

Whole English Catalog



Spring 2017

The English Major Club

Do you want to meet more students in the department? Do you want to feel more involved on campus? Do you enjoy great times and great people?

Come join the Undergraduate English Club! 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.

If you have any questions, e-mail us at: ubuffaloenglishclub@gmail.com

Our goals for this year are to do outreach in the University and the Buffalo area as a whole, as well as organize an Undergraduate Conference for students to showcase their work.

Did you know...

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

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



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

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

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

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

FYI...

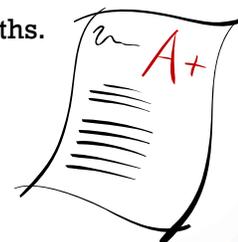
Incomplete Policy: The grace period for incomplete grades is 12 months.

Incomplete grades assigned for (semester):

Summer 2016
Fall 2016
Spring 2016

Will default in 12 months on:

August 31, 2017
December 31, 2017
May 31, 2017





English Department News



- ◆ UB English is on Twitter!! Follow us: @UB_English
- ◆ Look for us on Facebook at: [University at Buffalo English Department](#)
- ◆ Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as the Journalism Certificate Program.
- ◆ Keep an eye out for our Fireside Chats Series. These are talks hosted by our faculty, with free lunch provided.
- ◆ For much more information, please visit our website at: English.buffalo.edu



University at Buffalo Counseling Services

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

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

Please visit our website:

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

Telephone: (716) 645-2720 or (716) 829-5800

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

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



**COURSES
ADDED FOR
SPRING 2017!**

The following courses are now available for registration:

ENG 199 UB Freshman Seminar: Myths of King Arthur

T/Th 11:00-12:20, Reg. No. 24861, Professor Jerold Frakes

ENG 199 UB Freshman Seminar: Walking Dictionaries

T/Th 9:30-10:50, Reg. No. 24838, Professor Walter Hakala

ENG 207 Intro Poetry/Fiction

T/Th 3:30-4:50, Reg. No. 24837, Professor Myung Mi Kim

ENG 207 Intro Poetry/Fiction

T/Th 2:00-3:20, Reg. No. 24860, Professor Steve McCaffery

ENG 209 Writing about Science

MWF 9:00-9:50, Reg. No. 24819, Martin Goffeney

ENG 211 American Pluralism in Lit/Culture

MWF 9:00-9:50, Reg. No. 24842, Professor Ming-Qian Ma

ENG 285 Writing in the Health Sciences

MWF 12:00-12:50, Reg. No. 24816, Jesse Miller

ENG 285 Writing in the Health Sciences

MWF 2:00-2:50, Reg. No. 24817, Jesse Miller

...descriptions to follow.



NEW COURSES FOR SPRING 2017:

ENG 199 UB Freshman Seminar: Myths of King Arthur

T/Th 11:00-12:20, Reg. No. 24861, Professor Jerold Frakes

– Arthurian Myth

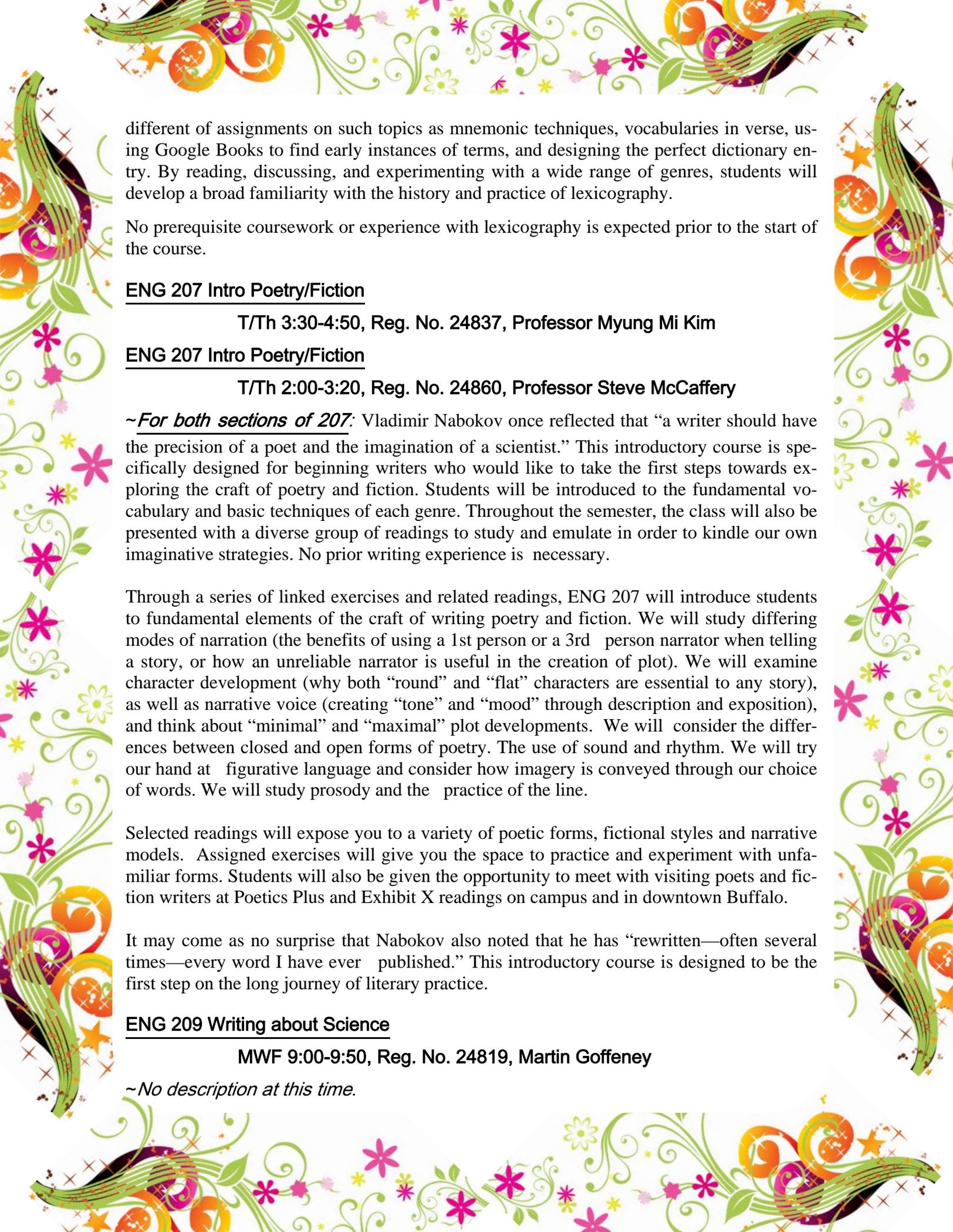
The course investigates the long tradition of King Arthur and the Knights of the Round Table in Celtic mythology, medieval (and modern) literature, and film. The earliest tales are in Latin and Middle Welsh, but we will read them (and all other texts) in English translation; so no worries about language. Then we move on to some of the greatest tales of the European Middle Ages: about Lancelot and Guinevere, Sir Gawain, and the Holy Grail (from medieval French, English, German, and Yiddish literature). Our readings also include a grand tale written by one of the best of the medieval women authors. Time permitting, we will also read some excerpts from modern versions of the tales, in order to gauge the long-term reception of the tradition. You will write six two-page papers in the course, and we will spend significant class time discussing strategies for writing effective literary analysis.

ENG 199 UB Freshman Seminar: Walking Dictionaries

T/Th 9:30-10:50, Reg. No. 24838, Professor Walter Hakala

Lexicography (‘writing about words’) fundamentally shapes the ways we think about and organize the world around us. From 4,500-year-old Sumerian clay tablets to the definitions that pop up on an iPad, our interactions with words are inseparable from technologies of reference. Some of these technologies are wired directly into our brains: many of the world’s oldest surviving “texts” circulated for hundreds of years before being committed to writing. By encoding words within verses of poetry, arranging them in “memory palaces,” and applying other mnemonic techniques, we can achieve fantastic feats of memory. Writing, however, makes it possible to see words in different ways. Through writing, we can see the way that words used to sound long ago, enabling etymological inquiries into their origins. With lists, words may be arranged and then rearranged to suit different purposes. New questions become possible: Why, for example, should the word *ant* come after *aardvark*, *chicken* before *egg*, or, for that matter, *angel* before *God*? And who would be willing to spend his or her life copying and recopying these lists of words? Writing requires time, concentration, and lots of paper—these are not always easy to come by. As technologies of print spread throughout the world, ordinary people for first time could possess their own dictionaries, authors could compile them for potentially millions of users, and those users could consult them in an infinite variety of situations. What words should and should not be included in a dictionary? Who gets to decide what a word means? What kinds of communities emerge from these texts?

In this course, we will look at how words, objects, and ideas are defined and get equated across cultures, languages, and time. We will uncover the structures that make dictionaries and other genres of lexicography legible to users. We will question the social structures that underwrite a lexicographer’s authority. Mostly, though, we will get our hands dirty practicing different methods of lexicography. Readings will be on topics like cognition, memory, the history of writing, and biographies of those “harmless drudges” involved with compiling dictionaries and other lexicographical works. Students will have the choice of completing



different of assignments on such topics as mnemonic techniques, vocabularies in verse, using Google Books to find early instances of terms, and designing the perfect dictionary entry. By reading, discussing, and experimenting with a wide range of genres, students will develop a broad familiarity with the history and practice of lexicography.

No prerequisite coursework or experience with lexicography is expected prior to the start of the course.

ENG 207 Intro Poetry/Fiction

T/Th 3:30-4:50, Reg. No. 24837, Professor Myung Mi Kim

ENG 207 Intro Poetry/Fiction

T/Th 2:00-3:20, Reg. No. 24860, Professor Steve McCaffery

~For both sections of 207: 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 209 Writing about Science

MWF 9:00-9:50, Reg. No. 24819, Martin Goffeney

~No description at this time.

ENG 211 American Pluralism in Lit/Culture

MWF 9:00-9:50, Reg. No. 24842, Professor Ming-Qian Ma

English 211 is designed to introduce students to the diverse and dynamic landscape of American culture in relation to literature. By focusing on selected areas of American experience, such as race, religion, gender, and community, it will, in particular, inquire into the complex relationship between “American Pluralism” and law, and engage diverse forms of literature that articulate the tension, the struggle, the disappointment, the pain, and the hope in people’s striving for justice and happiness. From this perspective, this course will also engage, both legally and literarily, other pertinent issues of class, economic status, identity politics, politics of representation, language use, among others.

Course requirements include mandatory attendance, class discussions, presentations, and a number of short response papers.

ENG 285 Writing in the Health Sciences

MWF 12:00-12:50, Reg. No. 24816, Jesse Miller

ENG 285 Writing in the Health Sciences

MWF 2:00-2:50, Reg. No. 24817, Jesse Miller

~For both sections of 285: This course introduces students to the rhetorical practices of technical and professional communication in the health sciences, including technical reporting, communicating with the public, and visual and oral presentations. This course will meet the Communication Literacy 2 (CL2) requirement for the UB Curriculum. It is designed to support students with an interest in health sciences by offering a general education course that addresses the writing and communication needs of their professions.



Department of English ~ Spring 2017

*Subject to change

110	Great Books		MWF	2:00	Daly
191	Literature and Technology		T Th	3:30	Alff
193	Fundamentals of Journalism (JCP)		Wednesdays (eve)	7:00	Galarneau
198	<i>UB Transfer Seminar:</i>		Wednesdays	9:00	Feero
199	<i>UB Freshman Seminar: The Writing of Food Politics</i>		T Th	3:30	Lavin
199	<i>UB Freshman Seminar: Arthurian Lit</i>		T Th	11:00	Frakes
199	<i>UB Freshman Seminar: Walking Dictionaries</i>		T Th	9:30	Hakala
207	Intro Writing Poetry/Fiction (CW)	<i>CL2 Course</i>	M W	12:00	Goldman
207	Intro Writing Poetry/Fiction (CW)	<i>CL2 Course</i>	M W (eve)	7:00	Life
207	Intro Writing Poetry/Fiction (CW)	<i>CL2 Course</i>	T Th	2:00	Flatt
207	Intro Writing Poetry/Fiction (CW)	<i>CL2 Course</i>	T Th	3:30	Kim
207	Intro Writing Poetry/Fiction (CW)	<i>CL2 Course</i>	T Th	2:00	McCaffery
208	Writing about Literature	<i>CL2 Course</i>	MWF	12:00	TBA
208	Writing about Literature	<i>CL2 Course</i>	MWF	10:00	McDonald
208	Writing about Literature	<i>CL2 Course</i>	T Th	3:30	Ryan
209	Writing about Science	<i>CL2 Course</i>	T Th	9:30	Gould
209	Writing about Science	<i>CL2 Course</i>	MWF	10:00	Greer
209	Writing about Science	<i>CL2 Course</i>	MWF	9:00	Goffeney
211	American Pluralism in Lit/Culture		T Th	2:00	Young
211	American Pluralism in Lit/Culture		MWF	9:00	Ma
223	Medieval Literature		T Th	11:00	Frakes
232	British Writers 2		MWF	3:00	Eilenberg
251	Short Fiction		T Th	12:30	Hubbard
254	Science Fiction		MWF	9:00	Goffeney
256	Film		T Th	2:00	Shilina-Conte
258	Mysteries		MWF	1:00	Schmid
268	Irish Literature		MWF	11:00	Lakoff
274	Feminist Approaches to Lit		MWF	10:00	Sharp
281	Special Topics: Hip Hop and Literature		MWF	2:00	Wong
285	Writing in the Health Sciences	<i>CL2 Course</i>	MWF	12:00	Miller, J.
285	Writing in the Health Sciences	<i>CL2 Course</i>	MWF	2:00	Miller, J.
290	Literature and War		T Th	11:00	Miller, S.
301	Criticism		MWF	11:00	Feero
301	Criticism		MWF	12:00	Mardorossian
303	Chaucer (E)		T Th	9:30	Schiff
309	Shakespeare, Early Plays (E)		MWF	1:00	Eilenberg
317	Early British Drama (E)		T Th	2:00	Alff
337	20th Century Lit in the U.S.		T Th	3:30	Hubbard
339	American Poetry		MWF	9:00	Ma
341	Studies in African American Lit (B)		T Th	11:00	Young
348	Studies in U.S. Literature		T Th	2:00	Huh
361	Modern & Contemporary Poetry		T Th	12:30	McCaffery
362	Poetry Movements		T Th	3:30	Kim
374	Bible as Literature (E)		MWF	9:00	Dauber
375	Heaven, Hell, & Judgment (E)		Mondays (eve)	7:00	Christian
377	Mythology (E) or (B)		T Th	9:30	Frakes
379	Film Genres		ONLINE	ARR	Conte
380	New Media		MWF	3:00	Wasmoen
381	Film Directors - Off Campus (*Formerly ENG 438)		Tuesdays (eve)	7:00	Jackson
383	Studies in World Literature (B)		Wednesdays	4:00	Conte
383	Studies in World Literature (B)		T Th	12:30	Hakala
390	Creative Writing Poetry Workshop (CW)		T Th	12:30	Mac Cormack
391	Creative Writing Fiction Workshop (CW)		T Th	12:30	Okorafor
394	Writing Workshop - <i>Spectrum Newspaper</i> (JCP)		Mondays	5:00	Biehl

Continued...

394	Writing Workshop - <i>Spectrum Photographers</i> (JCP)	Mondays (eve)	7:00	Biehl
395	Special Topics: <i>Shakespeare in Film 2</i> (E)	Wednesdays (eve)	7:00	Bono
396	Journalism - <i>Journalism in the Age of the iPhone</i> (JCP) <i>CL2 Course</i>	Mondays (eve)	7:00	McShea
396	Journalism - <i>Feature Writing</i> (JCP) <i>CL2 Course</i>	Tuesdays (eve)	7:00	Andriatch
396	Journalism- <i>Editing for the Conscientious Writer</i> (JCP) <i>CL2 Course</i>	Thursdays (eve)	7:00	Anzalone
398	Ethics in Journalism (JCP)	T Th	11:00	Biehl
400	English Honors Seminar: <i>Race Theory</i>	T Th	9:30	Huh
434	Advanced Creative Writing Poetry (CW)	Tuesday (eve)	7:00	Kim
440	Film Theory	Thursdays	4:00	Shilina-Conte
441	Contemporary Cinema	Wednesdays	9:00	Roussel
446	Studies in World Literature	T Th	9:30	Hakala
455	Cultural Theory	T Th	12:30	Lavin
480	Creative Writing Capstone (CW)	Mondays	3:30	Goldman

JOURNALISM CERTIFICATE COURSES

193	Fundamentals of Journalism
394	Writing Workshop (Spectrum Newspaper)
394	Writing Workshop - (Spectrum Newspaper- <i>Photographers</i>)
396	Journalism - <i>Journalism in the Age of the iPhone</i>
396	Journalism - <i>Feature Writing</i>
396	Journalism - <i>Editing for the Conscientious Writer</i>
398	Ethics in Journalism

CREATIVE WRITING CERTIFICATE COURSES

207	Intro Writing Poetry/Fiction (3 sections available)
390	Creative Writing Poetry Workshop
391	Creative Writing Fiction Workshop
434	Advanced Creative Writing Poetry
480	Creative Writing Capstone

Compilation of Required Courses for the English Major

Criticism

301	Criticism	Feero
301	Criticism	Mardorossian

Early Literature

303	Chaucer	Schiff
309	Shakespeare, Early Plays	Eilenberg
317	Early British Drama	Alff
374	Bible as Lit	Dauber
375	Heaven, Hell & Judgement	Christian
377	Mythology (E or B)	Frakes
395	Special Topics: <i>Shakespeare in Film 2</i>	Bono

Breadth of Literary Study

341	Studies in African American Literature	Young
377	Mythology (E or B)	Frakes
383	Studies in World Literature	Conte
383	Studies in World Literature	Hakala



UB Freshman and Transfer Student Seminars

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

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

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

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

198 UB Transfer Student Seminar, Wednesdays, 9:00-9:50, Reg. No. 23123 ***Richard Feero: Detective Fiction & Literary Interpretation***

L. Lennie Irvin has argued student success in “academic writing” writing depends largely on their “mental image” of the “writing task.” In this course, we will explore the work of the detective as a way of imagining both literary interpretation and our entrance into an academic discourse based on evidence and argument. We will begin with Acheson’s characterization of the reader as a detective or analyst who looks for clues or symptoms and builds a case against the false solution of the police, the representatives of convention and the common place - the mystery genre’s version of Birkenstein’s and Graff’s *They Say/I Say*. The interplay of reader, text and interpretation will be further explored through the narrative structure of the classical and hard-boiled detective story. The latter’s first person narrative stages a relationship in which the reader/detective is caught up in the mystery and becomes “suspect.” This complication of story and interpretation will be examined through perspectives inflected by issues of gender, class and power.

In addition, the 1-credit UB Seminar addresses the goal of bringing faculty and new upper division UB transfer students together to establish a successful transition to becoming a student at the University at Buffalo. This course will address that goal by providing opportunities for small group interactions, an exploration of the student’s field of study, and written reflections on other aspects of University life. Students will write weekly blog posts; conduct research; contribute to an annotated bibliography; engage in a writing process of drafting, reviewing and revising essays; and create a digital presentation and end of term e-portfolio.

199 UB Freshman Seminar, Tuesday/Thursday, 3:30-4:50, Reg. No. 23117 ***Professor Chad Lavin: The Writing of Food Politics***

In recent years, the politics of food has become a focus of both academic and popular attention. In this seminar, we will read some recent and canonical books and essays that have helped determine how scholars, pundits, citizens, and policymakers think about food. We will discuss consumerism, obesity, vegetarianism, ecology, cannibalism, and biotechnology, touching on an array of political and philosophical themes, from property and gender to responsibility and death. Along the way we will ask (and maybe answer) a variety of questions about our relationship to our food. Questions such as:

- What is it like to work in a slaughterhouse?
- Is obesity an infectious disease?
- Is vegetarianism political?
- Why is it rude to belch at the table?
- Are you going to eat that?

The secondary focus of the class is how books and ideas get “digested.” The final project will ask students to pick a book and research what intellectual and/or political influence it has had on scholars, activists, and/or policymakers.



110

Great Books
Professor Robert Daly
MWF 2:00 - 2:50
Reg. No. 23121



This course is open to any and all students. It does not presume any previous acquaintance with the material, some works that many people, in universities and outside them, have found useful for inspiration and guidance in their own lives. I shall explain texts and contexts as we go along. We shall consider the cultural work of this literature in its own time and in ours, exploring briefly what it meant to its first readers and, in more searching detail, what it can mean to us now.

We shall begin with short poems by William Shakespeare and William Butler Yeats, then go on to these short novels: Willa Cather, My Ántonia; F. Scott Fitzgerald, The Great Gatsby; Thomas Pynchon, The Crying of Lot 49; Toni Morrison, Song of Solomon; Amy Tan, The Joy Luck Club; and Susan Power, The Grass Dancer.

Each student will write two short-answer in-class preliminary exams, a take-home essay examination, and a research essay on a subject of his or her own choosing. I shall be available for questions and consultations.



191

Literature and Technology
Professor David Alff
T Th 3:30 - 4:50
The lectures are on Tuesdays, register by enrolling in one of the following Thursday recitations:
Section AL 3:30-4:50 Reg. No. 23788 OR
Section SH 3:30-4:50 Reg. No. 23789



In this course, we will study how technology has influenced literature over the course of history. Literature always finds itself both immersed in technology (in that technologies are used to produce the books and stories we read) and commenting on it (in the content of those books and stories). We will consider forms of literature as models of innovation, and we will think about how literature can turn our attention to the effects or future of technology, as in the genre of science fiction. In science fiction and elsewhere, literature often asks us to reflect critically on ideas of progress and newness that ordinarily accompany technological change.

193

Fundamentals of Journalism
Andrew Galarneau
Wednesdays (eve) 7:00 - 9:40
Reg. No. 11182

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.



207

Intro to Writing Poetry/Fiction
Professor Judith Goldman
M W 12:00 - 1:20
Reg. No. 23556 *CL2 Course*
George Life
M W (eve) 7:00 - 8:20
Reg. No. 17288 *CL2 Course*
Michael Flatt
T Th 2:00 - 3:20
Reg. No. 18415 *CL2 Course*

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 *Continued...*



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.



208 Writing About Literature
TBA
 MWF 12:00 - 12:50
 Reg. No. 23109 *CL2 Course*



NO DESCRIPTION AVAILABLE AT THIS TIME

208 Writing About Literature
 Patrick McDonald
 MWF 10:00 - 10:50
 Reg. No. 23110 *CL2 Course*



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

208 Writing About Literature
 Hannah Ryan
 T Th 3:30 - 4:50
 Reg. No. 23111 *CL2 Course*



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

209 Writing About Science
 Declan Gould
 T Th 9:30 - 10:50
 Reg. No. 23112 *CL2 Course*



According to many historians, science replaced religion as the center of American culture by the mid 1800s. Since then, more and more often in popular culture we have tended to think of science as a neutral, purely empirical and infallible discipline. But again and again, historians, anthropologists, disability studies scholars, sociologists, writers, and others in the humanities have shown that like any other part of culture, scientific discourse is not unbiased, but is instead a product of its time and place. Writing about science is one key area where the humanities and science overlap, and science writers are crucial to the negotiations

Continued...



between these disciplines, especially in terms of how science gets interpreted for and reported to the wider public. Science writers have played important roles in many of the major cultural issues of our time, including climate change, the psychology of school shootings, anxieties about the growing rates of autism, cancer and obesity, the ballooning pharmaceutical industry, vaccination controversies, the legalization of marijuana, and debates about homosexuality and abortion. Science has been central to the conversations about all of these diverse issues, as have the ways we interpret the findings of scientists, and how these findings interact with our ethical and political positions.

Through readings, writing projects, and class discussions, this course will introduce students to the genre of science writing. The processes of conceptualizing, researching, drafting, and revising your writing will be emphasized. This class is designed for anyone with an interest in writing and science. A background in science is welcome but not required by any means, since we will be approaching science writing from a humanities perspective (which means we will not be writing lab reports or documents for expert audiences). Possible readings include Oliver Sacks, Eula Biss, Susan Sontag, Hilary Plum, and Rebecca Skloot.

	209	Writing About Science Amanda Greer
		MWF 10:00 - 10:50
		Reg. No. 23113 <i>CL2 Course</i>

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

	211	American Pluralism in Lit/Culture Professor Hershini Young
		T Th 2:00 - 3:20
		Reg. No. 23114

This course focuses on contemporary and historical issues of race, ethnicity, gender, sexuality, social class and religious sectarianism in American Life. It approaches the intersections among these categories and how they have evolved in relation to each other in complex and dynamic ways. The purpose of this course is to examine the multicultural, multiethnic nature of American society from the viewpoints of both men and women of diverse ethnicities, social classes and religious creeds.

223	Medieval Literature Professor Jerold Frakes T Th 11:00 - 12:20 Reg. No. 23115
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We will read four of the most interesting anthologies of literary texts from the Middle Ages in this course, presenting a broad range of narrative modes and the literary traditions of medieval France, England, Italy, and Syria: Marie de France. *The Lais*; *The Arabian Nights*; Geoffrey Chaucer, *Canterbury Tales*; Boccaccio, *Decameron*.

232	British Writers 2 Professor Susan Eilenberg MWF 3:00 - 3:50 Reg. No. 21769
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This course is designed as a survey of prose fiction and poetry written in England between the Romantic Period and the present. We shall be reading fiction by Jane Austen, Charlotte Bronte, and Virginia Woolf, (probably) Iris Murdoch or Henry James, and (possibly too) Joseph Conrad and Muriel Spark, together with poems by William Blake, John Keats, Robert Browning, Dylan Thomas, W. B. Yeats, and W. H. Auden. I shall try to show what makes a poem a poem, what makes a novel a novel, and how a work lets you know how it wants to be read.

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

251	Short Fiction Professor Stacy Hubbard T Th 12:30 - 1:50 Reg. No. 21771
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Short stories are the 50-yard dashes, the balance beam back flips, the high wire acts of fiction—they depend upon economy, precision and power. In this course, we'll be reading the kind of stories that are hard to get out of your head after you encounter them: stories about murder, lust, religious ecstasy and office work, people in the throes of mortal terror and people *Continued...*



258 Mysteries
 Professor David Schmid
 MWF 1:00 - 1:50
 Reg. No. 11475

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

Course Texts:

Edgar Allan Poe

The Dupin Tales ("The Murders in the Rue Morgue," "The Mystery of Marie Roget," "The Purloined Letter")

Sir Arthur Conan Doyle

Six Great Sherlock Holmes Stories

Agatha Christie

The ABC Murders

Dashiell Hammett

The Maltese Falcon

Raymond Chandler

The Big Sleep

Chester Himes

Cotton Comes to Harlem

Jim Thompson

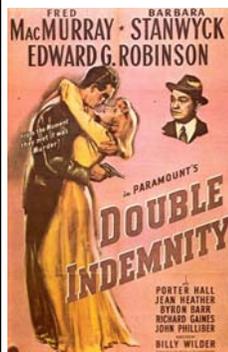
The Killer Inside Me

Sara Paretsky

Blood Shot

Barbara Wilson

Murder in the Collective



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



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

268 Irish Literature
 Jeremy Lakoff
 MWF 11:00 - 11:50
 Reg. No. 20764

Irish Literature, History, and Memory

How does a nation write the narrative of its history? Does it begin in the misty past of heroic myth or does it follow the day-to-day lives of ordinary people? Is it forged in war and suffering or does it arise from times of peace and flourishing? Is it collected from individual memories or does it find its place in official records? These kinds of questions are important not only to individuals trying to find their own place in history, but also to literary writers who try to chart out their place in a tradition that comes before them and extends after them. This has been a particularly attractive set of questions for Irish authors in particular, who, despite coming from a small island next to a global powerhouse, have gained a reputation as world-class writers. In works dating from centuries of English occupation, from the tumultuous birth of the modern Irish Republic, and from more recent days of relative prosperity, Irish authors have used literature to understand their country's past and future.

While this class will serve as a survey of Irish literature, we will not be progressing in a perfectly straight line. Instead, we will look at various events as they were experienced in the moment as well as at later dates. As we cycle through Irish history – viewed through the lens of literary creation – we will also be paying attention to some of the key issues that surface alongside those events. These include questions of anthropological preservation, language, colonialism and rebellion, hunger, class, poverty, religion, civil war, the place of women in Irish society and imagery, and the changing ethnic and racial landscape on the island. While much of Irish history has been concerned with struggling against an exterior force, this society's internal challenges can also be traced through generations of its literature.

We will be reading short stories, plays, ballads, novels and poems from authors including Samuel Beckett, Eavan Boland, Elizabeth Bowen, Roddy Doyle, Maria Edgeworth, Lady Gregory, Seamus Heaney, James Joyce, Patrick Kavanagh, Louis MacNeice, Nuala Ní Dhomhnaill, James Clarence Mangan, Padraig Pearse, Flann O'Brien, Frank O'Connor, Jonathan Swift, Lady Jane Wilde, W.B. Yeats, and others.

No prerequisite knowledge of Irish history or literature is required for this class.



274 Feminist Approaches to Lit
Kellie Sharp
MWF 10:00 - 10:50
Reg. No. 23116

Madness and Gender

During the course of the semester we will discuss the ways in which madness has been represented, rhetorically constituted, and associated with certain kinds of bodies. Also, we will examine how madness and mental illness has been used to control and/or oppress women in particular. Looking at a variety of genres, we will analyze literary techniques used to convey madness. We will also raise questions surrounding autobiographical accounts of madness, their possibilities and their limitations. Moreover, we will be using a critical feminist perspective to discuss literature ranging from Charlotte Brontë's *Jane Eyre* to the 2010 film, *Black Swan*. With close attention to how mental disability, race, and gender intersect, we will consider how literature might write the lives that have been silenced or forgotten.

281 Special Topics: Hip Hop & Literature
Angela Wong
MWF 2:00 - 2:50
Reg. No. 23124

How did hip hop go from Bronx house parties in the 1970s to being the most popular musical genre currently in France? Why was a hip hop musical the most highly anticipated Broadway musical in 2015? When we talk about hip hop, we talk the rise of hip hop in past fifty years to an influential and globalized cultural phenomenon with enormous commercial power. We talk about music, dance, art, and style. We also talk about complicated intersections of race, gender, citizenship, and sexuality. By considering its evolution, hip hop allows us to consider those intersections in the context of social justice, commodification, diaspora and globalization, and national culture.

This course will read literary texts alongside hip hop songs, music videos, and movies from post-Civil Rights era to Ferguson to show how literature and hip hop mutually informed each other's evolution. Reading literature alongside hip hop also reflects how written and oral cultural forms work together to respond to the socio-political issues. We will look at how the performance and aesthetics of hip hop culture resonates with the literary texts we read. By reading a variety of genres—including novels, plays, and poetry—and observing

different hip hop styles, we can pay special attention to how authors and hip hop artists work within and innovate the techniques and forms of their respective genres to create critique, highlight the political exigencies of their work, and shape an African American identity.

290 Literature and War
Professor Steven Miller
T Th 11:00 - 12:20



Lecture is on Tuesday from 11:00-12:20, register by enrolling in one of the following Thursday recitations:

Section SM 11:00-12:20 Reg. No. 23793
Section HE 11:00-12:20 Reg. No. 23794



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

(Wendell Phillips)

This course will introduce students to the vast field of literary representations of war from the Bible and Homer to the literature of 9/11. As old and as varied as the history of literature itself, the literature of war crosses time periods, national traditions, and genres. Moreover, the theme of war gives us a way to study the relationship between literature and philosophy, literature and other arts (such as painting, photography, cinema, and music), and literature and technology. However, the definition of 'war' has changed dramatically over time and continues to change. Accordingly, this course will approach the study of literature and war by examining these changes, seeing how shifts in the structure of war can alter our experience of time and space, self and other, friend and enemy,

War destroys. War
obliterates. War is
ruination. And war begets
more war. After thousands
of years of experience
proving this, and reams of
literature and countless
works of art exposing it,
when are people going to
learn?

Lisa Simeone

nation and people, public and private, love and death, and war and peace, just to name a few. Finally, we will consider how literary representations of war might themselves constitute an attempt to find alternatives to war.



301

Criticism
Richard Feero
MWF 11:00 - 11:50
Reg. No. 13472

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 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 10 -12 page essay.

Required Texts:

- ◆ Jonathan Culler, *Literary Theory: A Very Short Introduction*. Oxford University Press, Editon, 2nd
- ◆ Henry James, *The Turn of the Screw: A Case Study in Contemporary Criticism*. Ed Peter G. Biedler. 3rd edition.

301

Criticism
Professor Carine Mardorossian
MWF 12:00 - 12:50
Reg. No. 20765

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 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)

303

Chaucer
Professor Randy Schiff
T Th 9:30 - 10:50
Reg. No. 20992

Geoffrey Chaucer has often been called the Father of English poetry, and indeed his work has profoundly influenced both the literary canon and the very language itself. In our course we will explore the texts and contexts of Chaucer's most seminal project, *The Canterbury Tales*. Besides reading Chaucer's poetry in the original Middle English, we will also familiarize ourselves with late-medieval culture by exploring related primary and secondary texts. Students will be required to write two term papers, take two exams, participate in class discussion, and present a performance of Chaucerian verse before the class.

Satisfies an Early Literature Requirement



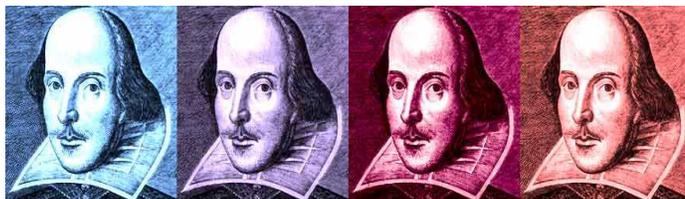


309

Shakespeare: Early Plays
Professor Susan Eilenberg
This course is on MWF from 1:00 - 1:50,
register by enrolling in the following
recitation section:
309 Section E11 Reg. No. 21860

This course will be devoted to a reading of some of the poems and plays Shakespeare wrote in the earlier part of his career. We shall look at a few early tragedies, including Romeo and Juliet and Julius Caesar; the sonnets; possibly a history or two; and a number of comedies, including A Midsummer Night's Dream, The Merchant of Venice, and Much Ado About Nothing. I could tell you how good, how rich, how interesting all this material is, but surely everyone reading this knows already. Students will be asked to write a midterm exam, a final exam, a term paper of medium length, and periodic informal responses to their reading.

Satisfies an Early Literature Requirement



317

18th C Drama/Restoration
Professor David Alff
T Th 2:00 - 3:20
Reg. No. 21774

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

analysis will also take into the account how drama itself was changing in this period, including, most notably, the debut of women on stage. In addition to the primary literature, students will read brief excerpted works of modern performance theory to consider what experiences and knowledge our text-based "reading" of drama might exclude.

Satisfies an Early Literature Requirement

337

20th Century Literature in the U.S.
Professor Stacy Hubbard
T Th 3:30 - 4:50
Reg. No. 23127

In this course, we will read American fiction between 1895 and 1940 and discuss issues of aesthetics, politics, and material and literary culture in the period. The course is intended to give you a broad overview of literary debates and innovations in the context of social change in the early twentieth century. Topics we'll discuss include race, passing and primitivism; urbanism; regionalism; realism and naturalism; feminists and the New Woman; public spectacles; modernist time; narrative structure; machine culture; immigrant stories; and the novel of consciousness. We'll read short stories and novels by Charles Chesnutt, Henry James, Charlotte Perkins Gilman, Edith Wharton, Gertrude Stein, Sui Sin Far, Willa Cather, Sherwood Anderson, Nella Larsen, Ernest Hemingway, and George Schuyler. Requirements include diligent attendance and informed participation; frequent reading quizzes; occasional short writing assignments and exercises; and two 8-10 page interpretive essays.

Prerequisite: ENG 105 or its equivalent.



Chicago in the Early 20th Century



339

American Poetry
Professor Ming-Qian Ma
MWF 9:00– 9:50
Reg. No. 23128

Design as a survey class, English 339 is an introduction to American poetry from the 19th- to the 21st- Centuries. Taking a historical-chronological approach, the class will begin with poetry written in the traditions of Realism and Naturalism and then cover various literary periods from the so-called High Modernism to the present, focusing on the major poetry phenomena such as the Imagism, the Objectivism, The Fugitives, the Confessional poetry, the New York School poetry, the Beat poetry, the Black Mountain poetry, the Language poets. The selected representative poems can be read, studied, and analyzed in conjunction with a series of statements on the theories of poetry authored by the poets themselves for the purpose of understanding the socio-political, cultural, and aesthetic contexts for their poetic work.

CANCELED

The primary texts for the class:

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

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

Supplementary readings in poetry and poetics by the poets on reserve.

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

341

Studies in African American Lit
Professor Hershini Young
T Th 11:00 - 12:20
Reg. No. 23129

NO DESCRIPTION AVAILABLE AT THIS TIME

This course satisfies a Breadth requirement



348

Studies in U.S. Literature
Professor Jang Wook Huh
T Th 2:00 - 3:20
Reg. No. 23811

Comparative Racialization

This course examines the relation between racial formation and literary form within a framework of comparative racialization. Considering that race is interactively and relatively constructed, a study of racialization is necessarily a comparative one. In reading contemporary American poetry, autobiography, and critical theory, we will explore issues of cross-racial identification, interracial desire and politics, and overlapping diasporas. We will also explore how visual texts such as graphs, maps, paintings, photographs, and films reference race as “legible indexes,” transform it into “performative states,” and produce “statistical persons” in polycultural America. This course is open to students from all majors. I will explain key terms, concepts, and contexts. No prerequisites are required.

361

Modern & Contemporary Poetry
Professor Steve McCaffery
T Th 12:30 - 1:50
Reg. No. 23130

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.



362

Poetry Movements
Professor Myung Mi Kim
T Th 3:30 - 4:50
Reg. No. 23852

This course focuses on post-war and contemporary American poetry and examines in particular, the multiple stances and corresponding propositions taken up by innovative American poetry and poetics. Together, we will address: how does poetry respond to its cultural moment? How has poetry changed in response to emerging technologies and forces of globalization? In one sense, this class will focus on the array of movements and poetics that are embedded in contemporary poetry. At the same time, we will not to define these moments but rather, interrogate and problematize the historical, aesthetic, and political contexts that inform their emergence. We will consider the various ways in which contemporary North American innovative poetry is inflected by its multilingual and multicultural condition. The abiding objective of this course is to further your practice of attentive reading, to open up the range of your critical discourse in relation to poetry, and to foster a *response* to poetry, attuned to the historical and material conditions under which poetry arrives.

CANCELED

374

Bible as Literature
Professor Kenneth Dauber
MWF 9:00- 9:50
Reg. No. 21033

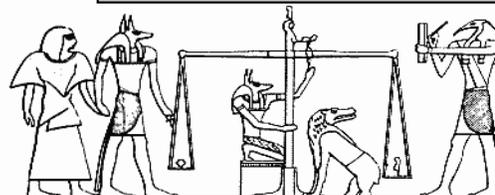
Athens and Jerusalem, said Matthew Arnold, the Victorian poet and essayist, gave us who we are. He meant that the twin pillars on which Western culture stands are Greek philosophy and the Bible. In this course we will look at the Bible as a text foundational for the ethics, politics, metaphysics and even economics which the West, for all its modernism and postmodernism, still breathes and with which it still contends. Some of you may not know the Bible at all. Some of you may be familiar with some of the Bible's most famous stories. Still others will have studied some Bible in religious schools. But this is your chance to read major portions of it as a continuous narrative, and you will find that it is a more thoughtful, more head-opening, more exciting book than you might have imagined. Taking the measure of the world as it is with a simultaneous commitment to re-see it as what it might be, defining and redefining what it means to be human in a variety of trying situations inflected by personal trial and historical condition, it is a book in dialogue with itself, in

which no question you might ask about it is not asked by itself. What are men and women? What are their responsibilities to themselves, to others, and to the world at large? The Bible is not for children. It is no happy fable for innocent people. Rather it is for mature adults asking mature questions, for adults prone to enthusiasm and skepticism both, and its understanding of what it means to be, for better and for worse, and how we are to negotiate the difficulties of our being, is simply breathtaking. Accordingly, although we will, inevitably, discuss God, our focus will not be theological. So those of you who are "believers" will remain believers. Those of you who are not will remain not. But if you read seriously, all of you will come away with a deeper sense of why we think the way we think, of how we have come to frame questions about vital issues, of how, in large measure, we came to be who we are.

Satisfies an Early Literature Requirement

375

Heaven, Hell & Judgment
Professor Diane Christian
Mondays (eve) 7:00 - 9:40
Reg. No. 13876



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, *Continued . . .*



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.



377

Mythology

Professor Jerold Frakes

T Th 9:30 - 10:50

Reg. No. 21780

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

This course satisfies an Early Lit OR a Breadth of Literary Study requirement.



379

Film Genres

Professor Joseph Conte

ONLINE

Reg. No. 20769

This online installment of Film Genres will examine film adaptations of the contemporary novel. Literary fiction provides a rich, original source for story, character and setting in feature films. And yet the director, screenwriter and actors are inevitably faced with challenges in successfully transferring a predominantly textual art into a visual and auditory medium. Especially with well-known classic works such as F. Scott Fitzgerald's *The Great Gatsby* (1925), recently adapted by director Baz Luhrman, the problem of fidelity to the original novel arises. The editing of long prose fictions to fit within the typical two-hour duration of feature films gives the most gifted screenwriter migraines. Sometimes, however, a script must be augmented with scenes or characters not present in the original for a coherent representation of the story on screen. Literature that heavily relies on interior monologue and narration rather than external dramatic action or dialogue poses a nearly insurmountable hurdle for adaptation. We should also consider that novels are most often sole-authored works of the imagination that, in the words of Irish writer and humorist Flann O'Brien, are "self-administered in private," while films are very much collective enterprises demanding the skills of hundreds of people and, ideally, screened in public theaters to large appreciative audiences.



First we'll read David Mitchell's *Cloud Atlas* (2004), with its six overlapping storylines and recurrent characters; and then compare its ambitious adaptation by directors Tom Tykwer, Andy and Lana Wachowski (*The Matrix Trilogy*) in 2012. We'll then read Ian McEwan's historical novel of class and moral responsibility, *Atonement* (2001), set in

England in 1935, during World War II, and in present day England. Its adaptation by director Joe Wright in 2007 confronts the multiple historical settings and the complex subjectivity of the novel's characters.



Next on the program will be two novels by postmodern writers whose work—until now—has defied adaptation

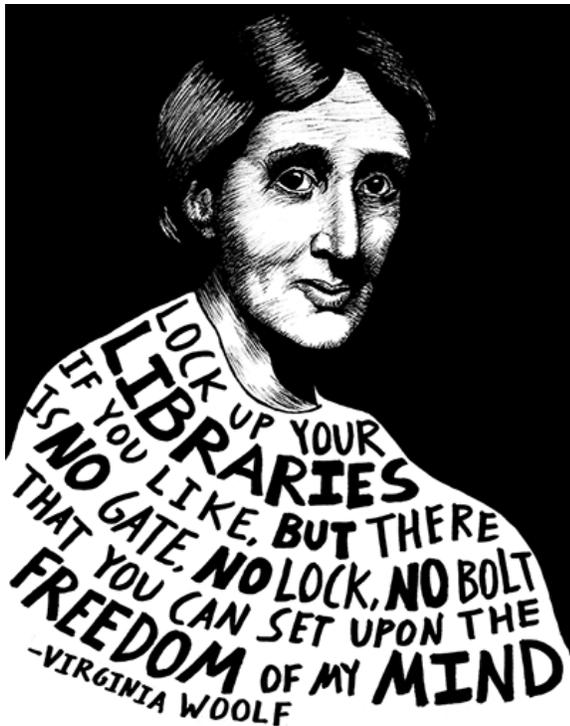


to film. Don DeLillo's *Cosmopolis* (2003) is set on a single day on which a billionaire destroys his own global financial empire and prefigures the millennial apocalypse. The inimitable David Cronenberg's adaptation in 2011 presents a disturbing portrait of Eric Packer (Robert Pattinson) and the claustrophobic world of digital currency speculation that he exploits.

Paul Thomas Anderson's truly "gonzo" adaptation in 2014 of Thomas Pynchon's psychedelic 1960s-era detective novel, *Inherent Vice* (2009), featuring Joaquin Phoenix as the pot-smoking private eye, Larry "Doc" Sportello, must be one of the weirdest literary-filmic adventures you can have—without the influence of cannabis or other psycho-pharmaceuticals.



This course will be conducted online through UB Learns, with streaming of films through the Multimedia Library's Digital Campus or other online services. Students will be required to participate in weekly graded blogs and writing assignments on the novels and films.



380

New Media
Nikolaus Wasmoen
MWF 3:00 - 3:50
Reg. No. 22320

How can we observe new media critically when we are so thoroughly immersed in, and even dependent on, these evolving systems and technologies in our social, intellectual, and professional lives? For some critics, the answer lies in historical approaches that look to precedents in the past for clues about what to expect from developments taking place in the present. For others, "new media" are characterized by a break from the past or a sudden leap toward an unpredictable future that requires a more radical, even revolutionary critique. In this course, we will explore what is at stake in characterizing particular communication tools or systems as "new media," as well as the various ways media change has been defined by some of the most influential media theorists and practitioners. We will pair readings in keystone texts on the rise of digital computing, hypertext, web, social media, and video games with hands-on practice and experimentation in a variety of new media workshops and assignments.

Students will be graded on the basis of regular class blog posts, in-class and online multimedia projects, and a short critical essay. No technical experience required or assumed.

NOTE: *Friday sessions will be replaced with new media workshop exercises to be conducted online.



381

Film Directors
Professors Diane Christian & Bruce Jackson
Tuesdays (Eve) 7:00 - 9:40
Reg. No. 23133

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

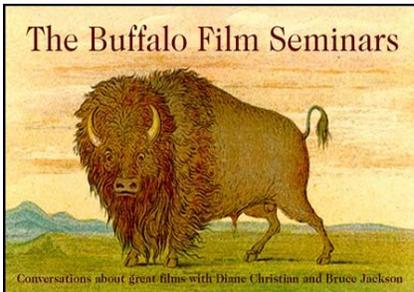
This class is an experiment in looking at and talking about films. It's a regular UB class, but the general public is welcome to attend. We meet at the Amherst Theatre across from UB South Campus on Tuesday nights.

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.

Continued...



The Buffalo Film Seminars are grounded in two underlying assumptions. The first is that watching a good film on a television set is like reading a good novel in *Cliff's Notes* or *Classic Comics*:



you may get the contour of the story but not the experience of the work. Movies were meant to be seen big, in the company of other people. The second is that a conversation among people of various ages and experiences about a good movie they've all just seen can be interesting and useful.

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

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

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

383

Studies in World Literature
 Professor Joseph Conte
 Wednesdays 4:00 - 6:40
 Reg. No. 23134

In an epoch of global economic interdependency, there has been a concomitant globalization of culture. On the one hand, the homogenization of culture through the dispersal of consumer goods and the saturation of mass media destroys indigenous and authentic artifacts. Native languages and religious practices, ethnic foods, handicraft arts and clothing, traditional music and entertainment face slow extinction. On the other hand, the transnational culture that arises may provide positive attributes through

crosspollination or eclecticism that more readily acquaints one culture with the unique differences of another, sometimes leading to creative appropriation, pluralism, tolerance, and exposure to alternative systems of belief.

The global novel transcends the traditional borders of national literatures, native languages, colonialism, racial and ethnic divides, and religion. These fictions both represent and critique the technological consumerism, transnational politics, and cultural conflicts of migration that have come to dominate globalism. Its authors—and sometimes their texts—are bi- or multi-lingual, even as the world Anglophone novel trades in an English language that has become the *lingua franca* of an increasingly cosmopolitan citizenry. We will ask whether the global novel can be “ours” in the same manner as a national literature OR in the form of universal, shared humanitarian values—like the “white helmet” volunteers of the Syrian crisis—of liberality, human rights, and a progressive, social democracy, OR whether such novels are merely another ITEM on the checkout receipt of the marketplace of popular ideas and entertainment.



This semester's reading list will include:

- Chimamanda Ngozi Adichie, *Americanah* (Nigeria/US, 2013)
- Kiran Desai, *The Inheritance of Loss* (India/US, 2006)
- Dave Eggers, *A Hologram for the King* (US, 2013)*
- Mohsin Hamid, *How to Get Filthy Rich in Rising Asia* (Pakistan/UK, 2013)
- Azar Nafisi, *Reading Lolita in Tehran* (Iran/US, 2003)
- W. G. Sebald, *The Emigrants* (Germany/UK, 1992)

*We will attend Dave Eggers' reading from *A Hologram for the King* in Just Buffalo Literary Center's BABEL series at Kleinhans Symphony Hall on Thursday, April 20, 2017 at 8 p.m. Reduced-price tickets are available for students. We will also screen the film adaptation of the novel directed by Tom Tykwer (2016) and starring Tom Hanks as the American IT consultant in Saudi Arabia.

This course satisfies a Breadth requirement

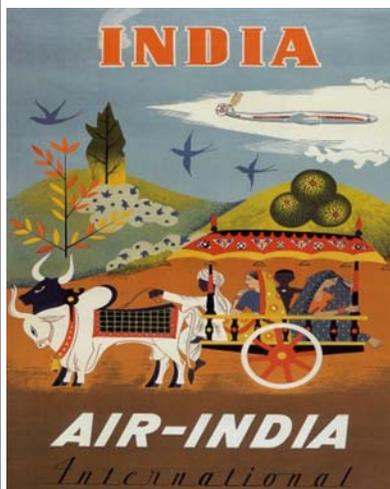


383

Studies in World Literature
Professor Walter Hakala
T Th 12:30 - 1:50
Reg. No. 23135

University Honors Seminar: 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 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 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. In addition to completing brief UBlerns response papers on directed topics and making weekly contributions to collaborative "Running Notes" on assigned readings, 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 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

***For registration, contact The Honors College**

390

Creative Writing Poetry
Karen Mac Cormack
T Th 12:30 - 1:50
Reg. No. 21299

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

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

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

391

Creative Writing Fiction
Professor Nnedi Okorafor
T Th 12:30 - 1:50
Reg. No. 14374

The purpose of this class is to help students develop and sharpen their creative writing skills. Students will read short stories in order to examine various elements of the craft. However the course will be mostly comprised of writing short stories, workshopping them and (possibly) revising them.

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



394

Writing Workshop: Writing for
The Spectrum Newspaper
Jody Kleinberg Biehl
Mondays 5:00 - 6:20
Reg. No. 11224

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.

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 7:00 - 8:20
Reg. No. 11238



**SPECTRUM PHOTOGRAPHERS
SECTION**

395

Special Topics: Shakespeare in Film 2
Professor Barbara Bono
Wednesdays (Eve) 7:00 - 9:40
Reg. No. 23553

If William Shakespeare were alive today—and he had the chance—he'd almost certainly be working in the movies. The wealth and playfulness of his language, the vividness of his imagery, the strength and subtlety of his action, the mordancy of his politics, the tact of his collaborations and movement among contending patronage and power groups, and the shrewdness of his business sense all argue that he would have found a place there as a character actor, a cinematographer, a scriptwriter, or most likely a director-producer, the Martin Scorsese of his day. Modern film returns the compliment, incessantly redramatizing and adapting his works for new sensibilities, new occasions.



In this class we will screen, discuss and write about a film adaptation or cluster of film adaptations of Shakespeare's works every week. Successful completion of at least one college-level Shakespeare course or its equivalent is a useful preparation for this offering, but I have had novice Shakespearians who have done very well in it. (If you have any doubt about your readiness for the course, please e-mail me at bbono@buffalo.edu with a description of your preparation.) In every case I will assume careful and informed reading of the play texts under discussion. Screenings will usually take place during the first session of the week: please be prepared to stay overtime for some of the longer films.

In addition to a good student text of Shakespeare's plays (I will order copies of *The Norton Shakespeare*), required course texts will include Russ McDonald's *The Bedford Companion to Shakespeare*, 2nd edition; Timothy Corrigan's *A Short Guide to Writing About Film*, 4th edition; and Courtney Lehmann's *Shakespeare Remains: Theater to Film, Early Modern to Postmodern*; as well as certain required article-length pieces. During the course of the semester you will be asked to submit 8 brief (1-2 page typewritten pages), informed but informal response papers, which will fuel our weekly discussions; a prospectus for a 7-10 page final paper (reviewed with me in individual conference); and the polished final paper.

Satisfies an Early Literature Requirement



396

Advanced Journalism
Keith McShea
Mondays (eve) 7:00 - 9:40
Reg. No. 23137

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

396

Advanced Journalism
Bruce Andriatch
Tuesdays (eve) 7:00 - 9:40
Reg. No. 23138

Feature Writing

This class is about the basics of feature writing. Students will receive instruction in proper English and grammar mechanics; generating and recognizing story ideas; reporting and interviewing; the importance of being accurate, brief and concise; and constructing readable and

publishable news feature stories. By the end of the semester, you will have written a variety of feature stories, including personal narratives, profiles reviews and light news features, and you will be able to understand what makes a great story.

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.

396

Advanced Journalism
Charles Anzalone
Thursdays (eve) 7:00 - 9:40
Reg. No. 23139

Editing for the Conscientious Writer

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

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

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

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



398

Ethics in Journalism
Jody Kleinberg Biehl
T Th 11:00 - 12:20
Reg. No. 11199

Is it ever OK to break the law to get a story? When is it the right decision to publish a rumor? How do you know whether a picture that likely will offend readers and viewers should be used anyway? The answer to these and other ethical dilemmas facing media outlets today can be found during a semester of Ethics in Journalism. Students will study a range of scenarios, real and hypothetical; debate the instructor and each other; be part of a panel that takes a position and defends it; and learn from the experiences and mistakes of journalists who have come before. 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.

400

English Honors: Race Theory
Professor Jang Wook Huh
T Th 9:30 - 10:50
Reg. No. 19869

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 seminar examines critical race theory that helps students better understand the metaphorical use of race and race as a social or cultural construct. Our focus will be on applying race theory to literary texts. In pairing theory with literature, we will explore the following questions: How do minority groups look at themselves through the eyes of others? How does the white dominant culture 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 the political and cultural agency of underrepresented groups. Readings may include work by John Howard Griffin, M. NourbeSe Philip, and Carmelita Tropicana; and secondary scholarship by Saidiya Hartman, Michael Rogin, and Kenji Yoshino. I will explain key terms, concepts, and contexts. No prerequisites are required. In order to register for this course, email nmlazaro@buffalo.edu.

434

Advanced Creative Writing Poetry
Professor Myung Mi Kim
Tuesdays (eve) 7:00 - 9:40
Reg. No. 23141

This course invites you to deepen and intensify your engagement with writing poetry. You will have an opportunity to work with a group of fellow writers actively exploring the possibilities of the poem. We will devote ourselves to complicating the terms by which poets attend to issues of process, craft, and vision. Throughout the semester, you will be undertaking a series of generative writing exercises to initiate new modes of writing. You will have the chance to sharpen critical thinking by responding to each other's poetry, and you will be urged to pursue the interarticulation of reading and writing by scrutinizing a wide range of poetry and poetics in a transhistorical frame. This course urges you to investigate and expand your sense of the poem-- as creative act and as cultural intervention.

University at Buffalo is widely acknowledged as one of the most exciting sites for the study of contemporary American poetry and poetics today, and this course will offer you numerous chances to hear/talk with and to study the work of poets who will be visiting campus during Spring, 2017.

Prerequisites: ENG 205, 206 or 207 and ENG 390.

440

Film Theory
Tanya Shilina-Conte
Thursdays 4:00 - 6:40
Reg. No. 23461

This class will be structured as a comprehensive overview of the theory and practice of montage and representation in global film and media. Topics for discussion will include the Soviet montage school (Eisenstein, Kuleshov, Pudovkin, Vertov), American continuity style, rational and irrational / serial montage (Deleuze), spatiotemporal montage and montage-within-the-shot (Manovich), analogue and digital montage. We will



trace the technological developments in film and digital media that permitted a shift from single frame shots

Continued...



(sequence) to multiple frames, windows and screens (multiplicity). We will also discuss the contemporary remix era, the emerging genre of the cinematic remix and the notions of copyright and fair use.

Many films discussed in this class will explore alternative modes of representation such as fragmentation, coding, silence and absence, both as a means of experimentation with the cinematic language and as a tool of political protest and resistance. From these reservoirs of invisible evidence in cinema emerge a host of critical issues such as ethnicity, race, sexuality, gender, ethics, trauma and censorship. The topics covered in this class will help us to understand the connection between cinematic form and content and place mediated representations into social, cultural and historical contexts. Films and excerpts by Sergei Eisenstein, Dziga Vertov, Jean-Luc Godard, Alain Resnais, Chris Marker, Derek Jarman, Abbas Kiarostami, Elia Suleiman, Su Friedrich, Marlon Riggs, Isaak Julien, Thom Andersen and others will be considered. This class would be indispensable for students interested in learning how to interpret film and media critically as well as for students who wish to become better editors/makers of their own media.



441 Contemporary Cinema
Professor Roy Roussel
Wednesdays 9:00 - 11:40
Reg. No. 24206

NO DESCRIPTION AVAILABLE AT THIS TIME



446 Studies in World Literature
Professor Walter Hakala
T Th 9:30 - 10:50
Reg. No. 23445

Islam and Literature

This course will 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, Hebrew, Persian, Saraiki, Tamil, Urdu, and Vietnamese. We will explore literary forms and genres common to these languages. This will serve to address 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;
- issues of **canonicity**, **core** and **periphery**, **heterodox**, **orality** and **literacy**, **print** and **manuscript** cultures, “**cosmopolitan**” and “**vernacular**” literatures;
- **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. 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 UBlearns response papers on directed *Continued...*



topics and making weekly contributions to collaborative “Running Notes” on assigned readings, seminar participants will spend the second half of the semester preparing a final project consisting of a prospectus, annotated bibliography, and research paper. All assigned 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. AS 446 is part of the UB Thematic and Global Pathways in Religious Diversity.

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

455 Cultural Theory
Professor Chad Lavin
T Th 12:30 - 1:50
Reg. No. 23142

What is culture, and how does it work?

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

While we will encounter a series of familiar lenses through which people theorize culture (marxism, feminism, postmodernism, postcolonialism, etc.), the class itself will be organized around the key concepts of cultural theory – concepts such as authorship, ideology, memory, work, media, class, race, sexuality, and nature. We will study how people have developed these concepts, and then put these concepts to work to unpack the meaning and function of cultural artifacts like novels, films, advertisements, and self-help books.

We will be dealing with canonical cultural theorists such as Raymond Williams, Pierre Bourdieu, Fredric Jameson, Frantz Fanon, Judith Butler and Friedrich

Nietzsche. We will also be attending to the work of contemporary cultural producers like David Foster Wallace, Ta-Nehisi Coates, Michel Gondry and Malcolm Gladwell, among others.

Assignments will include regular response papers and take-home essay exams.

480 Creative Writing Capstone
Professor Judith Goldman
Mondays 3:30 - 6:10
Reg. No. 19870

In this Capstone course for the Creative Writing Certificate (designed for advanced poetry and fiction writers), we will alternate between work-shopping student work and engaging with a wide-ranging mix of intellectually provocative materials – essays, poems, short fiction, creative non-fiction, paintings, songs, films, etc. – that students will read responsively as prompts for thought and writing. Students will meet with me at mid-term to discuss the final creative project they will by then have planned and begun work on. The second half of the semester will be spent developing these projects, with a greater amount of workshop time for individual students, while some class time will still be reserved for discussing and responding to outside readings (just to mix things up!). Final projects will be 15-18 (substantial) pp., with a 3 pp. critical introduction. Note: As we know, workshop classes are a team effort. All students are expected to print out, comment on, and bring with them to class all student writing being work-shopped. These comments will be checked and will count as a significant part of the final grade. Likewise, class participation will make up a significant part of the grade.



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. *Students with an English GPA of 3.8 or above do not need to submit a writing sample to be admitted, simply stop by the Undergraduate Office and request to be added to the English Honors Program.

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** ~ $\Sigma T \Delta$.

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 ~ \$46 membership fee includes \$40 Sigma Tau Delta Lifetime Membership fee and \$6 SUNY GUSF fee.

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>

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2017-2018

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

Professor Steven Miller
303 Clemens Hall (645-2579)
Nicole Lazaro

1. FULL MAJOR IN ENGLISH - for students accepted to the major Fall 2015 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. 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. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)
2. Two additional 200-level courses (202-299)
3. Ten courses (30 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. Criticism may not fulfill any other requirements for the major.
 - B. Four courses (12 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
 - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
 - D. Four additional (elective) courses: one in the ENG 200-ENG 400 level, two in the ENG 300-ENG 400 level, and one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

13 courses (39 credits) in all.

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2. JOINT MAJOR IN ENGLISH - for students accepted to the major Fall 2015 and after.

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

Department Requirements for Graduation

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

1. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)
2. Two additional 200-level courses (202-299)
3. Seven courses 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. Criticism may not fulfill any other requirements for the major.
 - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified

courses that focus on literature written before 1800.

C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.

D. Two additional (elective) courses (6 credits): one in the ENG 300-ENG 400 level, and one in the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

10 courses (30 credits) in all.

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3. MINOR IN ENGLISH

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

Department Requirements for Graduation

1. Two courses (6 credits) of English in the 202-299 range, 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. ENGLISH HONORS PROGRAM

Minimum Requirements for Department Acceptance:

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

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

Department Requirements for Graduation with Honors

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

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5. GENERAL RECOMMENDATIONS

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

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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*.

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, or ENG 105 - Writing and Rhetoric, ENG 193 - Fundamentals of Journalism (Journalism I)

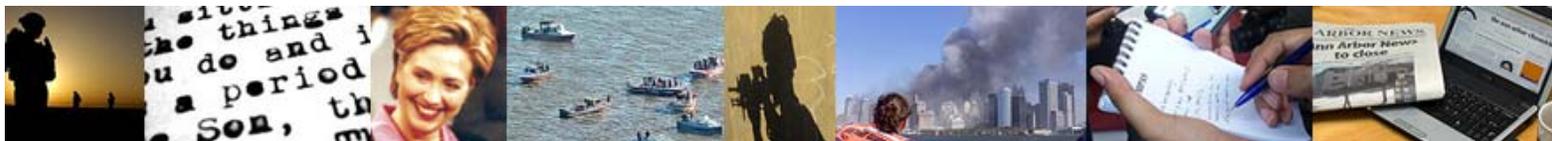
Students must have a minimum GPA of 2.5 in order to qualify for and stay in the certificate program.

Required Courses

- **DMS 105** - Introduction to Documentary Filmmaking (4 credits)
- **ENG 396** - Advanced Journalism
- **ENG 398** - Ethics in 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: 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

JOURNALISM PROGRAM NEWS

Gabriela Julia, Marlena Tuskes and Kainan Guo win 5th 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 2016 media conference](#) from March 12-15. Julia, *Spectrum* managing editor, will be *Spectrum* editor in chief next year. Tuskes is senior news editor and Guo is senior photo editor and an international student to win the award. Guo received an honorable mention and will have his \$130 conference registration fee 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.



Center for Excellence in Writing



With the emergence of UB's new *Center for Excellence in Writing*, a cohesive vision for writing development at UB is becoming a reality. Our three branches cooperate to invigorate and strengthen writing practices at UB, a growing, global research university.

First Year Writing: With the English 101 and 201 sequence, we give UB undergraduates a foundation in research, academic literacy, and flexible writing practices that will help them throughout their academic career and beyond.

The Writing Center: Located in 209 Baldy, the Writing Center provides services to writers across the campus. We provide individual consultations to writers at all levels, supporting their research and writing activities. The Center also hosts workshops and programs to encourage the pursuit of excellence in writing at UB.

Writing in the Disciplines (WID): Recognizing that learning to write is a life-long activity and that each discipline has its own research and writing conventions, we encourage writing instruction across the university, supporting faculty and departments to develop curriculum, syllabi and assignments. In addition, we may provide support to individual, writing-intensive classrooms.

Center for Excellence
in Writing
209 Baldy Hall
University at Buffalo
North Campus
Buffalo, NY 14260-0001
Phone: 716-645-5139
Email:
writing@buffalo.edu

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 2017 Writing Prizes
- Sigma Tau Delta open enrollment
- Library Skills requirement
- Application for Degree
- Application deadlines

Coming this Spring...

Spring 2017 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 2017 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 3rd, 2017.

FYI...

Enrollment for the International English Honor Society, Sigma Tau Delta will be open in March 2017. 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. 17

Sept. 1, file by June 17

Feb. 1, file by Sept. 17

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



"We British are used to women commanders in war', she cried. 'I am descended from mighty men! But I am not fighting for my kingdom and wealth now. I am fighting as an ordinary person for my lost freedom, my bruised body and my outraged daughters..."

Consider how many of you are fighting – and why! Then you will win this battle or perish. That is what I, a woman, plan to do! – let the men live in slavery if they will." -Boudicca, Warrior Queen

Tacitus, Annals (XIV.35)