

Whole English Catalog



Spring 2015

The English Major

Major and Minor requirements for the Department of English 2014-2015 are listed in the back of the catalog, for easy reference.

English Honors acceptance requirements are a 3.5 English GPA, and a 5-7 page critical writing sample. Requirements for graduation include one (3 credit) English Department honors seminar and one Senior Thesis (independent work culminating in a thesis of 30-35 pages). The Honors Thesis can be taken for credit for up to two semesters.

Membership to the International Honor Society, Sigma Tau Delta will be open to all majors/minors with a 3.0 GPA in English during the month of March 2015. Stop by Clemens 303 for more information,

For more information on the Creative Writing Certificate, please contact Professor Dimitri Anastasopoulos at: danastas@bufflo.edu.

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



Undergraduate Repeat Policy

UB has a new Undergraduate Repeat Policy, effective for courses taken summer 2011 and later.

If any of the courses you plan to take are repeat courses previously taken at UB or elsewhere, it is important for your financial aid to register for 12 credit hours plus the repeated course to be considered full-time. Academic units may designate a course as a controlled enrollment (or impacted) course. A controlled enrollment course is one whose enrollment is limited by available student positions for lectures or associated sections, laboratories, other specialized facilities, internships, etc. For such courses, the academic unit offering the course may limit or prohibit repeat enrollment in the fall and/or spring semester.

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

<http://registrar.buffalo.edu/registration/prepare/undergrad.php>



FYI...

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

Incomplete grades assigned for (semester):

Summer 2014
Fall 2014
Spring 2015

Will default in 12 months on:

August 31, 2015
December 31, 2015
May 31, 2016



The English Major Club



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

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

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

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

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

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

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

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

Did you know...

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

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



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

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>



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 academies.buffalo.edu/discoveryseminars.

English Department Discovery Seminars for Spring 2015:

UE 141: Section A (1 credit) "*Making Science Public*"
Wednesdays, 10:00 - 10:50, Reg. No. 17812
Doug Basford

Three 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, and culminating in students writing their own science stories on subjects of their own choosing.

UE 141: Section BB (1 credit) "*Reading Shakespeare Together, One Play at a Time: King Lear*"
Tuesdays, 12:30 - 1:20, Reg. No. 16633
Professor Barbara Bono

Most Shakespeare plays have about a dozen scenes: a perfect recipe for reading through one slowly together over the course of a semester! Taking the parts, reading them around, working through the questions, beginning to block the action, discussing the meaning: the process of discovery is profound, and it is something for which the usual classroom experience, or even the typical actors' rehearsal, never allows time. For my sixth experiment with this format I would like to climb that hill again to stand on the edge of the abyss and read Shakespeare's heartbreaking and apocalyptic tragedy of old age, the fracturing of a kingdom, and the cracking of the very seeds of time, *King Lear*. As supplements we may read Maynard Mack's brief classic series of essays, *King Lear in Our Time*, which reviews the traditions which inform the play, the splits in its acting tradition, and the issue of how it can be performed in our apocalyptic era, and we may also screen Peter Brook's bleak experimental 1971 film version of the play. Short response papers, vigorous in-class participation, and perhaps a brief creative final project. No acting experience required: just an assigned paperback edition and a willing heart and voice.



UE 141: Section O (1 credit) "The Gothic; Or, This evil thing rooted deep in all good"

Wednesdays, 11:00-11:50, Reg. No. 17241

Allison Siehn

In a world full of violence and uncertainty, why do we seek out what scares us most? We love suspense: the Doctor about to galvanize the monster into life; the white fangs dripping with red blood. What makes nineteenth-century writers like Mary Shelley, Bram Stoker, Charlotte Dacre successful in creating worlds that challenge our senses, and make us keep on reading? What about in more contemporary writers like Angela Carter or in shows such as *True Blood* or *The Following*? We want to be made believers in the supernatural, the unmapped, the unsettling, and the unknown—but why? What is it about the Gothic that draws us in? This class will explore how the genre maps the values of the cultures in which it is written. For example, what does gothic writing reveal about power in society, categories of identity such as race and gender, or about the rise and expansion of scientific practice? *Frankenstein*, *Dracula*, as well as the myriad disguises worn by Satan, Gothic characters also influence how we interpret the real world. Most of us watch or read—this class invites students to talk about how these fictions engage our ethics and values on a more critical level. This seminar will explore the world of the Gothic in literature, in film, and in other media. Students will learn how to closely read a Gothic work (whatever its medium) and relate it to historical and cultural trends of its day. We will consider how the devices of suspense and coincidence, among others, also exist in many other genres beyond its haunted castle walls. Students from all majors are welcome.

Discovery Seminars Advisor Overview

The Discovery Seminar program is open to all students on campus, though they are primarily targeted toward freshmen and sophomores to give them access to faculty that they may not receive in other classes. Due to this preference, in certain instances where demand for a seminar is high, registered upperclassmen may be asked to de-register. Transfer Students are encouraged to take part in the Discovery Seminars program as they may find the unique setting helpful in becoming acquainted with their new University.

What Students Can Expect

While the student experience is different in each seminar, there are some aspects that are uniform throughout the program. Students can expect a small class-size of 15 students or less with a professor who is passionate about the course topic. Each seminar earns one hour of elective credit and is treated the same as any other credit-bearing course at UB.

Note: At this time a Discovery Seminars course cannot be used to satisfy the Honors College seminar requirement.

Grading and Expectations

Students will be evaluated according to the standard grading system and may elect to be graded according to satisfactory/unsatisfactory criteria

Each seminar meets once per week for 50 minutes and will require 2-3 hours of work outside the classroom

Registering Students

Although the Discovery Seminar program is an offering of the Undergraduate Academies, students are able to register for a seminar in the same way as any other course. Students or their advisors simply need to select UE 141 during the normal registration process.

Department of English ~ Spring 2015

**Subject to change*

193	Fundamentals of Journalism	Wednesdays (Eve)	7:00	Galarneau
207	Intro Writing Poetry/Fiction (CW)	MW (Eve)	7:00	Montei
207	Intro Writing Poetry/Fiction (CW)	T Th	3:30	Wong
221	World Literature	T Th	2:00	Mardorossian
232	British Writers 2	MWF	1:00	Bhattacharya
241	American Writers 1	MWF	9:00	Dauber
242	American Writers 2	MWF	11:00	Duncan
253	Novel	MWF	9:00	Gomes
254	Science Fiction	MWF	2:00	Miller, S.
256	Film	MWF	10:00	Spiegel
258	Mysteries	MWF	11:00	Kinugawa
259	Drama	T Th	3:30	Quirici
268	Irish Literature	MWF	10:00	Todd
274	Feminist Approaches to Literature	MWF	12:00	Grujic
276	Literature and law	MWF	11:00	Rowan
276	Literature and Law	MWF	12:00	Hammill
281	Special Topics: Race & Photography	T Th	9:30	Huh
301	Criticism	MWF	11:00	Feero
301	Criticism	T Th	12:30	Mardorossian
301	Criticism	MWF	1:00	Miller, S.
301	Criticism	MWF	10:00	Solomon
303	Chaucer (E)	T Th	12:30	Schiff
310	Shakespeare, Late Plays (E)	MW*F	9:00	Bono
	*(Recitation: F @ 9:00, 10:00, or 11:00)			
315	Milton (E)	MWF	12:00	Eilenberg
320	Romantics (E)	MWF	2:00	Eilenberg
324	19th C Novel	T Th	12:30	Ablow
336	19th C Amer. Travel Wrt.: The American 1890's	MWF	10:00	Bramen
338	Novel in the U.S.	MWF	1:00	Solomon
347	Visions of America (E)	MWF	2:00	Daly
348	Studies in U.S. Lit	T Th	11:00	Miller, C.
352A	Modern & Contemporary Fiction: Novel	MWF	1:00	Holstun
353	Experimental Fiction	T Th	12:30	Conte
356	Popular Culture	T Th	9:30	Schmid
357	Contemporary Literature	M W	12:00	Anastasopoulos
361	Modern & Contemporary Poetry	T Th	12:30	McCaffery
365	British Modernism	T Th	9:30	Keane
367	Psychoanalysis & Culture	Thursdays (Eve)	7:00	Facundo
369	Literary Theory: Marxism	MWF	10:00	Holstun
370	Critical Race Theory (B)	T Th	2:00	Huh
371	Queer Theory (B)	T Th	2:00	Dean
374	Bible as Literature (E)	MWF	12:00	Dauber
375	Heaven, Hell, & Judgment (E)	Mondays (Eve)	7:00	Christian
379	Film Genres	MW	12:00	Spiegel
383A	Studies in World Lit: Transnat'l Literature (B)	T Th	9:30	Conte
383A	Studies in World Lit: Transnat'l Lit - India (B)	T Th	3:30	Hakala
390	Creative Writing Poetry Workshop (CW)	T Th	11:00	Goldman
391	Creative Writing Fiction Workshop (CW)	Wednesdays (Eve)	7:00	Milletti
398	Ethics in Journalism (JCP)	T Th	11:00	Biehl
399	Journalism (JCP)	Tuesdays (Eve)	7:00	Andriatch
399	Journalism - <i>Editing for the Conscientious Writer</i> (JCP)	Thursdays (Eve)	7:00	Anzalone

Continued...

399	Journalism - <i>Journalism in the Age of the iPhone</i> (JCP)	Mondays (Eve)	7:00	McShea
400	Department Honors: Celebrity Culture	T Th	2:00	Schmid
407	Book of the Ancient Mayas (E) OR (B)	T Th	11:00	Tedlock
415	Victorian Topics	T Th	9:30	Ablow
434	Advanced Creative Writing Poetry (CW)	T Th	12:30	Mac Cormack
435	Advanced Creative Writing Fiction (CW)	T Th	3:30	Okorafor
438	Film Directors (Off Campus)	Tuesdays (Eve)	7:00	Jackson
446	Topics in World Literature (B)	T Th	11:00	Hakala
480	Creative Writing Capstone (CW)	Tuesdays (Eve)	7:00	Milletti
495	Supervised Undergraduate Teaching	MWF	1:00	Reid

JOURNALISM COURSES

193	Fundamentals of Journalism	Wednesdays (Eve)	Galarneau
394	Writing Workshop (Spectrum Newspaper)	Mondays	Biehl
394	Writing Workshop - (Spectrum Newspaper-Photographers)	Mondays	Biehl
398	Ethics in Journalism	T Th	Biehl
399	Journalism	Tuesdays (Eve)	Andriatch
399	Journalism - <i>Editing for the Conscientious Writer</i>	Thursdays (Eve)	Anzalone
399	Journalism - <i>Journalism in the Age of the iPhone</i>	Mondays (Eve)	McShea

CREATIVE WRITING COURSES

207	Intro Writing Poetry/Fiction	M W	Montei
207	Intro Writing Poetry/Fiction	T Th	Wong
390	Creative Writing Poetry Workshop	T Th	Goldman
391	Creative Writing Fiction Workshop	Wednesdays (Eve)	Milletti
434	Advanced Creative Writing Poetry	T Th	Mac Cormack
435	Advanced Creative Writing Fiction	T Th	Okorafor
480	Creative Writing Capstone	Tuesdays (Eve)	Milletti

Compilation of Required Courses for the English Major

Criticism

301	Criticism	Feero
301	Criticism	Mardorossian
301	Criticism	Miller, S.
301	Criticism	Solomon

Early Literature

303	Chaucer	Schiff
310	Shakespeare, Late Plays	Bono
315	Milton	Eilenberg
320	Romantics	Eilenberg
347	Visions of America	Daly
374	Bible as Literature	Dauber
375	Heaven, Hell & Judgement	Christian
407	Books of the Ancient Mayas	Tedlock

Breadth of Literary Study

370	Critical Race Theory	Huh
371	Queer Theory: University Honors	Dean
383A	Studies in World Lit: India	Hakala
383A	Studies in World Lit: Transnational	Conte
407	Book of the Ancient Mayas	Tedlock
446	Topics in World Lit	Hakala



193

Fundamentals of Journalism (pre-requisite course for the JCP)
Andrew Galarneau, Wednesdays (eve) 7:00 - 9:40
Reg. No. 11283



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

Students learn to find sources, conduct interviews, use quotes and write informative non-fiction prose. They also learn the importance of accuracy, integrity and deadlines. Students analyze the merit and structure of good (and bad) news stories and focus on how journalists tell stories differently in print, radio, TV and on the web.

Students will have in-class and take-home writing exercises, designed to help them master the fundamentals of news writing. In addition to a textbook, students will read articles, and learn from classroom guest speakers. Students will turn those presentations into articles as well.

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



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

207

Intro to Writing Poetry/Fiction - Two sections available:

Amanda Montei
M W (Eve) 7:00 - 8:20
Reg. No. 18318

Veronica Wong
T Th 3:30 - 4:50
Reg. No. 19662

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.



221

World Literature
Professor Carine Mardorossian
T Th 2:00 - 3:20
Reg. No. 23115

Cultural encounters, this course's guiding theme, refers to the ways in which the story of encounter between different cultures has been told in representative works of world literature across a number of genres (the novel, the short story, film, poetry, and the essay). It also refers to the reading practices that, as members of a dominant culture, we use to interpret writing from other countries. Are the criteria we use to make sense of our world adequate to understand a "foreign" culture? What constitutes "foreignness"? What makes some literatures more "foreign" than others? How is literary value constituted? Is it an intrinsic quality of the text or a function of our reading practices? Readings will include a wide variety of contemporary world writing in English that tells and retells the often violent story of cultural encounter from various points of view. We will analyze these texts in their historical, cultural, and literary contexts as well as from a global perspective. Specifically, we will read works by members of the African, Caribbean, Asian, diasporas as well as writings from Senegal, Nigeria, Japan, South Africa, Egypt, and Latin America.

At the beginning of the semester, we will also spend time reviewing the basic skills needed to read literary texts (e.g. the skill of knowing when the voice is that of a character or narrator, etc.)

Required Texts:

The books are available at the UB Bookstore. Please use the editions I have selected.

- ◆ Davis, Harrison, et al. *The Bedford Anthology of World Literature* Book 6 (2003)
- ◆ Edwidge Danticat, *Breath, Eyes, Memory* (1999)
- ◆ Jamaica Kincaid, *My Garden (Book)*



232

British Writers 2
Shayani Bhattacharya
MWF 1:00 - 1:50
Reg. No. 23121

Is British fiction the purview of British citizens living within the geographical parameters of the UK? Or does the history of the British Empire re-contextualize British identity along colonial lines? The survey of British Writers II locates the literature from that period amidst the turmoil of the French and Industrial Revolutions, the consolidation of the British Empire, the two World Wars, Irish Nationalism and the development of the postcolonial subject.

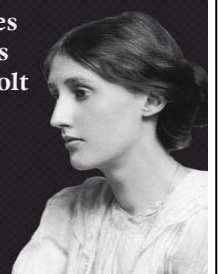
When a count from grim Transylvania invades the homes and hearth of "civilized" England, when an artist reflects on his formative years in Ireland, or when two characters wait interminably for redemption in a barren landscape - do we just encounter snippets of personal narratives? Or do we frame them against the larger

socio-political canvas of the British identity? Using novels, short stories, poetry, plays, and non-fiction the course will engage with the notion of British identity through the development of the role of the artist in society, the debate between nature and the city, and the rise of the empire and its subjects (colonial and domestic).

We will be using an anthology of British literature (TBA) which will provide a wide array of writing like the poetry of William Blake, Christina Rossetti, T.S. Eliot, Edwin Morgan, Derek Walcott; the fiction of Charlotte Bronte, Charles Dickens, Arthur Conan Doyle, Virginia Woolf, Jeanette Winterson; the plays by Brian Friel, Samuel Beckett; and the non-fiction tracts by Mary Wollstonecraft, Ngũgĩ wa Thiong'o, and others. The texts will be supplemented by art and popular culture from the relevant periods to provide students with an understanding of the larger cultural discourse.

This course has no written exams but students will be required to submit reading responses (three), a short paper (5-7 pages) and an academic essay (7-9 pages) throughout the semester.

**"Lock up your libraries
if you like; but there is
no gate, no lock, no bolt
that you can set upon
the freedom of my
mind."**
-VIRGINIA WOOLF





241 American Writers 1
Professor Kenneth Dauber
MWF 9:00 - 9:50
Reg. No. 14113

We will read and discuss the most important American writing, from its origins to the Civil War, when the idea of an American literature and, even, the idea of America, was founding itself. Once considered a literature for children or a pale reflection of a British tradition that a hopelessly provincial nation could not quite match, American writing in the so-called American Renaissance blossomed in answer to a challenge of its independence. What is American literature? Is there such a thing as "democratic writing"? Is there a typical American character or characters? Does race or gender complicate these questions? Why do representative American novels look and feel so different from novels of the same period in Europe? We will read some wonderful writers, works by Benjamin Franklin (the inventor of the American dream), James Fenimore Cooper (the inventor of the "Western"), Edgar Allan Poe (the inventor of the mystery story), Ralph Waldo Emerson (the originator of a new kind of philosophical "essay"), Harriet Beecher Stowe (the writer of America's most enduring "popular" novel), Frederick Douglass (ex-slave and abolitionist), Nathaniel Hawthorne (author of the most classic of classic American novels), and Herman Melville (author of perhaps the first "modern" novel).



242 American Writers 2
Heather Duncan
MWF 11:00 - 11:50
Reg. No. 11187

CANCELED

253 Novel
Daniel Gomes
MWF 9:00 - 9:50
Reg. No. 18319

Introduction to the Novel

This course offers an overview of the development of the English-language novel from its inception in eighteenth century England to its rise as a global commodity in the 21st century. While our focus will be on identifying and analyzing what are the unique qualities and features of this novel, this course is also designed to introduce you to the tremendous versatility of voices and conventions that the genre accommodates. Accordingly, we will survey a diverse array of the novel's subgenres, including epistolary, gothic, science fiction, bildungsroman (coming-of-age), historical, and experimental fiction. As we progress, we'll continually ask: Why were certain conventions abandoned, while others endured or were reinvented? How does the function of narrative, style, and character change, as well as the way the reader is addressed as a participant? And how and why do authors represent social realities in the manner they do?

Although the novel has been approached theoretically in a number of ways, a central concern of this course will be how the novel responds to moments of cultural exchange and displacement, whereby a people from one region, nation, or class are brought into contact—oftentimes forcefully—with those outside their cultural norm. Whether it is Robinson Crusoe's encounter with cannibals on a tropical island near Trinidad, Pip's struggle to understand the urban, genteel London society in *Great Expectations*, the European Humbert Humbert's hilarious observations of American life in *Lolita*, or Balram's attempt to navigate a New Dehli that is rapidly being globalized in *White Tiger*, the novel has served as vehicle for interrogating the complications of *Continued...*



cultural encounter and exchange. Our concern with these complications will serve as a backdrop for our primary objective: to track the complex development of the formal components of the novel over the span of its rich and enduring history.

254

Science Fiction
Professor Steven Miller
MWF 2:00 - 2:50
Reg. No. 23122

This course will introduce students to the art of reading and writing on science fiction as a prose genre. We will focus on novels and stories that speculate upon scientific, artistic, and historical transformations of the human body, gender, and sexuality.

Likely readings include Mary Shelley, H. G. Wells, Paul



War of the Worlds

Scheerbart, Robert James Tiptree, Jr. (Alice Sheldon), Octavia Butler, Kazuo Ishiguro, J.G. Ballard, Ursula K. LeGuin, Samuel Delany, Margaret Atwood, Mark von Schlegell, and Ted Chiang.



256

Film
Professor Alan Spiegel
MWF 10:00 - 10:50
Reg. No. 23123

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

A survey of national character and identity in terms of some of the most exciting and confrontational American movies: Westerns (*The Searchers*), Gangsters (*Bonnie and Clyde*), Thrillers (*Psycho*), social and political problem films - Left (*Do the Right Thing*), Right (*The Fountainhead*), and Center (*Mr. Smith Goes to Washington*); films cynical (*The Candidate*, *I Was a Fugitive From a Chain Gang*) and hopeful (*Sullivan's Travels*, and 12

Angry Men): a lively and thoughtful time should be had by all.

Quizzes, journal, and final exam. There is no overlap between this course and English 379 (i.e., students may register for both without fear of duplication).



258

Mysteries
Shosuke Kinugawa
MWF 11:00 - 11:50
Reg. No. 11623

The Argentine detective fiction writer Jorge Luis Borges once said: "Besides, rereading, not reading, is what counts." But how can one reread a mystery story and not be struck with the feeling of utter redundancy? The second time around inevitably lacks the element of suspense, and isn't suspense what the genre is all about? Since the plot of a mystery hinges on the withholding of the solution and its climactic disclosure, the fun, it would seem, is over after one reading. But then again there are mystery stories which are read over and over again. Google "Sherlock Holmes" and you will find a small library's worth of books about Holmes, a fact which attests to the vigorous rereadings that individual readers dedicate to the Holmes series. Why would one reread the same mystery story over and over again? The answer, of course, is that the mystery story has more to it than the simple satisfaction of suspense and resolution.

What keeps a mystery story interesting when the "mystery" is gone? This is the central question around which this course will revolve. With this question as the unifying thread, the course will provide a

Continued...



survey of the detective fiction genre. We will examine the genealogy of some of its major conventions, beginning with Edgar Allan Poe and Arthur Conan Doyle, then Dashiell Hammett and Raymond Chandler, and up to Paul Auster and Borges. At the same time, we will also consider some of the more minor sub-genres, such as the burlesque, feminist detectives, psycho-thrillers, police procedurals, and the metaphysical detective story. And through our examination of the mystery story, we will observe how the works in this genre are intimately linked to the sociocultural moment of their composition.



259

Drama
Marion Quirici
T Th 3:30 - 4:50
Reg. No. 23580

Edward Albee once said, "I am not interested in living in a city where there isn't a production by Samuel Beckett running." A society's dramatic preferences represent something finer about its character: for Albee, a city that can appreciate the intellect and scathing wit of Beckett is the place for him. Theater, whether its purpose is to stimulate and instruct or merely to distract and entertain, is an essential component of any civilization. Does a lively theater reflect or produce the tastes of the community in which it is situated? This course introduces students to the generic conventions of the theater across a variety of cultures and time periods. From the ancient Greeks to today, drama has shaped and participated in history, but would it be more accurate to describe it as culture or counter-culture? With units on the history of drama, the Irish Revival, the theater of the absurd, and contemporary American plays, we will explore the significance of the theater to culture, politics, and revolution. We will also interrogate issues of social justice, race, class, gender, sexuality, and disability, as illuminated by our selection of plays. Special assignments encourage students to develop their own performance style,

and to try their hand at being a critic. Students will read plays from an assortment of theatrical traditions, view one or two film adaptations, attend and critique a live production, and perform something of their own choosing. The course will also introduce some secondary historical and critical writings to supplement understanding. Other course requirements are a midterm exam and a final researched essay. Playwrights considered may include Sophocles, Plautus, William Shakespeare, August Strindberg, Oscar Wilde, Lady Gregory, W. B. Yeats, J. M. Synge, Sean O'Casey, Luigi Pirandello, Samuel Beckett, Edward Albee, Harold Pinter, Alan Bennett, Tony Kushner, Suzan-Lori Parks, and Lydia Diamond.



268

Irish Literature
Macy Todd
MWF 10:00 - 10:50
Reg. No. 23124

The great texts of Irish literature are well read and well known. *Ulysses*, *Waiting for Godot*, *Dracula*, *The Tower*, *Gulliver's Travels*, and *The Picture of Dorian Gray* all attest to the lasting import of Irish literature in the present day. But few, if any, are prepared to describe what makes these books Irish. In short, this class will ask the question: what is Irish about Irish literature? An interest in coming up with a definition for Ireland as a literary nation will form the backbone of our investigation, as we attempt to assemble coordinates through which Irish art can be understood as a category unto itself. By engaging directly with Ireland's mythic and bardic past, we can begin to see the way later texts incorporated ancient history. What we will also see, though, are the ways Ireland's economic and political relations to England influence and develop a largely English-language literary production. Asking the question of what makes Irish literature Irish means coming to terms with the fact that many of the most influential and canonical figures in Irish letters lived and wrote in places other than Ireland, and in the language of a colonizing country.

In order to begin to respond to these issues, we will read a the work of a variety of artists, including familiar authors such as Edmund Spenser, Jonathon Swift, Oscar Wilde, James Joyce, William Butler Yeats, Elizabeth Bowen, Samuel Beckett, Edna O'Brien, and Brian Friel. To further our understanding of these authors, and to gain a deeper appreciation of the work these authors were reading and responding to, we will be introduced to artists whose work

Continued...



sits just “beyond the pale,” including Fearflatha Ó Gnímh, Maria Edgeworth, William Carleton, James Clarence Mangan, Thomas Davis, and Speranza.

274

Feminist Approaches to Lit
Ana Grujic
MWF 12:00 - 12:50
Reg. No. 23125

We will start by taking a peek at secret rooms and mysterious attics, to find there the beginnings of modern day women’s writing. We will then roam through enchanted castles, and take a brief look at how women have manipulated the fairytale genre. We will explore city alleys, hop on some islands and space ships with writers of color, to learn how they reinvented multiple genres and spaces in order to make their voices heard. We will sample some other popular forms of writing such as hyper-text, comic book, sci-fi, and tattooing, that feminist writers have used to revolutionize ideas of what makes “good literature”. And we will read and discuss novels and short stories, poetry and essays, as we listen to great women’s blues, neo-punk, electro pop and hip hop.

276

Literature and Law
Katrin Rowan
MWF 11:00 - 11:50
Reg. No. 23581

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



276

Literature and Law
Professor Graham Hammill
MWF 12:00 - 12:50
Reg. No. 22742

This course will examine interconnections between law and literature as two related modes for exploring justice, fairness, equity, and retribution. Throughout the semester, we will discuss topics such as racial, gender, and sexual equality; sympathy and human rights; and punishment and forgiveness. We will explore the ways in which literature reflects upon the law, enabling and extending concepts of justice, citizenship, and legal enfranchisement. At the same time, we will consider specific cases of pornography, where the law attempts to delimit and regulate literature.

Likely readings include works by Frederick Douglass, Susan Glaspell, Franz Kafka, Primo Levi, Herman Melville, Thomas Paine, William Shakespeare, Sophocles, Richard Weisberg, and Patricia Williams. In addition, we will read key works in the field of law and literature including the book of Exodus from the Bible and the Declaration of Independence.





281

Special Topics: Race & Photography
Professor Jang Wook Huh
T Th 9:30 - 10:50
Reg. No. 23691

This course introduces students to the role of the photograph in making visible and obscuring race and ethnicity. Considering the dynamics of power and agency in the visual domain, we will examine how photographs enhance our understandings of racial, ethnic, and gendered formations in multicultural America. In particular, we will explore the following questions: Who is representing, represented, and mediated (or “ventriloquized”)? How do we not only look at but also touch, feel, and hear photographs? How have photographs reproduced images of masculinity and femininity that are racialized?

How might our everyday practice of taking pictures and posting them on Twitter and Facebook contribute to redressing social injustice?

We will examine the history of photographs, from daguerreotypes to selfies, including pictures of celebrities, criminal mug shots, advertisements of so-called “black no more” products, magazines such as *Life* and *Jet*, and music album covers. Readings on photography may include work by Roland Barthes, John Berger, John Tagg, Deborah Willis, and Carla Williams. All readings will be available for download on UBeams. This course is open to all students who are interested in visual culture, comparative race and ethnicity, and gender and sexuality.



Josephine Baker in Paris

There are no prerequisites for this course. Throughout the semester, students are responsible for maintaining a Pinterest or Tumblr page of visual depictions of race. This collection of visual images is to be developed into a final project in lieu of a final paper.

301

Criticism
Rick Feero
MWF 11:00 - 11:50
Reg. No. 13831

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, James, 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*. ISBN 978-0-312-59706-1



301

Criticism
Professor Carine Mardorossian
T Th 12:30 - 1:50
Reg. No. 11421

English 301 introduces students to the schools of literary and film criticism that have developed since the beginning of the twentieth-century. We will study the representative texts of these various schools, focusing on their basic terms, concepts, and methodologies and applying these in turn to the same piece of fiction and film. How does each approach help us rediscover the same literary and filmic text anew? Does each lens through which we read and reread the same text enhance or limit our

Continued...



understanding of its complexity? Why? If one particular method appears more “natural” or “objective” than others, we will investigate why rather than just assume that it is. The goal of the course is to learn a range of interpretive methods while critically assessing each.

Class requirements include regular attendance, active participation in written and oral class discussions, a midterm, final and a research paper.

Required Texts:

The books are available at the University Bookstore. Please use the editions I have selected. The primary texts for the course are:

- The Critical Tradition. Edited by David Richter, Bedf'srd/St Martins, 2007. ISBN-13: 978-0-312-41520-4
- Wide Sargasso Sea, By Jean Rhys.
- Cambridge by Caryl Phillips
- Short Stories (Xeroxed)

301

Criticism
Professor Steven Miller
MWF 1:00 - 1:50
Reg. No. 23126

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

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

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

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

301

Criticism
Professor William Solomon
MWF 10:00 - 10:50
Reg. No. 23127

The primary aim of this course will be to *introduce* students to new ways of examining and commenting upon cultural texts. We will begin by addressing the insights rhetorical methods of critical analysis may make available. Our inquiry will then pass through a series of speculations by early-twentieth-century European thinkers on the formal structure and function of folk or popular cultural practices; here we will focus in particular on the art of storytelling, on traditional forms of festive humor, and on the impact of new technical media like motion pictures. After this we will move into the realm of psychoanalysis, a topic that will lead us into the overlapping fields of feminism and film theory, which tend to converge around the role vision plays in the construction of sexual identity. We will then interrogate the assumptions underlying familiar notions of authorship and conventional models of literary realism. We will conclude the class with a discussion of the applicability of the period term postmodernism to contemporary cultural production.

Throughout this course we will remain attentive to the interdisciplinary trust of recent interpretive strategies, though the central task remains to develop our skills as readers of literature.

Reading materials will include essays by among others Nietzsche, Sontag, Shklovsky, Bakhtin, Benjamin, Lacan, Mulvey, Barthes, Foucault, and De Man.

303

Chaucer
Professor Randy Schiff
T Th 12:30 - 1:50
Reg. No. 23577

Geoffrey Chaucer has often been called the Father of English poetry, and indeed his literary work has profoundly influenced both the literary canon and the very language itself. In our course, we will explore the texts and contexts of Chaucer's most seminal project, *The Canterbury Tales*. We will familiarize ourselves with the cultural and historical background of Chaucer's works, by considering both primary and secondary texts. Students will be required to write two terms papers, to take two exams, as well as to make a formal performance of a selection of Middle English verse before the class.

Satisfies an Early Literature Requirement



310

Shakespeare: Late Plays

Professor Barbara Bono

Lectures are MW from 9:00 - 9:50, register by enrolling in one of the following recitation sections on Friday—either:

Section B1 9:00 - 9:50 Reg. No. 18309

Section B2 9:00 - 9:50 Reg. No. 21475

Section B3 10:00 - 10:50 Reg. No. 21476

Section B4 11:00 - 11:50 Reg. No. 21477

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 likelihood, 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), excoriating sexual jealousy and doubt (Othello), heated ambition (Macbeth), and the threat of total annihilation (Lear)—in critic Franco Moretti's phrase, "the deconsecration 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, 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: Regular attendance, and active participation and discussion. Weekly informal Worksheets. Two medium-length (c. 5-10 pp.) formal, graded, analytic and

argumentative papers. Midterm and cumulative final examinations.

Satisfies an Early Literature Requirement



315

Milton

Professor Susan Eilenberg

MWF 12:00 - 12:50

Reg. No. 14308

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.

Satisfies an Early Literature Requirement



320

Romantics

Professor Susan Eilenberg

MWF 2:00 - 2:50

Reg. No. 23128

This course will be devoted primarily to a study of William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, and John Keats, four poets whose anxieties about the possibility of representation (also about the allied possibilities of likeness, of difference, of repetition, of sympathy, of redemption, and of freedom) produced some of our most provocative critical mythologies, inexplicit allegories of reading and identity. We will be reading some of their major writings, most of it poetry, a small amount of it prose.

Continued . . .



I shall ask each student to write four brief responses to the readings, a midterm examination, a final examination, and a medium-length analytical paper. Intelligent participation will be encouraged; attendance will be mandatory.

Satisfies an Early Literature Requirement

324

19th Century Novel
Professor Rachel Ablow
T Th 12:30 - 1:50
Reg. No. 23129

CANCELED



336

Studies in 19th Century U.S. Lit/History:
The American 1890's
Professor Carrie Tirado Bramen
MWF 10:00 - 10:50
Reg. No. 23130

The American 1890s witnessed the first automobile, moving pictures, subways and escalators. It also saw the rise of products that are still a part of today's culture such as Hershey chocolate, Wrigley's chewing gum and Anheuser-Busch beer. This course will explore a decade when mod-

ern America starts to look familiar to the twenty-first century student.

This time of unprecedented invention and innovation was also one of crisis with the Battle of Wounded Knee, the escalation of lynchings, the rise of segregation after Plessy v. Ferguson and the Spanish American War of 1898, where the US acquired its first colonies including Cuba and the Philippines. This course will explore the literary, intel-



lectual and cultural history of this transitional decade, a decade that saw the waning of Victorianism and the rise of Modernism. We will explore a wide range of literary responses to this complicated and fascinating decade from the 'end' of the frontier, the New Woman and local color to realism, naturalism, immigrant fiction and labor strife. There will be eight short response papers (one-page each), one short periodical assignment and a ten page final paper.

338

The Novel in the U.S.
Professor William Solomon
MWF 1:00 - 1:50
Reg. No. 18320

CANCELED



347

Visions of America
Professor Robert Daly
MWF 2:00 - 2:50
Reg. No. 23131

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.

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

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.

Satisfies an Early Literature requirement.



348

Studies in U.S. Literature
Professor Cristanne Miller
T Th 11:00 - 12:20
Reg. No. 18321

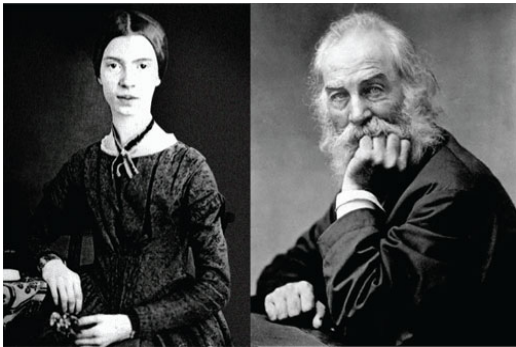
Walt Whitman and Emily Dickinson

"I am large, I contain multitudes" exclaims Walt Whitman: "I have pried through the strata and analyzed to a hair, / And counselled with doctors and calculated close and found no sweeter fat than sticks to my own bones." "I'm Nobody! Who are you? / Are you - Nobody - too?" queries Emily Dickinson. These two great mid-nineteenth-century American poets seem to be complete opposites in style, manner, and focus of their poems. As we will discuss, however, there are remarkable similarities between them and each is responsible for poetic innovations still influencing poets today. Similarly, each performs multiple versions of selfhood, resulting in far more complex patterns of thought and representation than the lines quoted above suggest. The shy hermit believes passionately in human community and writes extraordinary love poems; the outrageous lover of all writes *Continued . . .*



exquisitely of isolation and loneliness. Both Whitman and Dickinson participate enthusiastically in the popular culture and share many attitudes of their times. During the semester, we will focus primarily on reading large numbers of poems by each poet, but will discuss these poems in relation to performances of selfhood, nineteenth-century conventions of gender, sexuality, and race, and the Civil War. We will also spend time analyzing formal properties of the two very different kinds of verse, and talking about what it means to hear and speak (as well as read) these poems.

Readings for Dickinson will be taken from a new edition of the poems that I am preparing for Harvard University Press; since this edition has not yet been published, you will receive copies of the poetry files from me after the semester begins.



Class periods will be dominated by discussion, and students will be responsible for making presentations in class as well as for participating

in discussion. Written work of the semester will culminate in a 12-page research paper. We may also organize a public performance of some of Dickinson's poems, or of Dickinson and Whitman "speaking," as it were, to each other—depending on class enthusiasm. "Camerado," Whitman writes: "This is no book. Who touches this touches a man!" During the course of this semester, we will explore the question of what it means to "touch" Whitman and Dickinson.



352A

Modern & Contemporary Fiction
Professor James Holstun
MWF 1:00 - 1:50
Reg. No. 23978

We'll be reading four classic modern novels from different European cultures written over the span of a century:

- Gustave Flaubert's *Madame Bovary* (France, 1856), enormously influential and brilliantly crafted novel of married life and adultery in the French provinces.
- Isaac Babel's *Red Cavalry* (USSR, 1926) a collection of modernist short stories about the Soviet forces in the Polish-Soviet War of the 1920s, and Babel's *Odessa*

Stories, about Jewish Odessa in the years just before the Soviet Revolution. Warfare, socialism, and anti-Semitism.

—Virginia Woolf's *To the Lighthouse* (England, 1927), a touchstone of Anglo-European modernism, with innovative employment of stream of consciousness to examine gender, subjectivity, and the traumatic effects of World War One.

—Giuseppe Tomasi di Lampedusa, *The Leopard* (Italy, 1958), a magnificent historical novel about life in Sicily during the nineteenth-century *Risorgimento*, or Italian unification, which puts a wobbly aristocracy under even greater stress.



Isaac Babel



Virginia Woolf

We'll be talking about

- the modern novel, realism, and modernism
- subjectivity, daily life, and historical "totalization" in the modern novel
- class, class struggle, and literature
- warfare and modern literature
- nationalism and the European novel

Our works are challenging but of moderate length, so we'll have time to read some related criticism, letters, and historical contexts. To relieve some pressure during your final paper-writing, and for the glory of the thing itself, we'll be watching Luchino Visconti's 1963 film adaptation of *The Leopard*.

This will be a reading-and-discussing-and-writing course, not a lecture-and-test course. You'll write biweekly informal essays on the reading (ten minutes' or so writing), an eight-page paper at mid-semester, and a fifteen-page expansion at the end. Texts at the University Bookstore and Queen City Imaging. You'll need to buy particular editions—for instance, the Norton Critical Editions of Flaubert and Babel—so check with me before buying any on your own. Happy to talk with you further about the course!



353

Experimental Fiction
Professor Joseph Conte
T Th 12:30 - 1:50
Reg. No. 23132

Multimodality in the Novel

We will read a selection of “books” that question every aspect of what it means to be a print novel. These are multimodal works that integrate text, pictures and design elements; and yet they are books you *can’t* read on a Kindle™. We experience multimodality as the environment of our daily life, in various platforms that include the urban streetscape, art galleries, digital “desktops” and other electronic media.



Multimodality is as new as the iPhone with its “app” icons and voice assistant, Siri, but as old as the New England Primer. Multimodal literature both resists and appropriates digital technology in the print medium. Most literary works are language-centered: they call on the reader’s store of linguistic competency and comprehension of the text, but they subordinate or

exclude pictorial or graphic elements. The experience of reading a multimodal novel, however, requires that the reader negotiate between the verbal and the visual, always aware that the bound book is also an expert technology. We will examine the effects of multiple reading paths on narrative structure; the physical manipulation required to read these books; and the “self-conscious” reading that is required by works that call attention to themselves as books.

Works for extended discussion will include: Mark Z. Danielewski’s *Only Revolutions* (2006); Jonathan Safran Foer’s *Tree of Codes* (2010); B. S. Johnson’s *The Unfortunates* (2009); Vladimir Nabokov’s *The Original of Laura (Dying is Fun)* (2008); Tom Phillips’s *A Humument: A Treated Victorian Novel* (fifth edition,

2012); Art Spiegelman’s *MetaMaus: A Look Inside a Modern Classic* (2011); and Steve Tomasula’s *VAS: An Opera in Flatland* (2004).

Course requirements include discussion boards for each novel in UB Learns, a midterm essay and a final critical essay.



356

Popular Culture
Professor David Schmid
T Th 9:30 - 10:50
Reg. No. 23133

Introduction to Popular Culture

Despite the fact that popular culture plays a large part in the vast majority of ordinary people’s lives, its serious study is still a relatively recent phenomenon in the academy, which has tended to dismiss pop culture as nothing more than mindless, frivolous, even pernicious entertainment. This class will explore why pop culture matters by introducing you to the basic theories and approaches to the scholarly study of popular culture, concentrating in particular on how pop culture helps to create and reflect the zeitgeist of the periods in which it emerges and evolves.

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

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

Course Texts

Truman Capote. *In Cold Blood*
Cormac McCarthy. *Blood Meridian*
Edgar Allan Poe. *The Murders in the Rue Morgue: The Dupin Tales*
Ann Rule. *The Stranger Beside Me*
Mickey Spillane. *The Mike Hammer*

Continued . . .



Collection, | Volume 1

We will also watch and discuss the Alfred Hitchcock movie, *Psycho*.

Additional materials will be available through UB Libraries Course Reserve System.

Course Requirements

1. Completion of all reading and writing assignments
2. Participation in class discussion
3. Two 7-9 page papers
4. Reading Notes
5. Final exam

357

Contemporary Literature
Professor Dimitri Anastasopoulos
M W 12:00 - 1:20
Reg. No. 24534

This course explores novels, non-fiction works and films that depict violence in several forms, violence as spectacle, massacre, genocide, bodily and sexual violence. In short, we will read about "atrocious exhibitions," to use JG Ballard's term, in order to understand how language vividly portrays such events, or else how language becomes embarrassed in its approach to the scene of violence. We'll begin with a controversy between JM Coetzee in his book *Elizabeth Costello* and Paul West's response to Coetzee's charges that the representation of the brutal and horrific in literature should be approached somberly and delicately. West addresses the difficulty of writing about atrocity by citing a quote from Virgil's *Aeneid*: "Unspeakable is the sorrow you would bid me renew." For West, though the sorrow may be unspeakable, he insists that the writer is called to renew it. The class will focus on the politics and aesthetics of speaking the unspeakable.

361

Modern & Contemporary Poetry
Professor Steve McCaffery
T Th 12:30 - 1:50
Reg. No. 23134

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

The course explores the key poets, poems and poetic theories of perhaps the most exciting century of writing. Authors and topics covered include Race, Revolution, Poetry

and War, Feminism and the body's relation to language. Imagism, Vorticism, Feminist Poetics and Concrete Poetry. Among the movements we'll explore are Symbolism, Imagism, Italian and Russian Futurism, Dada, Objectivism, the Beats, the Harlem Renaissance, Projective Verse, the New American Poetry of the 1960s, the New York School and Language Poetry. Alongside texts to be studied, analyzed and compared are relevant theoretical texts largely by poets themselves. The classes will be enhanced by the occasional classroom visit by poets and scholars in the appropriate fields.

365

British Modernism
Professor Damien Keane
T Th 9:30 - 10:50
Reg. No. 23136

This course will survey the literary field in the United Kingdom and Ireland between 1910 and 1960, 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 international literary networks; and to alterations to the manner in which both writers and readers practiced and conceived of literary production and reception. Readings for the course will touch on poetry, non-fiction prose, and 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: gramophone players, radio sets, and uninvented gadgets, cabaret singers, mannequins, and painters, loafers, paranoiacs, and gigolos, moneyed parlors, single-occupancy rooms, and various backrooms, a fly, a dachshund, and some circus animals.

Course readings will be drawn from among the works of: W.H. Auden, Samuel Beckett, Elizabeth Bowen, Joseph Conrad, Daphne Du Maurier, T.S. Eliot, Henry Green, Graham Greene, Aldous Huxley, Christopher Isherwood, David Jones, James Joyce, Louis MacNeice, Katherine Mansfield, W. Somerset Maugham, Flann O'Brien, George Orwell, Jean Rhys, Muriel Spark, Dylan Thomas, Evelyn Waugh, H.G. Wells, 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 & Culture
Professor Angela Facundo
Thursdays (Eve) 7:00 - 9:40
Reg. No. 23578

This section explores Freud's concepts that he elaborates in an early text, *Three Essays on the Theory of Sexuality*, and in a late text, *Civilization and Its Discontents*. After engaging the debates that attempt to define three ambiguous concepts—the unconscious, the drive, and sexuality—the course will explore intersections between psychoanalysis on the one hand and twentieth- and twentyfirst-century literature, visual art, and film on the other hand. How do these aesthetic artifacts romanticize the unconscious? How do they evolve from the project of representing the “unconscious meaning” of the repressed to the insistence that the unconscious is the absolute refusal of meaning altogether? How do the drives and sexuality figure into formal technique of the aesthetic artifact? We will explore how artistic themes such as repetition, rupture, eroticism, horror, and abjection invite us to tease out Freud's legacy.

369

Lit Theory: Marxism
Professor James Holstun
MWF 10:00 - 10:50
Reg. No. 23137

Marxism and Utopia

In this course, I aim to introduce you to marxist existentialism as a theory of history and culture, with some emphasis on utopia: both the utopian or future-oriented and collective dimensions of marxism, and some marxist views of the form and content of several important utopian literary works. The latter will include Thomas More's *Utopia* (1516), William Morris's *News from Nowhere* (1890), and Ursula K. LeGuin's *The Dispossessed* (1974). We'll also be reading from *Rat Fire*, an anthology of Korean communist writing from the era of the Japanese occupation. We'll be talking about

—Marx's early and late-discovered existentialist theory in *The Economic and Philosophical Manuscripts* (1844), and some twentieth-century developments by Jean-Paul Sartre.

—Marx's theory of ideology and “commodity fetishism” and its extension to literary criticism and cultural studies

by Roland Barthes (“The Effect of the Real,” *Mythologies*).

—Marx's vision of capitalism and its connection to the neoliberal present and Occupy.

—Engels' great founding work on marxist feminism, *On the Family, Private Property, and the State* (1884), and twentieth-century developments by Simone de Beauvoir and others.

—Marxism on literature and the novel, with criticism by Georg Lukács and Fredric Jameson.

—Marxism and postcolonial theory (Fanon, Raymond Williams, and Ngugi wa Thiongo).

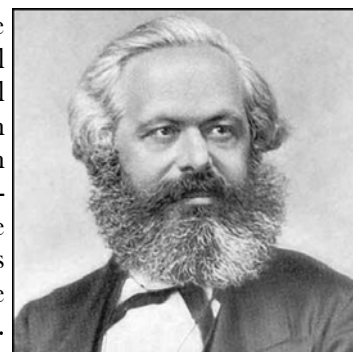
—The many varieties of marxist literary criticism, and their relation to non-marxist criticism.

—Marx and Raymond Williams on “primitive accumulation” (the agricultural origins of capitalism).

I don't assume any prior knowledge or political orientation, just curiosity and a willingness to read and discuss. This will be a



reading-and-discussing-and-writing course, not a lecture-and-test course. You'll write biweekly informal essays on the reading (ten minutes' or so writing), an eight-page paper at mid-semester, and a fifteen-page expansion at the end. Texts at the University Bookstore and Queen City Imaging. You'll need to buy particular editions, so check with me before buying any on your own. Our main Marx text will be Robert C. Tucker's *The Marx-Engels Reader*. Happy to talk with you further about the course!



Karl Marx



370

Critical Race Theory
Professor Jang Wook Huh
T Th 2:00 - 3:20
Reg. No. 23690

Toni Morrison once declared, "Race has become metaphorical—a way of referring to and disguising forces, events, classes, and expressions of social decay and economic division." When Morrison cast race in figurative terms, she was considering complex narrative strategies that (white) writers employ in not only articulating but also evading representations of racial formation. This course introduces students to critical race theory that helps us better understand the metaphorical use of race and race as a social or cultural construct. Our focus will be on applying critical race theory to literary texts. In pairing theory with literature, we will examine the following questions:



How do minority groups look at themselves through the eyes of others? How do whites not only appreciate but also appropriate minority cultures? How do racial and sexual minorities downplay their identities to assimilate into mainstream culture?

We will also discuss racial depictions in film and popular music. Readings may include work by W. E. B. Du Bois, Chang-rae Lee, and Mark Twain; and secondary scholarship by Eric Lott, Ronald Takaki, and Kenji Yoshino. All secondary readings will be available for download on UBelearns. This course is open to students from all majors. I will explain key terms, concepts, and contexts. No prerequisites are required.

Satisfies a Breadth of Literary Study Requirement

371

Queer Theory
Professor Tim Dean
T Th 2:00 - 3:20
Reg. No. 21482

This course offers an interdisciplinary investigation of the set of ideas about sexuality and sexual politics that, over the past couple decades, have come to be known as "queer theory." Does "queer" attempt to bridge Lesbian, Gay, Bisexual, Transgender identities or does it aspire to go beyond identity categories? What kind of politics is possible after identity politics? We will consider a wide range of

ways of thinking about gender and sexuality in our attempt to assess the pros and cons of different descriptions of sex.

Requirements: No prior knowledge of the field is necessary, just an open mind.

Assignments: weekly response papers, some essay writing, possibility of creative responses to assignment prompts.

Satisfies a Breadth of Literary Study Requirement

374

Bible as Literature
Professor Kenneth Dauber
MWF 12:00 - 12:50
Reg. No. 23689

"Bible" means book, and THE Bible has undoubtedly been the most influential book in Western history, one of the pillars, along with Greek philosophy, of Western self-understanding. But it has become so overlaid with doctrinal and theological understandings, has been so canonized and so elevated, that it is too often not been "read" in the way that good books ought to be read. We will, therefore, read—healthy selections from the Old and New Testaments, in an attempt to understand the roots of surprisingly modern ideas of history, ethics, social relations, government, and the rights and responsibilities of individuals and the relation of cultures to each other. What is the Bible's sense of the nature of mankind? What is the meaning of justice or the good? What are our freedoms and our constraints? We will pay particular attention to Genesis (as setting out the nature of nature and mankind), to Exodus (as an account of the narrative of a people and the idea of history as a whole), to Deuteronomy (as a reflection on the place of the individual in relation to general principles), to the stories of Saul and David (as a meditation on government and the place of religion in it), to some of the prophets (in an attempt to discover the limitations and possibilities of speech itself), to Job and Ecclesiastes (as testing the limits of complaint and even heterodoxy), and to a couple of the gospels (for a look at religious and perhaps even political revolution and, in the Gospels' revisiting of the Old Testament, the problem of inheriting a tradition and interpreting it).

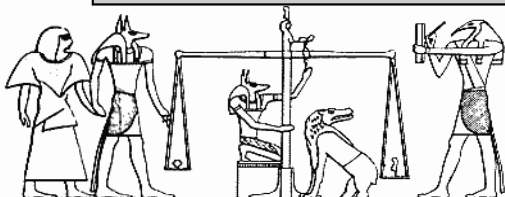
Whether you have read parts of it or not, you will come away with a new set of eyes more attuned to the texture of Biblical living and to some of the fundamentals of Western thought and values.

Satisfies an Early Literature Requirement



375

Heaven, Hell & Judgment
Professor Diane Christian
Mondays (Eve) 7:00 - 9:40
Reg. No. 14285



EGYPTIAN WEIGHING OF THE SOUL

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.

Satisfies an Early Literature Requirement

ON THE RIGHT IS THE ALABASTER WARKA VASE, OVER 5000 YEARS OLD. IT DEPICTS A FESTIVAL HELD IN INANNA'S HONOR. IT IS DIVIDED INTO THREE SECTIONS, REGISTERS OR FRIEZES. IN THE VERY TOP FRIEZE, THERE IS A TALL WOMAN WEARING A HORNED HELMET. THIS IS INANNA HERSELF, OR A PRIESTESS. THE SECOND FRIEZE FROM THE BOTTOM SHOWS MEN CARRYING BASKETS OVERFLOWING WITH THE BOUNTIES BESTOWED UPON THEM. ON THE LOWEST FRIEZE, YOU SEE SHEEP, RAMS, BARLEY AND FLAX DEPICTED.



379

Film Genres
Professor Alan Spiegel
M W 12:00 - 1:20
Reg. No. 23138

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.



383A

Studies in World Lit: India
Professor Walter Hakala
T Th 3:30 - 4:50
Reg. No. 23140

India in the Traveler's Eye

The idea of "India" has long attracted the attention of people from afar. Whether in search of gold or enlightenment, the "India" carried in the traveler's imagination often conflicts with the India that is actually encountered. This course is intended to serve not just as an introduction to the motivations and experiences of travelers to India, but also to the forms of knowledge that are produced in the wake of such travels. We will begin by examining the accounts of early Greek ambassadors and sailors and Chinese pilgrims seeking wealth and knowledge. Both Muslim and Christian adventurers produced travelogues that describe the marvels of India in the medieval period. The Mughal Emperor's court fascinated Europeans sojourners, while Indian travelers were in turn both delighted and disgusted by what they observed in Europe. Hippies more recently and in their own way reenact quests by colonial British officials for the sublime and picturesque. 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.

By reading and discussing a wide range of both primary and secondary source materials, students

Continued . . .



will develop a broad familiarity with the history, literatures, religions, and geography of South Asia. All of the readings are in English and no background in South Asian languages, history, or literature is expected. Students enrolled in the course will be responsible for completing one brief paper on a directed topic, one class presentation, and five one-paragraph "Think Question" responses. Students will use the second half of the semester to prepare a final project consisting of a prospectus, annotated bibliography, and research paper. All of the texts are in English and no background in South Asian languages, literature, or history is expected.



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

Questions? Email Prof. Hakala at walterha@buffalo.edu

383A Studies in World Lit: Transnational
Professor Joseph Conte
T Th 9:30 - 10:50
Reg. No. 23139

CANCELED





390

Creative Writing Poetry
Professor Judith Goldman
T Th 11:00 - 12:20
Reg. No. 24160

In this intermediate workshop, students will gather further skills as poets by writing alongside weekly readings that span an aesthetic spectrum of contemporary poetries, as well as other texts and artworks meant to inspire wide-ranging and adventurous critical thinking about language, ideas, and the world (do plants have intelligence? why does “cultural acceleration” matter? how do knots relate to logic and mathematics? what are problems with the idea of “political correctness”?). In addition to response poems and poems of their own device, students will also complete the following special assignments: an oral performance poem; a broadside poem; a “critical cartography – map as artform” poem; and a neo-benshi (film translation) work. Students can expect intensive workshop time spent on their writing and at semester’s end will turn in a mini-chapbook (20-25pp.) with a brief critical statement and process notes as their final portfolio, along with their collected special assignments.

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

391

Creative Writing Fiction
Professor Christina Milletti
Wednesdays (Eve) 7:00 - 9:40
Reg. No. 14833

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. We will ask questions about the mechanisms that permit fiction to create credible worlds, and then work to implement those strategies in your writing, which we will then discuss together in a workshop setting.

We’ll ask:

- *What is the relationship of truth to fiction?
- *Through what means is reality created on the page?
- *How is the implausible made possible through fictional language?
- *What impacts do stories have on readers?
- *Under what conditions can fiction create an engaged space with the reader, in which ideas are not just articulated, but perhaps activated as well?

As a fiction writing course, this intermediate level course has several objectives: first, to develop upon the fundamental elements of fiction (such as plot, character, voice, setting etc) that you began to learn in 207; second, to present you with an array of readings and exercises that will assist you in designing specific, individualized approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions.

Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work. Together, we will explore the relation of fictional worlds to the words that create them by exploring assigned exercises, reading workshop submissions, and discussing selected readings. Our aim? To hone your knowledge of how fiction is made so that you can begin to write stories on your own.

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

394

Writing Workshop: Writing for
The Spectrum Newspaper
Jody Kleinberg Biehl
Mondays 5:00 - 6:20
Reg. No. 11327

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

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

Prior experience in journalism is a plus, *Continued...*



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.



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

394

Writing Workshop: *The Spectrum Photographers*
Jody Kleinberg Biehl
Mondays 4:30 - 5:50
Reg. No. 11342



SPECTRUM PHOTOGRAPHERS
SECTION

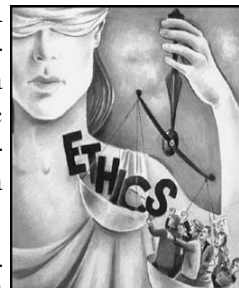
398

Ethics in Journalism
Jody Kleinberg Biehl
T Th 11:00 - 12:20
Reg. No. 11302

Is it OK for a journalist to break the law to get a story that will save lives? When is it the right decision to publish a rumor? Should a news organization print a riveting, but potentially offensive photo? Students will spend a semester of Ethics in Journalism answering and debating these and other real-life scenarios faced by media professionals. Students will develop critical thinking skills as they study a range of scenarios, real and hypothetical, and debate the instructor and each other.

Each student will participate in a panel that takes an ethical position and defends it. Students will study famous ethical triumphs and lapses and discuss why and how the decisions were made. The course will cover topics from Watergate to fair use of tweets and will rely on case studies to explore the frameworks of thought and logic that factor into the actions and behaviors of media professionals.

Often there will be no "correct answer" to situations discussed. Instead, students will be asked to analyze why they think one way and think about what other interpretations might exist. As a class, we will look at what tools we can use to help make good choices and become savvy media professionals and consumers.



Every person has a moral compass. This class will help you find yours.

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

399

Journalism
Bruce Andriatch
Tuesdays (eve) 7:00 - 9:40
Reg. No. 11256

No one knows what the media landscape will look like in 20 or even 10 years, but most agree that the world will always need people who can captivate an audience with a good story. Feature Writing will give you the tools to do that, by teaching you how to make the most of your observations, getting people to open up about their lives, writing memorable sentences and crafting readable stories. Students will be required to report, conduct interviews and write feature articles that should be ready for publication.

The course is taught by the Assistant Managing Editor for Features at The Buffalo News.

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

399

Journalism
Charles Anzalone
Thursdays (Eve) 7:00 - 9:40
Reg. No. 19656

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 *Continued...*



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.

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

399

Journalism
Keith McShea
Mondays (Eve) 7:00 - 9:40
Reg. No. 22647

Journalism in the Age of the iPhone

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

Students in this class will learn the basics of incorporating photo, video, audio and more to their reporting. They will also see why good writing remains at the core of their work. No matter what medium is used, good writing is the

backbone: a good script for a video, strong captions for photos that offer clarity and context, and even the best tweets on Twitter (it's good writing, just shorter). Students in this class will cover events and report stories while incorporating digital storytelling into their own work. They will also study and dissect the best digital journalism (much of which requires a lot more than an iPhone to put together). Students will keep blogs, which will be the vehicle for their class projects.

Students will need a smartphone or tablet to take this class.

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

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

400

Honors: Celebrity Culture
Professor David Schmid
T Th 2:00 - 3:20
Reg. No. 21484

DEPARTMENT HONORS COURSE

One of the least contentious statements we can make about contemporary America is to say that we are more obsessed than ever by fame. Whether it takes the form of desire for the lifestyles of the famous (the E! network, entertainment magazines), our enjoyment of their self-destructive tendencies (Perez Hilton, TMZ.com, celebrity trials), or the possibility of becoming famous (*American Idol*, *The Voice*), the contemporary engagement with fame seems total, undifferentiated, and to have always been with us. The aim of this class is to anatomize the role fame plays in American culture by providing a history of the concept, clarifying the terminological complexities that surround fame, and examining the ways in which popular culture has not only propagated and reflected our obsession with fame, but has also frequently provided insightful and self-conscious analyses of that obsession. What are the origins of the concept of fame? What's the difference between fame and celebrity? Between fame and notoriety? Why are we so interested in fame? Should we be doing something more useful with our time instead?! These are some of the questions that we will discuss.

Primary Reading

Nathanael West *The Day of the Locust* (1939)
Kenneth Anger *Hollywood Babylon* (1965)
Jerzy N. Kosinski *Being There* (1971)

Continued...



Richard Dyer *Stars* (Revised ed.) (1998)
Jake Halpern *Fame Junkies* (2006)

We will also watch and discuss the following films:

All About Eve (Joseph L. Mankiewicz, 1950)
Sunset Boulevard (Billy Wilder, 1950)
Network (Sidney Lumet, 1976)
The King of Comedy (Martin Scorsese, 1983)

Class Requirements

1. Class attendance.
2. Participation in class discussion.
3. A series of short (1-2 pages) written responses to the texts.
4. Two 7-9 page papers.
5. A final exam.

407

Books of the Ancient Mayas
Professor Dennis Tedlock
T Th 11:00 - 12:20
Reg. No. 23973



When English literature made its first appearance in the seventh century, Mayans had already been writing for a thousand years, using a script of their own invention. They painted inscriptions on pottery, inked them on paper, modeled them in stucco, and carved them in stone. Their books were instruments for seeing, making it possible for readers to recover the perfect sight that humans had enjoyed before the gods blurred their vision. Readers explored what was far away in space or time, using a calendar that combined the rhythms of the sun, moon, and stars with those of the human body.

Four Mayan hieroglyphic books survive today, having escaped the bonfires of early missionaries. New books were created by Mayan authors who used the alphabet to write in their own languages. Among their works are the Chilam Balam or "Jaguar Priest" books and the Popol Vuh or "Council Book." A great deal of knowledge was and still is transmitted orally, all the way down through the millions of speakers of Mayan languages who live today in Mexico, Central America, and the United States.

In the case of writings in the Mayan script, we will examine recent breakthroughs in decipherment and learn how the script works, picking up a general knowledge of astronomy in the process. In the case of alphabetic sources, we will read English translations of narratives, prayers, speeches, chants, and songs. Where possible, we will listen to what some of these forms sound like in the original languages. Also, we will hold one meeting in the Poetry Collection in Capen, where we will be

given access to color lithographs made by artist Frederick Catherwood. He created an accurate record of Mayan art and architecture before the earliest photographers arrived on the scene.

Classroom participation will be valued. Students will be expected to keep detailed, legible notes based on classroom presentations, assigned readings, outside readings, and their observations, dating their entries by the Mayan calendar. From time to time announcements will be made in class as to topics that should be included. The notebooks will be handed in (and returned) at the midterm and at the end.

There will be a take-home final essay exam. Optionally, one of the answers can consist of an essay, art, or performance project designed by the student and approved by the instructor. In addition to work centered on Mayan sources, there is the possibility of exploring what authors such as John Lloyd Stephens, Miguel Angel Asturias, Aldous Huxley, Charles Olson, and William Burroughs had to say about the Maya.

Books: Dennis Tedlock, *Popol Vuh: The Mayan Book of the Dawn of Life; 2000 Years of Mayan Literature*; and *Breath on the Mirror: Mythic Voices and Visions of the Living Maya*. Other sources will be downloadable.

Satisfies an Early Literature OR Breadth of Literary Study requirement

415

Topics in Victorian Lit/Culture
Professor Rachel Ablow
T Th 9:30 - 10:50
Reg. No. 23144

The Gothic

From the half-ruined castles, convents, and graveyards of the 18th century through to the maze-like cities and claustrophobic suburbs of the 20th and 21st centuries, this course examines a wide range of Gothic landscapes and the perverse, fractured, and terrified subjects who inhabit them. We will think about the different forms of historical trauma that have been worked out through the Gothic—from the bloody massacres of the French Revolution through to the horrors of American slavery. We will consider how issues of gender and sexuality play out in a genre that so consistently disturbs the boundary between public and private, male and female, one generation and the next. And we will think about the challenges it poses to the way we ordinarily think about subjectivity with its confusions of inside and outside, subject and object, self and other. Texts for the course will range from classic eighteenth-century Gothic tales of horror and the fantastic (*The Castle of Otranto*, *A Sicilian Romance*, the "graveyard poets") to nineteenth-century *Continued . . .*



revisions of the Gothic (*Frankenstein*, *Wuthering Heights*, Edgar Allen Poe short stories) to twentieth-century novels and films that pick up similar themes and tropes (“The Yellow Wallpaper,” *Beloved*, “The Shining,” “Rosemary’s Baby,” “The Stepford Wives,” “Safe”).



434

Advanced Creative Writing Poetry
Karen Mac Cormack
T Th 12:30 - 1:50
Reg. No. 23145

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

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

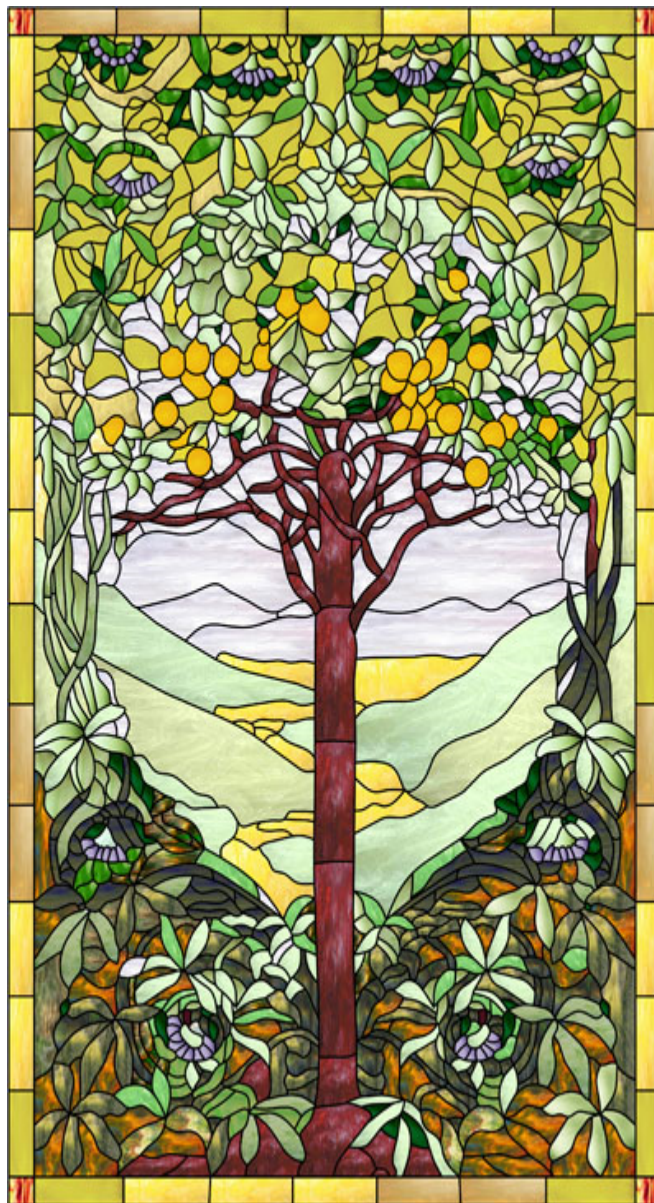
In advance of the first class students should submit by e-mail three of their own poems to Karen Mac Cormack at kmm52@buffalo.edu

Prerequisites: ENG 207 and ENG 390.

435

Advanced Creative Writing Fiction
Professor Nnedi Okorafor
T Th 3:30 - 4:50
Reg. No. 23146

*NO DESCRIPTION AVAILABLE AT
THIS TIME*





438

Film Directors

Professor Bruce Jackson

Tuesdays (Eve) 7:00 - 9:40

Reg. No. 13357

*Off Campus @ Amherst Theatre,
Across from UB South Campus

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



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

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

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

At the first meeting of the class (in the lobby of the theater), registered students get a series pass that provides free admission to all of that semester's films.

Since we show films and talk about them in the same class meeting, and since a few of the films each semester are long, we sometimes go well past the class-ending time in the UB schedule.



Usually we're done by 10:30.

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

The Buffalo Film Seminars



446

Topics in World Literature

Professor Walter Hakala

T Th 11:00 - 12:20

Islam and Literature

The purpose of this course is to expose students to the wide variety of poetic and prose literary forms associated with Islam, including contemporary English-language novels and translations from Arabic, Bengali, Hindi, Malay, Pashto, Persian, Turkish, and Urdu originals. We will explore literature through a variety of themes and genres common to the literary traditions of these languages. This will serve to frame larger questions central to the study of Islamicate literatures including:

- how notions of modernity and secularism have been formulated to exclude those outside Euro-American literary traditions;
- the persistence of structuralist approaches to nonwestern literatures;
- the literary antecedents of so-called "magical realist" depictions of Islamicate societies;
- formalist and historicist approaches to pre-print literatures, and related debates regarding the origins of literary representations of selfhood outside the West; and
- 20th-century modernist and Marxist reorientations of classical literary tropes.

Theoretical readings will be paired each week with primary source literary materials. *Continued ...*



All readings are in English and will include early Sufi mystical works, pre-Islamic, medieval, and more recent 20th-century poetry, and such prose genres as autobiography, folktales, romances, short stories, and novels. Students are expected to demonstrate familiarity with the content of the readings and evaluate the efficacy of the various approaches through which the literature has been analyzed. In addition to completing brief UBlearn reading responses on directed topics and one-paragraph think question response papers, seminar participants will spend the second half of the semester preparing a final project consisting of a prospectus, annotated bibliography, and research paper. All of the texts are in English and no background in other languages or Islam is expected.



Satisfies *Breadth of Literary Study*, and 400-level requirements for English majors and an *upper-level elective requirement* for Asian Studies majors and minors.

Questions? Email Prof. Walt Hakala at walterha@buffalo.edu



480

Creative Writing Capstone
Professor Christina Milletti
Tuesdays (Eve) 7:00 - 9:40
Reg. No. 21486

This is a capstone workshop/literature course developed for creative writers, but open to ALL students with special permission from the instructor.

In this class, students will write fiction, poetry, and other forms of writing with the aim of exploring how distinct forms of writing create specific impacts on readers and the language that readers use. In particular, we will investigate how the language of fiction or poetry operates differently from ordinary language: how they can be activated to create effects beyond the discursive realm of the text. By thinking through what means our writing can amplify, intensify, or multiply the relationship of imaginative language to ordinary language, we will work to deploy, react to, and/or challenge ideas we encounter in everyday life within the literary realm.

In particular, we'll read a range of recent publications (published within the past 5 years) contextualized by significant predecessors in order to identify, and perhaps even insert ourselves into, current conversations and controversies about the literary in the contemporary moment. We'll read essays and manifestos that have influenced or supported literary art movements. We will think through the ongoing, changing role of the literary with respect to public culture. We'll consider the future of creative writing in relation to technological influences (such as "Big Data," AI's, Amazon and new media) and situate our writing—if possible—at a moment of technological, economic, and climatological crisis. Core to the course are these questions: How does our writing accord, reflect, or challenge the reality of the contemporary moment? What are the technological/economic/political forces that impact how, when, and why we write? What is the writing of today, as opposed to yesterday?

495

Supervised UG Teaching
Rhonda Reid
MWF 1:00 - 1:50
Reg. No. 22612

Eng 495 Composing/Consulting is for intended for confident writers, those who may be interested in mentoring or teaching, and those undergraduates who would like to be eligible for work as consultants in the Center for Excellence in Writing. ENG 495 prepares students for leveraging writing strengths in many contexts as well as developing teaching and interpersonal proficiencies valuable in a wide array of future endeavors.



CREATIVE WRITING CERTIFICATE

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

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

CREATIVE WRITING CERTIFICATE CURRICULUM (6 courses):

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

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

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

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



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

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

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

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

Why Creative Writing? . . .

Everyone writes.

We’re social beings. We tweet. We blog. We post status updates. Send emails that describe and shape descriptions of our day-to-day life for friends, family, and colleagues. We turn in papers and lab reports that meet our professors’ expectations. Perhaps we keep a journal to reflect on the pleasures and ironies of daily experiences that take us by surprise.

Everyone writes.

But sometimes we put words on a page and we’re not sure what they are. The Creative Writing Certificate is designed to give students a space where you can figure out what kind of writing you do. What shape it can take. Let us help you to discover what your writing might *become*.

SPRING 2015 COURSE OFFERINGS

207	Intro Writing Poetry/Fiction	MW (eve)	7:00	Montei
207	Intro Writing Poetry/Fiction	T Th	3:30	Wong
<i>(ENG 207 is a pre-requisite course for the Creative Writing Certificate)</i>				
390	Creative Writing Poetry	T Th	11:00	Goldman
391	Creative Writing Fiction	Wednesdays (Eve)	7:00	Miletti
434	Advanced Creative Writing Poetry	T Th	12:30	Mac Cormack
435	Advanced Creative Writing Fiction	T Th	3:30	Goldman
480	Creative Writing Capstone	Tuesdays (Eve)	7:00	Miletti



ENG 207 - Intro to Poetry/Fiction

Joseph Hall

MW (Eve) 7:00 - 8:20

Reg. No. 18318

ENG 207 - Intro to Poetry/Fiction

Alex Wong

T Th 3:30 - 4:50

Reg. No. 19662

Vladimir Nabokov once reflected that “a writer should have the precision of a poet and the imagination of a scientist.” This introductory course is specifically designed for beginning writers who would like to take the first steps towards exploring the craft of poetry and fiction. Students will be introduced to the fundamental vocabulary and basic techniques of each genre. Throughout the semester, the class will also be presented with a diverse group of readings to study and emulate in order to kindle our own imaginative strategies. No prior writing experience is necessary.

Through a series of linked exercises and related readings, ENG 207 will introduce students to fundamental elements of the craft of writing poetry and fiction. We will study differing modes of narration (the benefits of using a 1st person or a 3rd person narrator when telling a story, or how an unreliable narrator is useful in the creation of plot). We will examine character development (why both “round” and “flat” characters are essential to any story), as well as narrative voice (creating “tone” and “mood” through description and exposition), and think about “minimal” and “maximal” plot developments. We will consider the differences between closed and open forms of poetry. The use of sound and rhythm. We will try our hand at figurative language and consider how imagery is conveyed through our choice of words. We will study prosody and the practice of the line.

Selected readings will expose you to a variety of poetic forms, fictional styles and narrative models. Assigned exercises will give you the space to practice and experiment with unfamiliar forms. Students will also be given the opportunity to meet with visiting poets and fiction writers at Poetics Plus and Exhibit X readings on campus and in downtown Buffalo.

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

ENG 390 Creative Writing Poetry (*Pre-requisite: ENG 207: Introduction Poetry Fiction or equivalent.*)

Professor Judith Goldman

T Th 11:00 - 12:20

Reg. No. 24160

In this intermediate workshop, students will gather further skills as poets by writing alongside weekly readings that span an aesthetic spectrum of contemporary poetries, as well as other texts and artworks meant to inspire wide-ranging and adventurous critical thinking about language, ideas, and the world (do plants have intelligence? why does “cultural acceleration” matter? how do knots relate to logic and mathematics? what are problems with the idea of “political correctness”?). In addition to response poems and poems of their own device, students will also complete the following special assignments: an oral performance poem; a broadside poem; a “critical cartography – map as artform” poem; and a neo-benshi (film translation) work.

Students can expect intensive workshop time spent on their writing and at semester’s end will turn in a mini-chapbook (20-25pp.) with a brief critical statement and process notes as their final portfolio, along with their collected special assignments.



ENG 391 - Creative Writing Fiction (*Pre-requisite: ENG 207: Introduction Poetry Fiction or equivalent.*)

Professor Christina Milette

Wednesdays (Eve) 7:00 - 9:40

Reg. No. 14833

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. We will ask questions about the mechanisms that permit fiction to create credible worlds, and then work to implement those strategies in your writing, which we will then discuss together in a workshop setting.

We'll ask:

- *What is the relationship of truth to fiction?
- *Through what means is reality created on the page?
- *How is the implausible made possible through fictional language?
- * What impacts do stories have on readers?
- *Under what conditions can fiction create an engaged space with the reader, in which ideas are not just articulated, but perhaps activated as well?

As a fiction writing course, this intermediate level course has several objectives: first, to develop upon the fundamental elements of fiction (such as plot, character, voice, setting etc) that you began to learn in 207; second, to present you with an array of readings and exercises that will assist you in designing specific, individualized approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions.

Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work. Together, we will explore the relation of fictional worlds to the words that create them by exploring assigned exercises, reading workshop submissions, and discussing selected readings. Our aim? To hone your knowledge of how fiction is made so that you can begin to write stories on your own.

ENG 434 Advanced Creative Writing Poetry (*Pre-requisite: ENG 207 or equivalent, and ENG 390*)

Karen Mac Cormack

T Th 12:30 - 1:50

Reg. No. 23145

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

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

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



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

Professor Nnedi Okorafor

T Th 11:00 - 12:20

Reg. No. 23146

No description available at this time.

ENG 480 Creative Writing Capstone (*Pre-requisite: ENG 207, ENG 390 or ENG 391, and ENG 434 or ENG 435*)

Professor Christina Milletti

Tuesdays (Eve) 7:00 - 9:40

Reg. No. 21486

This is a capstone workshop/literature course developed for creative writers, but open to ALL students.

In this class, students will write fiction, poetry, and other forms of writing with the aim of exploring how distinct forms of writing create specific impacts on readers and the language that readers use. In particular, we will investigate how the language of fiction or poetry operates differently from ordinary language: how they can be activated to create effects beyond the discursive realm of the text. By thinking through what means our writing can amplify, intensify, or multiply the relationship of imaginative language to ordinary language, we will work to deploy, react to, and/or challenge ideas we encounter in everyday life within the literary realm.

In particular, we'll read a range of recent publications (published within the past 5 years) contextualized by significant predecessors in order to identify, and perhaps even insert ourselves into, current conversations and controversies about the literary in the contemporary moment. We'll read essays and manifestos that have influenced or supported literary art movements. We will think through the ongoing, changing role of the literary with respect to public culture. We'll consider the future of creative writing in relation to technological influences (such as "Big Data," AI's, Amazon and new media) and situate our writing—if possible—at a moment of technological, economic, and climatological crisis. Core to the course are these questions: How does our writing accord, reflect, or challenge the reality of the contemporary moment? What are the technological/economic/political forces that impact how, when, and why we write? What is the writing of today, as opposed to yesterday?

OUR MISSION

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

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

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

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



Journalism Certificate Program

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

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

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

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

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

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

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

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

Prerequisite Courses

ENG 101 - Writing 1, and ENG 201 - Advanced Writing 1, or ENG 102 - Writing 2, as placed, unless exempted.
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



Journalism Program Overview

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

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

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

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

Contact us:

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

Phone: 716.645.0669

Fax: 716.645.5980

Email: ub-journalism@buffalo.edu

Program Director: Jody Kleinberg Biehl

Website: journalism.buffalo.edu

Spring 2015 Course Offerings

193	Fundamentals of Journalism (<i>Pre-requisite course for Journalism Certificate</i>)	Wednesdays (Eve)	7:00	Galarneau
394	Writing Workshop (Spectrum Newspaper)	Mondays	5:00	Biehl
394	Writing Workshop (Spectrum Photographers)	Mondays	4:30	Biehl
398	Ethics in Journalism	T Th	11:00	Biehl
399	Journalism	Tuesdays (Eve)	7:00	Andriatch
399	Journalism: <i>Editing for the Conscientious Writer</i>	Thursdays (Eve)	7:00	Anzalone
399	Journalism: <i>Journalism in the Age of the iPhone</i>	Mondays (Eve)	7:00	McShea

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



ENG 193 - Fundamentals of Journalism

Andrew Galarneau

Wednesdays (Eve) 7:00 - 9:40

Reg. No. 11283

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

Students learn to find sources, conduct interviews, use quotes and write informative non-fiction prose. They also learn the importance of accuracy, integrity and deadlines. Students analyze the merit and structure of good (and bad) news stories and focus on how journalists tell stories differently in print, radio, TV and on the web.

Students will have in-class and take-home writing exercises, designed to help them master the fundamentals of news writing. In addition to a textbook, students will read articles, and learn from classroom guest speakers. Students will turn those presentations into articles as well.

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

ENG 394 SPC - Writing Workshop: Writing for *The Spectrum* Newspaper

Jody Biehl

Mondays 5:00 - 6:20

Reg. No. 11327

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

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

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

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

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

ENG 394 SPP - Writing Workshop: Writing for *The Spectrum*

Jody Biehl

Mondays 4:30 - 5:50

Reg. No. 11342

SPECTRUM PHOTOGRAPHY SECTION - Photographers Only





ENG 398 - Ethics in Journalism

Jody Kleinberg-Biehl

T Th 11:00 - 12:20

Reg. No. 11302

Is it OK for a journalist to break the law to get a story that will save lives? When is it the right decision to publish a rumor? Should a news organization print a riveting, but potentially offensive photo? Students will spend a semester of Ethics in Journalism answering and debating these and other real-life scenarios faced by media professionals. Students will develop critical thinking skills as they study a range of scenarios, real and hypothetical, and debate the instructor and each other.

Each student will participate in a panel that takes an ethical position and defends it. Students will study famous ethical triumphs and lapses and discuss why and how the decisions were made. The course will cover topics from Watergate to fair use of tweets and will rely on case studies to explore the frameworks of thought and logic that factor into the actions and behaviors of media professionals.

Often there will be no “correct answer” to situations discussed. Instead, students will be asked to analyze why they think one way and think about what other interpretations might exist. As a class, we will look at what tools we can use to help make good choices and become savvier media professionals and consumers.

Every person has a moral compass. This class will help you find yours.

ENG 399 - Journalism

Bruce Andriatch

Tuesdays (Eve) 7:00 - 9:40

Reg. No. 11256

No one knows what the media landscape will look like in 20 or even 10 years, but most agree that the world will always need people who can captivate an audience with a good story. Feature Writing will give you the tools to do that, by teaching you how to make the most of your observations, getting people to open up about their lives, writing memorable sentences and crafting readable stories. Students will be required to report, conduct interviews and write feature articles that should be ready for publication.

The course is taught by the Assistant Managing Editor for Features at The Buffalo News.

ENG 399 - Journalism: *Editing for the Conscientious Writer*

Charles Anzalone

Thursdays (Eve) 7:00 - 9:40

Reg. No. 19656

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

Continued...



student's writing list is "Ball Four," Jim Bouton's American classic time has shown to be one of the best-edited non-fiction books around.

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

ENG 399 - Journalism: *Journalism in the Age of the iPhone*

Keith McShea

Mondays 7:00 - 9:40

Reg. No. 22647

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

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

JOURNALISM PROGRAM NEWS

Lisa Khoury, *Spectrum* managing editor, won first prize (and \$400) in the investigative journalism category of the Ca-mayak Student Media competition.

Aline Kobayashi, *Spectrum* senior photo editor, is a finalist in the 34th annual Serbin Communications college photo contest. The international contest is sponsored by Nikon and comes with a cash prize. Over 16,600 photos from around the world were submitted and judged by photojournalists and photojournalism professors in the US and Canada. Award placements will be announced at the end of March. All photos will be included in a book, "Best of College and High School and Photography 2014," and the college students who place first through fourth in the contest will have their photos published in the May/Summer 2014 issue of Photographer's Forum. The students will also be inducted into Nikon's Emerging Photographers Hall of Fame.

Four *Spectrum* students are finalists in the Society of Professional Journalist's college media contest for 2013. Aaron Mansfield, *Spectrum* editor in chief, and Sam Fernando, *Spectrum* senior news editor, are finalists in the general news reporting category for their reporting on the crisis leading to the resignation of Student Association President Nick Johns. Mansfield is also a finalist in the sports column category. Lisa Khoury, *Spectrum* managing editor, is a finalist in the investigative category for her piece on problems in the University Heights. *Spectrum* students have won 13 national and international awards in the past four years.

Ben Tarhan and Chad Cooper are the winners of the 3rd annual Rosalind Jarrett Sepulveda Journalism Education Award. The students won a \$1,000 scholarship toward a two-night stay in New York City to attend the College Media Association's 2014 media conference from March 12-15. Tarhan, a senior computer engineering major, has written for The Spectrum since his freshman year and is currently senior sports editor. Cooper, a sophomore business administration major, has a passion for photojournalism and is currently a Spectrum photo editor.

Two other students -- Joseph Konze and Jeffrey Shalke -- were awarded honorable mentions and will have their \$110 conference registration fees paid.

Over 1,000 journalists, journalism professors and students will attend the four-day media convention. Students will meet and mingle with professionals, learn from the nation's top media thinkers and meet students from across the country.

General Education Writing Skills Requirement

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

Course Objectives

In ENG 101, students will

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

In ENG 201, students will

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

Through ENG 101 and 201, students will

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

ENG 201 Themes

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

Media and Image

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

American Life

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

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

Science, Technology, and Society

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

Justice and Equality

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

Cultural Imagination

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

The Changing World

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

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2014-2015

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

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

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

Minimum Requirements for Department Acceptance:

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

Department Requirements for Graduation:

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

13 courses (39 credits) in all.

Departmental Language Requirement for Graduation

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

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

Minimum Requirements for Department Acceptance:

Same as for the full major.

Department Requirements for Graduation

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

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

Nine courses (27 credits) in all.

Departmental Language Requirement for Graduation

Same as for the full major.

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

Minimum Requirements for Department Acceptance:

Same as for the full major.

Department Requirements for Graduation

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

Six courses (18 credits) in all.

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

Minimum Requirements for Department Acceptance:

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

Department Requirements for Graduation with Honors

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

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5. GENERAL RECOMMENDATIONS

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

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 2015 Writing Prizes
- Sigma Tau Delta open enrollment
- Library Skills requirement
- Application for Degree
- Application deadlines

Coming this Spring...

Spring 2015 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 2015 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 6th, 2015.

FYI...

Enrollment for the International English Honor Society, Sigma Tau Delta will be open in March 2015. 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