarity
Accuracy
Generosity
Rigor

Clarity: Write lucidly, articulately, well. Your essays should have clear aims and ask substantive questions. Constantly try to improve your style and enlarge your powers of expression. Remember – you aim to communicate, so give your reader room to follow. Aspire to nuance, but avoid complexity for complexity's sake.

Accuracy: In your language, in your research, in your citational practices, in your transcriptions and note-keeping. Inaccuracy proliferates from the point of your first mistake. Constantly check and revise your work to eliminate errors.

Generosity: You participate in a community of scholars. Nurture that community by sharing your thoughts, sharing your passions, and sharing your sources. Speak to each other. Intellectual work is for the common good. We are humanists, after all.

Rigor: Learn your field, read deeply and widely, never cut corners. Aim to serve the principles that first brought you to academia, and never try to mimic somebody else.

DEPARTMENT
OF ENGLISH

SPECIAL
POINTS OF
INTEREST:

- Spring 2013 Writing Prizes
- Sigma Tau Delta open enrollment
- Library Skills requirement
- Application for Degree
- Application deadlines

Coming this Spring...

Spring 2013 English Department Writing Prizes

The English Department would like to invite all writers to participate in our annual writing competitions.

There are prizes awarded for poetry, while others are given for works of fiction, drama, or the essay. Some are strictly for undergraduate students, while others also include graduate student participation.

There are entries that must be submitted to the Undergraduate Library rather than the English Department, so please read carefully the specifics for each prize.

The English Department Writing Prize brochures for 2012 will be available early in the spring semester.

Details for criteria and instruction for each prize is listed in our brochure so be on the lookout!

The deadline for all submissions is Friday, March 1st, 2013.



FYI...

Enrollment for the International English Honor Society, Sigma Tau Delta will be open in March 2013. Students need to have a minimum English GPA of 3.0 to join.

Please stop by Clemens 303 for more information!

Be on the lookout for upcoming events in the English department, such as the 'What to do with a Liberal Arts Major, and our Fireside Chat Series.

Getting ready to graduate???

Library Skills must be done or you will not be conferred!

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

Deadlines are as follows:

June 1, file by Feb. 15

Sept. 1, file by June 15

Feb. 1, file by Sept. 15

Check with the advisor in your major to be sure all department requirements

*have been met **AND** check with your general advisor to be sure all of your University requirements have been met.*

*Have a great semester!!!
~The English Department*