Whole English Catalog

Spring 2021

English Department News

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

Did you know…

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

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

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

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

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

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

University at Buffalo Counseling Services

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

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

Please visit our website:

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

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

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

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

In addition to the English minor, we also offer the *Global Film Studies minor*!

The Global Film Studies Minor in the Department of English offers UB undergraduates the opportunity to discover vibrant cinematic traditions and innovations from around the globe. There is no requirement that Global Film minors be English majors; our minors come from all departments across UB.

Courses in this minor will introduce students to audiovisual analysis, artistic forms, and cultural practices in a range of countries, and novel forms of cinematic storytelling. Students will gauge the impact of new and emerging technologies on contemporary cinema and explore developments in international film production, reception, exhibition, and distribution.

The Minor will also provide students with a unique perspective on contemporary social and political issues, such as immigration, gender and sexuality, disability, human rights, and climate change. An understanding of global issues and exposure to different cultures through the medium of film will strengthen students' intercultural communication competence and enhance their ability to participate in our increasingly networked world, thus facilitating the development of their careers in the international marketplace.

The English Department is excited to share that we offer and participate in the following *additional* programs:

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

More information: http://www.buffalo.edu/cas/english/graduate/master-program.html

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

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

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

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

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

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

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

...more programs are coming, stay tuned!

Department of English - Spring 2021

110	Great Books		T Th	9:35	REMOTE	Dauber
191	Literature & Technology		T Th	11:10	REMOTE	Wasmoen
193	Fundamentals of Journalism (*JCP Pre-requisite*)		W (eve)	6:30	REMOTE	Galarneau
199	*UB Freshman Seminar: The Name is the Game*		*T Th*	*11:10*	REMOTE	*Goldman*
199	*UB Freshman Seminar: Walking Dictionaries*		*MWF*	*3:00*	REMOTE	*Hakala*
199	*UB Freshman Seminar: Watching Television*		*MWF*	*10:20*	REMOTE	*Schmid*
202	Technical Communication	CL2 Course	MWF	9:10	REMOTE	Sully
202	Technical Communication	CL2 Course	MWF	10:20	REMOTE	Sully
202	Technical Communication	CL2 Course	MWF	11:30	REMOTE	Dorkin
202	Technical Communication	CL2 Course	MWF	1:50	REMOTE	Feero
202	Technical Communication	CL2 Course	MWF	3:00	REMOTE	Dorkin
202	Technical Communication	CL2 Course	MWF	4:10	REMOTE	Maitra
202	Technical Communication	CL2 Course	T Th	8:00	REMOTE	Reber
202	Technical Communication	CL2 Course	T Th	9:35	REMOTE	Reber
202	Technical Communication	CL2 Course	T Th	11:10	REMOTE	Sheldon
204	Writing About the Environment	CL2 Course	MWF	8:00	REMOTE	McIntyre
204	Writing About the Environment	CL2 Course	MWF	11:30	REMOTE	McIntyre
204	Writing About the Environment	CL2 Course	T Th	9:35	REMOTE	Heister
204	Writing About the Environment	CL2 Course	T Th	2:20	REMOTE	Dickson
205	Writing for Change	CL2 Course	MWF	10:20	REMOTE	Capps
205	Writing for Change	CL2 Course	MWF	12:40	REMOTE	Capps
205	Writing for Change	CL2 Course	MWF	3:00	REMOTE	Capps
205	Writing for Change	CL2 Course	MWF	4:10	REMOTE	Mitts
205	Writing for Change	CL2 Course	T Th	11:10	REMOTE	Goffeney
205	Writing for Change	CL2 Course	T Th	2:20	REMOTE	Goffeney
205	Writing for Change	CL2 Course	T Th	3:55	REMOTE	Goffeney
205	Writing for Change	CL2 Course	T Th	9:35	REMOTE	Hensch
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	9:10	REMOTE	Mullen
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	3:00	REMOTE	Wilson
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	4:10	REMOTE	Naughton
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	9:35	REMOTE	Neely
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	11:10	REMOTE	Johnson
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	3:55	REMOTE	Zielinski
207	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	12:45	REMOTE	McCaffery
208	Writing about Literature	CL2 Course	MWF	9:10	REMOTE	Fogarty
208	Writing about Literature	CL2 Course	MWF	11:30	REMOTE	Ohm
208	Writing about Literature	CL2 Course	MWF	1:50	REMOTE	Fogarty
208	Writing about Literature	CL2 Course	MWF	3:00	REMOTE	Fogarty
208	Writing about Literature	CL2 Course	T Th	9:35	REMOTE	Drury
208	Writing about Literature	CL2 Course	T Th	12:45	REMOTE	Zielinski
209	Writing About Science	CL2 Course	MWF	9:10	REMOTE	McLaughlin
209	Writing About Science	CL2 Course	MWF	10:20	REMOTE	McLaughlin
209	Writing About Science	CL2 Course	T Th	9:35	REMOTE	Sheldon
210	Professional Writing	CL2 Course	MWF	9:10	REMOTE	Ohm
210	Professional Writing	CL2 Course	MWF	11:30	REMOTE	Drury
210	Professional Writing	CL2 Course	MWF	12:40	REMOTE	Pawluk
210	Professional Writing	CL2 Course	MWF	3:00	REMOTE	Pawluk
210	Professional Writing	CL2 Course	MWF	4:10	REMOTE	Pawluk
210	Professional Writing	CL2 Course	T Th	8:00	REMOTE	Whiting
210	Professional Writing	CL2 Course	T Th	3:55	REMOTE	Whiting
210	Professional Writing	CL2 Course	MWF	8:00	REMOTE	Cardon
210	Professional Writing	CL2 Course	MWF	10:20	REMOTE	Cardon
210	Professional Writing	CL2 Course	T Th	12:45	REMOTE	Dickson
211	American Pluralism in Lit & Culture		MWF	9:10	REMOTE	Lim
212	How to Write Like a Journalist	CL2 Course	M (eve)	6:30	REMOTE	McShea
212	How to Write Like a Journalist	CL2 Course	Th (eve)	6:30	REMOTE	Anzalone
221	World Literature		MWF	12:40	REMOTE	Holstun

232	British Writers 2		MWF	11:30	*REMOTE*	Maitra
242	American Writers 2		MWF	4:10	*REMOTE*	Ha
252	Poetry		MWF	12:40	*REMOTE*	Eales
253	Novel		MWF	10:20	*REMOTE*	Venerable
256	Film		T Th	3:55	*REMOTE*	Randolph
256	Film		T Th	12:45	*REMOTE*	Maxwell
258	Mysteries		MWF	1:50	*REMOTE*	Schmid
258	Mysteries		T Th	12:45	*REMOTE*	Hubbard
263	Environmental Humanities		MWF	3:00	*REMOTE*	Eilenberg
264	Young Adult Literature		T Th	3:55	*REMOTE*	Valente
271	African American Literature		T Th	11:10	*REMOTE*	Morris-Johnson
272	US Latinx Literature		T Th	2:20	*REMOTE*	Tirado-Bramen
273	Women Writers		T Th	12:45	*REMOTE*	Marshall
285	Writing in the Health Sciences	*CL2 Course*	MWF	8:00	*REMOTE*	Sanders
285	Writing in the Health Sciences	*CL2 Course*	MWF	9:10	*REMOTE*	Sanders
285	Writing in the Health Sciences	*CL2 Course*	MWF	10:20	*REMOTE*	Greer
285	Writing in the Health Sciences	*CL2 Course*	MWF	11:30	*REMOTE*	Greer
285	Writing in the Health Sciences	*CL2 Course*	MWF	1:50	*REMOTE*	Mitts
285	Writing in the Health Sciences	*CL2 Course*	MWF	3:00	*REMOTE*	Connolly
285	Writing in the Health Sciences	*CL2 Course*	MWF	4:10	*REMOTE*	Connolly
285	Writing in the Health Sciences	*CL2 Course*	T Th	8:00	*REMOTE*	Winnicka
285	Writing in the Health Sciences	*CL2 Course*	T Th	12:45	*REMOTE*	Winnicka
285	Writing in the Health Sciences	*CL2 Course*	T Th	2:20	*REMOTE*	Heister
285	Writing in the Health Sciences	*CL2 Course*	T Th	9:35	*REMOTE*	Moore
301	Criticism		MWF	11:30	*REMOTE*	Feero
310	Shakespeare, Late Plays (E)		MWF	12:40	*REMOTE*	Eilenberg
318	18th Century Fiction (E)		MWF	9:10	*REMOTE*	Mack
331	Studies in Irish Literature		T Th	11:10	*REMOTE*	Valente
339	American Poetry		T Th	3:55	*REMOTE*	Hubbard
347	Visions of America (B*)		T Th	9:35	*REMOTE*	Lavin
350	Literature of Migration (B*)				*REMOTE*	Conte
354	Life Writing		T Th	2:20	*REMOTE*	Morris-Johnson
374	Bible as Literature (E)		T Th	12:45	*REMOTE*	Dauber
375	Heaven, Hell, and Judgement (E)		M (eve)	6:30	*REMOTE*	Christian
377	Mythology (E)		W	4:10	*REMOTE*	Christian
379	Film Genres		T Th	2:20	*REMOTE*	Shilina-Conte
380	New Media (JCP)		T Th	3:55	*REMOTE*	Maxwell
380	New Media (JCP)		T Th	6:35	*REMOTE*	Wasmoen
381	Film Directors (*Off Campus*) *		T (eve)	6:30	**REMOTE*	Jackson
383	Studies in World Literature (B)		MWF	10:20	*REMOTE*	Ma
387	Women Writers (B*)		T Th	3:55	*REMOTE*	Winter
390	Creative Writing Poetry (CW)		T Th	12:45	*REMOTE*	Marris
391	Creative Writing Fiction (CW)		T Th	9:35	*REMOTE*	Anastasopoulos
394	Writing Workshop-Spectrum *Writers AND Photographers* (JCP)		M	5:20	*REMOTE*	Biehl
397	Digital and Broadcast Journalism (JCP)		MW	12:40	*REMOTE*	Meyer
398	Ethics in Journalism (JCP)		T Th	11:10	*REMOTE*	Biehl
410	Studies in Early Modern Literature (E)		MWF	10:20	*REMOTE*	Holstun
434	Advanced Creative Writing Poetry (CW)		T Th	2:20	*REMOTE*	Marris
435	Advanced Creative Writing Fiction (CW)		W (eve)	6:30	*REMOTE*	Miletti
440	Film Theory (*Criticism/Theory OR Elective*)		T	3:55	*REMOTE*	Shilina-Conte
441	Contemporary Cinema		T Th	3:55	*REMOTE*	Shilina-Conte
455	Cultural Theory (*Criticism/Theory OR Elective*)		T Th	12:45	*REMOTE*	Lavin

Compilation of Required Courses for the English Major

EARLY LITERATURE

310 Shakespeare, Late Plays
318 Romantic Movement
374 Bible as Literature
375 Heaven, Hell, and Judgement
377 Mythology

CRITICISM/THEORY

301 Criticism
440 Film Theory
455 Cultural Theory

BREADTH OF LITERARY STUDY

383 Studies in World Lit
Spring 2021 only
347 Visions of America
350 Literature of Migration
387 Women Writers

UB Freshmen and Transfer Student Seminars

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

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

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

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

199 UB Freshman Seminar, T Th, 11:10-12:25 REMOTE, Reg. No. 20805
Professor Judith Goldman: The Name is the Game:
The Poetics & Politics of Names and Naming

In this course, we'll investigate "onomastics," or names and naming, paying close attention to the peculiar nature of names and to the interesting, sometimes complicated or contested, and often strange processes by which all sorts of entities receive their names. What do names tell us of the named? Do names and the act of naming exert special power over the named, somehow helping to form or create them? Who gets to name, and who gets to use that name? Which names stick (or don't), and why? How do names change in different times and contexts? What is at stake in a name – why do names matter? Over the semester, we'll develop insights into such questions of the poetics and politics of naming.

Would a rose by any other name smell as sweet? As Juliet's declaration tells us, the term "name" can refer both to proper nouns, such as "Montague," and to common ones, such as "rose." In the first part of this course, we'll read Enlightenment theories of the origins of language: hypotheses about how human beings took up naming everything. We'll consider whether language constitutes a system of names, in part by looking at what visual artists such as René Magritte and Joseph Kosuth show us about names and reference. We'll also look at logical paradoxes of naming/names as explored in philosophy, poems, riddles, and nonsense literature (for instance, Alice in Wonderland), as well as the "slant-names" in slang.

In the course's second part, we'll study naming/names across a number of discourses, disciplines, cultural objects and literary works, such as: • toponymy (place-names) and critical cartography (map studies) • species taxonomy and synthetic biology • Biblical and other representations of Adamic naming • speech act theory: or, "how to do things with words," including productive social acts of naming such as baptism • brand names and critical study of marketing strategies • American identity categories • the titling of artworks • naming and renaming in African American culture during slavery and post-slavery • Native American naming practices • name-displays as public monuments: Maya Lin's Vietnam Veterans Memorial and the Names Project's AIDS Memorial Quilt.

199 UB Freshman Seminar, MWF, 3:00-3:50 REMOTE
Reg. No. 23531, Professor Walter Hakala: Walking Dictionaries

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.

199 UB Freshman Seminar, MWF, 10:20–11:10 REMOTE, Reg. No. 19612
Professor David Schmid: Watching Television

"Watching Television" explores the history and aesthetics of television genres from the beginning of commercial television broadcasting in the post-World War II United States to the present day. The class will focus on genres such as drama, soap opera, situation comedies, the western, science fiction, and reality television, focusing on the beginnings of these genres, their maturation and development, and the reasons for their eventual decline or remarkable persistence. Along the way, we will discuss who watches television and why, how television shapes our view of the world and of each other, how television provides a window on a society's values, and how and why those values change over time. Through watching and discussing examples of television genres, as well as through reading both popular and academic discourses about television, students in this class will become more sensitive to the formal and historical nuances of a medium it is easy to take for granted. Students will also develop both strategies for analyzing what they hear and read and ways of understanding how popular culture both reflects and influences our opinions about a wide range of subjects, including race, gender, class, disability, social mobility, and Americanness.

COURSE REQUIREMENTS

Attend class and participate in class discussion.

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

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

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

110 Great Books
Professor Kenneth Dauber
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 20804

The purpose of this course is to familiarize you with some of the touchstones of Western culture, the "canon," as it has been defined by an aggregate of the UB professoriate in several polls of the faculty over the last years. The major idea is to give you a kind of cultural literacy, to put you in possession of something of our shared historical legacy, to make you acquainted with some of the best or the most significant documents from the beginning of writing to the modern age. What has been thought through the ages about the "nature" of mankind? When did thinking begin to be historical and how has the idea of history developed? What is philosophy? How has "truth" been thought in religious terms, in psychological terms, in scientific terms? What variety of ethical positions have been staked out over the course of centuries? Works to be studied range through various fields and cultures and will include the Bible, Homer's Odyssey, Plato, Shakespeare's Hamlet, representative "novels" (a new form that was ushered into being with "modernity"), Darwin, and others. By the end of the class, you should have some sense of the different forms of thinking that history offers us (epic, dialogue, scripture, fiction) and the different ways of considering the relation of people to people, what defines society, and the very idea of humankind and humanity's place in the world.

191 Literature & Technology
Nikolaus Wasmoen
T Th 11:10 - 12:25, *REMOTE*
Reg. No. 18957

This course will equip students to discuss the intersections of literature and technology, while introducing them to the ways these intersections have been discussed in the past and the present by artists, critics, theorists, and other kinds of writers. In the first part of the course we will examine the ways that technology has served as a theme and a prompt for creative writers, from the seventeenth to the twenty-second centuries. In the second part of the course we will examine writers for whom technology is the occasion for a rethinking of their creative practices altogether, from artist books to born-digital literature. Students will learn about how to write about literature, technology, and literary theory, while gaining an understanding of the long entangled histories of writing and other kinds of technologies in the contexts of social and cultural changes. We will examine a range of materials, from old handwritten documents to futuristic digital works, all of which we will explore in class, on a discussion board, and in two short papers.

This course is part of the UB General Education Curriculum. It fulfills one of your thematic pathways requirements under the following topics: Environments, Technology and Policy; Culture, Art and Imagination; and Human Nature.

193 Fundamentals of Journalism
Andrew Galarneau
Wednesdays (eve) 6:30-9:10, *REMOTE*
Reg. No. 10860

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

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

Students will have in-class quizzes and take-home writing exercises, designed to help them master the fundamentals of news writing. Those include two stories that students will take from start to finish: shaping a story *Continued...*

idea, identifying sources and interviewing them, crafting the material into final written form. In addition to a textbook, students will read selected stories in class pertinent to class discussions.

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

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202 Technical Communication
CL2 Course
9 Sections Available

Gina Sully MWF 9:10-10:00, *REMOTE* Reg. No. 19928	Richard Feero MWF 1:50-2:40, *REMOTE* Reg. No. 22410	Jake Reber T Th 8:00 - 9:15, *REMOTE* Reg. No. 20995
Gina Sully MWF 10:20 - 11:10, *REMOTE* Reg. No. 22408	Andrew Dorkin MWF 3:00 - 3:50, *REMOTE* Reg. No. 19929	Jake Reber T Th 9:35 - 10:50, *REMOTE* Reg. No. 21413
Andrew Dorkin MWF 11:30 - 12:20, *REMOTE* Reg. No. 22409	Dipanjan Maitra MWF 4:10 - 5:00, *REMOTE* Reg. No. 20440	Ryan Sheldon T Th 11:10-12:25, *REMOTE* Reg. No. 20806

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

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204 Writing about the Environment
CL2 Course
4 Sections Available

Caitlin McIntyre MWF 8:00-8:50, *REMOTE* Reg. No. 22412	Luke Heister T Th 9:35 - 10:50, *REMOTE* Reg. No. 23896
Caitlin McIntyre MWF 11:30 - 12:20, *REMOTE* Reg. No. 22411	Nathaniel Dickson T Th 2:20-3:35, *REMOTE* Reg. No. 22413

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

205 Writing for Change
CL2 Course
8 Sections Available

Vincent Capps
MWF 10:20 - 11:10, *REMOTE*
Reg. No. 22513

Vincent Capps
MWF 12:40 - 1:30, *REMOTE*
Reg. No. 23275

Vincent Capps
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 23897

Martin Goffeney
T Th 11:10 - 12:25, *REMOTE*
Reg. No. 23922

Martin Goffeney
T Th 2:20 - 3:35, *REMOTE*
Reg. No. 22414

Martin Goffeney
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 22415

Adam Mitts
MWF 4:10 - 5:00, *REMOTE*
Reg. No. 23928

Laura Hensch
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 23929

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

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207 Intro to Poetry/Fiction
CL2 Course
7 Sections Available

Lawrence Mullen
MWF 9:10 - 10:00, *REMOTE*
Reg. No. 16282

Meagan Wilson
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 20442

Katie Naughton
MWF 4:10 - 5:00, *REMOTE*
Reg. No. 20481

Julianne Neely
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 20807

Professor Steve McCaffery
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 19624

Blair Johnson
T Th 11:10 - 12:25, *REMOTE*
Reg. No. 20808

Corey Zielinski
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 15400

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.

208 Writing About Literature
CL2 Course
6 Sections Available

Hannah Fogarty
MWF 9:10-10:00, *REMOTE*
Reg. No. 18955

Jiwon Ohm
MWF 11:30-12:20, *REMOTE*
Reg. No. 20482

Hannah Fogarty
MWF 1:50 - 2:40, *REMOTE*
Reg. No. 22242

Hannah Fogarty
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 25016

Adam Drury
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 23923

Corey Zielinski
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 18954

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.

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209 Writing About Science
CL2 Course
7 Sections Available

Amanda McLaughlin
MWF 9:10 - 10:00, *REMOTE*
Reg. No. 19603

Amanda McLaughlin
MWF 10:20 - 11:10, *REMOTE*
Reg. No. 22416

Ryan Sheldon
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 20811

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.

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210 Professional Writing
CL2 Course
10 Sections Available

Jiwon Ohm
MWF 9:10-10:00, *REMOTE*
Reg. No. 19811

Adam Drury
MWF 11:30 - 12:20, *REMOTE*
Reg. No. 19812

Charles Pawluk
MWF 12:40 - 1:30, *REMOTE*
Reg. No. 19930

Charles Pawluk
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 20444

Charles Pawluk
MWF 4:10 - 5:00, *REMOTE*
Reg. No. 20812

Kezia Whiting
T Th 8:00 - 9:15, *REMOTE*
Reg. No. 20813

Kezia Whiting
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 20814

Allison Cardon
MWF 8:00 - 8:50, *REMOTE*
Reg. No. 23930

Allison Cardon
MWF 10:20 - 11:10, *REMOTE*
Reg. No. 23931

Nathaniel Dickson
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 22417

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

211 American Pluralism in Lit & Culture

Professor Jeehyun Lim
MWF 9:10 - 10:00, *REMOTE*
Reg. No. 21009

This course examines the philosophy and history of pluralism in twentieth-century American literature and culture. Pluralism has been praised and criticized, used and abused, by both minority groups seeking inclusion and equality and gatekeepers of culture. Who defended pluralism and why? What is the role of literature and culture in the evolution of American pluralism? How did writers represent social difference and see its place in a democratic society? With these questions in mind, we will primarily look at three periods in the twentieth century. In the 1910s and 20s, Jewish American writers played a leading role in discussions of what philosopher Horace Kallen called "cultural pluralism." Debates on pluralism resurfaced in the 1960s —the decade of ethnic revival—with calls to go "beyond the melting pot." In the 1980s and 90s, pluralism fell out of use as multiculturalism became the term for envisioning a society that embraces racial and ethnic difference. Moving chronologically. we will examine the particular contours of the literary and cultural imagination on pluralism in each period. Toward the end of the semester, we will read a few contemporary narratives on migration and refugee experiences to think about the future directions of American pluralism through the prism of culture.

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212 How to Write Like a Journalist

CL2 Course
2 Sections Available

Keith McShea
Monday (eve) 6:30-9:10, ***REMOTE***
Reg. No. 18960

Charles Anzalone
Thursday (eve) 6:30-9:10, ***REMOTE***
Reg. No. 22126

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

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

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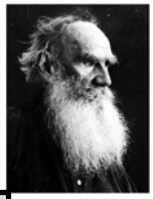
221 World Literature

Professor James Holstun
MWF 12:40 - 1:30, *REMOTE*
Reg. No. 23543

In this course, we will read, talk about, and write about short fiction (short stories and novellas) and one play from Asia, Africa, the Middle East, and the peripheries of Europe:


Takiji Kobayashi

Takiji Kobayashi, *The Crab Cannery Ship*, *Yasuko*, and *Life of a Party Member* (Japan, 1920s): three remarkable novellas about shipboard class struggle in the Sea of Okhotsk, the radicalization of two peasant sisters, and life on the run as a communist organizer in fascist Japan—the last completed shortly before the Tokyo police beat twenty-nine-year-old Takiji to death.


Leo Tolstoy

Leo Tolstoy, *Short Fiction* (Russia, 1850s to 1900s): stories and novellas about Russia and imperial warfare in the Caucasus by the gigantic genius and peasant-loving Count.

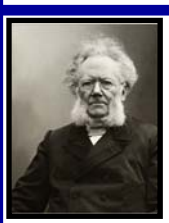

Kang Kyŏng-ae

Kang Kyŏng-ae, *The Underground Village: Short Stories by Kang Kyŏng-ae* (1930s, Korea and Japanese-occupied Manchuria). Stories of peasant life, patriarchy, class struggle, disability, and resistance to Japanese imperialism by the brilliant realist writer.


Sahar Khalifeh

Sahar Khalifeh, *Passage to the Plaza* (1990; Israeli-occupied Palestine). Set during the First Intifada, the greatest Palestinian novelist examines life under lockdown for a midwife, a madame, a reporter, and a resistance fighter.

Continued...



Henrik Ibsen

Henrik Ibsen, *An Enemy of the People* (1882, Norway). Modern drama of pollution, corruption (political, capitalist, and journalistic), and whistle-blowing in a Norwegian spa town.

Sembène Ousmane

Sembène Ousmane, *The Money Order*, *White Genesis*, and *Xala* (1960s and 1970s, Senegal): three novellas about neocolonialism, bureaucracy, land-loss, and erectile dysfunction in independent Senegal.

Twice a week, I'll ask you to hand in a short informal essay (5 minutes' writing or so) on that day's reading. You will draft and revise two papers: a five-page paper at mid-semester, a ten-page expansion at the conclusion. The course will be remote and synchronous.

Texts in the University Bookstore but contact me in December for information on obtaining less expensive copies. Between now and then, I'm happy to talk with you about the class by Zoom: write me at jamesholstun@hotmail.com.

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232 British Writers 2
Dipanjan Maitra
MWF 11:30 - 12:20, *REMOTE*
Reg. No. 23546

19th and 20th century British and Irish Science Fiction/Fantasy

When *The Big Bang Theory's* Sheldon Cooper daydreams of being attacked by "flesh-eating Morlocks" sitting on a replica of a time-machine he is playacting scenes of a dystopic future portrayed in *The Time Machine* by H. G. Wells, published exactly one hundred and twenty-five years ago. Why do such images of the future from the past continue to haunt our imaginations even today? Why do contemporary cinema or web series keep churning out adaptations, spin-offs of century-old gothic, fantasy fiction? Possibly because authors writing in the early nineteenth and twentieth century in Britain and Ireland laid the foundation of some of the more enduring tropes of contemporary science fiction/fantasy. This course will revisit some of these genre favorites, including Mary Shelley's *Frankenstein: or the Modern Prometheus* (1818) and showcase how the emergence of new science and pragmatism evoked questions about race, gender and ethics we keep asking even today. We will see how a horror/fantasy classic such as Bram Stoker's *Dracula* (1897) stages among other things the radical significance of new media and emerging modes of communication in an increasingly globalized world. The course will conclude with another time-travel narrative: Flann O'Brien's unclassifiable *The Dalkey Archive* (1964) with its heady mixture of end-of-the-world satire and mad science.

The course will involve close and historically engaged readings of works by Mary Shelley, Bram Stoker, Edwin Abbott, H.G. Wells, Flann O'Brien and others. To understand the relations between media and literary production, these readings will be accompanied by viewings and listenings of significant adaptations of these works. In addition, students will be expected to read and engage with critical studies (provided by the instructor) of the assigned texts.

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242 American Writers 2
Hyoseol Ha
MWF 4:10 - 5:00, *REMOTE*
Reg. No. 19819

This course offers an overview of American literature from the Reconstruction era (from 1865 to 1877) to the present. We will read literary texts of different genres, including works written by Anglo-American, African American, Asian American, Latinx American, Native American, and immigrant authors. Reading a wide range of literary texts we will engage in the ongoing, ever-evolving conversations about America's self-portrait. We will not only consider the literary works themselves and the richness and complexity of their language but also examine the historical meanings, sociopolitical issues, and cultural as well as philosophical questions and answers these texts offer us. Our discussions will revolve questions such as: What constitutes American literature? How is the notion of *e pluribus unum* manifested in American literature? Why have certain kinds of literary traditions and themes been foregrounded while others have been obscured and pushed to the margins? What are the sociopolitical, cultural, and historical contexts in which individual texts were produced and consumed? How do various perspectives of literary criticism lead us to a more profound and meaningful understanding American literature? Authors we will discuss include Gloria Anzaldúa, Octavia Butler, Junot Díaz, Ralph Ellison, William Faulkner, F. Scott Fitzgerald, Frances Harper, Zora Neale Hurston, Maxine Hong Kingston, Toni Morrison, Sylvia Plath, Thomas Pynchon, Susan Sontag, Amy Tan, and Wallace Thurman.

252 Poetry
Simon Eales
MWF 12:40 - 1:30, *REMOTE*
Reg. No. 23547

This course will examine major and minor works of poetry in the 'transatlantic' tradition from the 1300s to today, a tradition which geographically encompasses Europe and the so-called 'new world' (the lands we now call Canada, the United States, Mexico, and the Caribbean). We will deal with how this poetry reflects the socio-political concerns of this region during this time: colonialism, capitalism, religion, and technological innovation. We will examine diverse lines of artistic influence and interest: from monasteries to printing presses; from slave markets to sugar cane plantations; from the Bowery in Manhattan to Market St in San Francisco. Broadly speaking, we'll consider the unique way that poetry has, for centuries, shaped our external and internal worlds. In the first half of the course we will encounter canonical names such as Geoffrey Chaucer, John Donne, Emily Dickinson, and T.S. Eliot. In the second half of the course we will turn to the modern and contemporary avant-garde and think alongside poets such as Guillaume Apollinaire, Anna Akhmatova, N.H. Pritchard, and Harryette Mullen. Texts originally written in languages other than English will be considered in translation.

We will read and discuss all works strategically and imaginatively, and will therefore learn to identify important poetic devices, methods, procedures, and theories in order to generate our own incisive analysis. Assessment in this course will involve two in-class quizzes, a short mid-semester essay, and a longer essay due at the end of the semester.

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253 Novel
Dana Venerable
MWF 10:20 - 11:10, *REMOTE*
Reg. No. 23548

What exactly is "the novel," and how is it defined in our current global and national climates? In this course, we will explore the history of the novel form from the long 18th century to today, centralizing its ability to adapt, experiment and move with the demands of culture(s), humanity, as well as its market industries and influences. Additionally, our class collective will analyze and practice positions of readership with the novel, building on capacities to understand why it remains to be one of the most popular versions of literature. Potential questions we will investigate include: "How does the novel borrow or sample from other forms of writing and art overall?" "How has social media and technology affected the novel?" "What does the novel symbolize inside and outside of the humanities?" "How can the novel function around and within movements of social change?" and "What are possible futures for the novel?" Course readings may include works from Aphra Behn, Samuel Richardson, Mary Shelley, Charlotte Brontë, Nella Larsen, Nathanael West, William Faulkner, Gabriel García Márquez, James Baldwin, N. Scott Momaday, Toni Morrison, Leslie Marmon Silko, Octavia Butler, Karen Tei Yamashita and Zadie Smith. Assignments include biweekly one-page reading responses, class discussion, one facilitation / presentation on a novel from the course, one midterm essay, and one final traditional analysis paper.

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256 Film
Joseph Randolph
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 23549

This course aims to provide students with a fluency in and understanding of film's unique language as it evolves technologically, historically and generically. Beyond teaching students how to recognize and describe formal choices and techniques, students will be asked to engage in close readings of films, attending to the greater aesthetic significance and stakes of formal choices and innovations evident within a particular film, directorial oeuvre, period or movement. Understanding form as an extension of content, we will look at the conventions of narrative film, the employment of formal techniques like the close-up, point of view, editing, framing and the use of sound as they function within particular filmic contexts and as they function within film's systemic languages (like that of continuity, editing and genre). Concentrating on questions evoked from early cinema to the present about film's specificity as an art and technological ability, we will consider the changing role of the spectator in relation to the moving image, how film has evolved technologically, film's relationship to reality (including its reporting and construction of the "real"), as well as how film aesthetics have been employed to build ideology and to break with it. Films and filmmakers we will study include Alfred Hitchcock's *Psycho*, Frederico Fellini's *8 ½*, Ingmar Bergman's *The Seventh Seal*, Spike Lee's *Do the Right Thing*, and Noah Baumbach and Greta Gerwig's *Frances Ha* among many others.

256 Film
Professor Jason Maxwell
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 25132

In this course, we will learn to look at films through the eyes of the people who make them. How do directors, cinematographers, and editors look at film and what analytical tools do they use when they create one? We will spend the first weeks of the semester learning the fundamental techniques that filmmakers have used to produce a range of different effects in their work. We will then examine a number of cinematic classics, including work by filmmakers like Alfred Hitchcock, Orson Welles, and Akira Kurosawa, to examine how these techniques have been combined and revised over time.

Once we've acquired the vocabulary to engage with film analytically, we'll turn our attention to more contemporary works (including a couple films selected by the class) to see how film has evolved over the last few decades.

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258 Mysteries
Professor Stacy Hubbard
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 25126

We usually think of a mystery story as focused on a crime and its solution, and certainly many classic mysteries work this way—the Sherlock Holmes stories, for example. But the themes of such fiction (guilt and justice, blindness and insight, the unknowability of others) and its attractions for readers (the compulsion to discover clues and solve puzzles, the pleasures of suspense and surprise) extend beyond the crime novel proper. In this course, we'll read a wide variety of texts from gothic tales to psychological thrillers, detective fictions, and spy stories that focus on the drive to interpret something mysterious: a crime, a family secret, a misunderstood past, or some unknowable aspect of the self or others. We'll discuss the potential for misunderstanding and violence within class, gender and race relations and problems of limited knowledge (cultural or racial blindness, amnesia, sociopathy) on the part of narrators. We'll also analyze various aspects of plot, character, and narrative structure that contribute to the creation of mystery and suspense and that model and elicit certain kinds of interpretation.

Readings will include: short stories by Edgar Allan Poe, Arthur Conan Doyle, Veronica Parker Johns, Jorge Louis Borges, and Alice Munro; Herman Melville's *Benito Cereno*; Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*; Daphne du Maurier's *Rebecca;* Chester Himes's *If He Hollers Let Him Go*; Margery Allingham's *Traitor's Purse*; Patricia Highsmith's *The Talented Mr. Ripley*; and Ha Jin's *A Map of Betrayal*.

Requirements include diligent attendance and informed participation in both Zoom meetings and Discussion Boards; frequent reading quizzes and informal writing assignments; and two formal essays.

258 Mysteries
Professor David Schmid
MWF 1:50 - 2:40, *REMOTE*
Reg. No. 22152

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.

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263 Environmental Humanities
Professor Susan Eilenberg
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 23544

Lucky naturalists get to see roseate spoonbills, spiny anteaters, basalt canyons; the rest of us merely envy them their wonders. What are we doing when we head out into nature--or, alternatively, when we sit home and read others' journeys, discoveries, meditations, and warnings? What does nature mean to us? How do we understand it, and what does that understanding mean about us and the way we think of ourselves?

We shall be reading a wide variety of writers on the particular natural landscapes and neighborhoods, on the ways in which species live alongside one another (or fail to), on what is vanishing or vanished, on what the human community means to the rest of the world and what the rest of the world means to us.

Students will write a handful of short responses to their reading, an outline, a final paper, and a final exam. Participation in this synchronous online class will be mandatory.

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264 Young Adult Literature
Professor Joseph Valente
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 22153

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

271 African American Literature
Professor Nicole Morris-Johnson
T Th 11:10 - 12:25, *REMOTE*
Reg. No. 22154

African American Literature: What is African American Literature?

"If I were to participate in the critical discourse, I would need to clarify the question of what, other than melanin and subject matter, made me an African American writer. I didn't expect to arrive at some quintessential moment when the search was ended, even if that were possible. But I did want to be counted among those for whom the quest was seriously taken and seriously pursued." Toni Morrison

Questions such as what constitutes black literature, who counts as a black writer, and whether or not African American literature still exists have long been hotly debated in numerous fora, from newspapers to academic journals and conference halls. In this class, we will examine several debates involving black literature, including discussions on cultural representation, the black aesthetic, gender, class, the proper relationship between art and propaganda, and the very definition of black literature itself. Engaging the work of authors such as Phillis Wheatley, W.E.B. DuBois, George Schuyler, Zora Neale Hurston, Toni Morrison, Tracy K. Smith, and Ta-Nehisi Coates, we will comparatively analyze diverse views on black cultural production as articulated or contested across various literary movements. We will consider prominent questions and issues faced by black writers in the past and present, and the impact that their responses have upon current-day discussions of African American art.

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272 US Latinx Literature
Professor Carrie Tirado-Bramen
T Th 2:20 - 3:35, *REMOTE*
Reg. No. 23545

Intro to Latinx Literature & Culture

This course introduces students to the writings of Latinos/as in the U.S. by reviewing some of the major works produced by Mexican Americans or Chicanos, Puerto Ricans or Nuyoricans, and the Hispanic Caribbean Diaspora. We will also include some pieces representative of Central Americans and other Latinx identities. Readings will include a wide range of genres including poetry, fiction, nonfiction, memoirs, film, and performance. The course will explore some of the major themes and issues that inform the cultural practices of these groups. Topics to be discussed include identity formation and *Latinidad,* Afro-Latinx identity and the politics of intersectionality, diaspora and immigration, gender and sexualities, language and the use of Spanglish, class, and religion. Students will learn to recognize and appreciate the diversity of Latino/a experiences in the United States and will become familiar with a critical vocabulary that will facilitate discussions about broader issues of American culture and identity.

Knowledge of Spanish is not necessary. This course satisfies the ***General Education Diversity Learning*** requirement.

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273 Women Writers
Jocelyn Marshall
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 22155

This course surveys 20th- and 21st-century literature and art to interrogate the notion of "women's writing." In doing so, we think through different ways of understanding what a text is, relationships between body and text, and ways gender might inform artistic practice and modes of reading. By investigating historical and sociocultural contexts surrounding concepts like genre and authorship, the course aims to conclude with new ways of thinking about agency and voice, gender identity and text material, and reasons to 'write.'

Scholars and artists of study might include: Barbara Christian, Gabrielle Civil, Ta-Nehisi Coates, Monika Fabijanska, Coco Fusco, Audre Lorde, Ana Mendieta, Claudia Rankine, Gertrude Stein, and Susan Stryker.

285 Writing in the Health Sciences
CL2 Course
10 Sections Available

Jake Sanders
MWF 8:00 - 8:50, *REMOTE*
Reg. No. 19601

Jake Sanders
MWF 9:10 - 10:00, *REMOTE*
Reg. No. 22418

Amy Greer
MWF 10:20 - 11:10, *REMOTE*
Reg. No. 22419

Amy Greer
MWF 11:30 - 12:20, *REMOTE*
Reg. No. 19602

Adam Mitts
MWF 1:50 - 2:40, *REMOTE*
Reg. No. 19821

Matthew Connolly
MWF 3:00 - 3:50, *REMOTE*
Reg. No. 19820

Matthew Connolly
MWF 4:10 - 5:00, *REMOTE*
Reg. No. 20445

Kinga Winnicka
T Th 8:00 - 9:15, *REMOTE*
Reg. No. 20483

Professor Kristen Moore
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 25326

Kinga Winnicka
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 20484

Luke Heister
T Th 2:20 - 3:35, *REMOTE*
Reg. No. 20816

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.

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301 Criticism
Richard Feero
MWF 11:30 - 12:20, *REMOTE*
Reg. No. 12686

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 will 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, Emily Dickinson, Charlotte Perkins Gilman, Susan Gladspell, Langston Hughes and Henry James. Along the way, we'll sample 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 will keep a response journal, engage in weekly discussion boards, text annotations, short in-class informal writing exercises, and two 6 -7 page formal essays.

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310 Shakespeare, Late Plays
Professor Susan Eilenberg
MWF 12:40 - 1:30, *REMOTE*
Reg. No. 23550

This synchronous online course will be devoted to a reading of Shakespeare's later plays, including some of great tragedies (Hamlet, Lear, Othello) and one or two of the romances (The Winter's Tale, The Tempest). All his life Shakespeare has been interested in the space of impossibility made possible: it has been the space of playful wit, flaunted theatricality, amusing or outrageous paradox. As the playwright develops this space of paradox sheds its boundaries and grows ever more uncanny. The characters of the late tragedies and romances face what cannot be faced, bear what cannot be borne--and as one character cries to another, "Thy life's a miracle," we meditate upon the tragic lie he tells that is at the same time a tragic truth. It is this disbelieved fiction of goodness--born of madness and delusion and chicanery and revenge but intimating something else, pointing mysteriously toward what King Lear calls the "chance which does redeem all sorrows / That ever I have felt," upon which the tragedies brood. It is this fiction too upon which the romances build their fictions of that which lies on the other side of loss, out beyond grief--not resurrection, perhaps, but that which may be just as welcome. All this will be our matter.

I will ask each student to write a midterm exam, a handful of brief response papers, an outline of a scholarly essay, a longer graded paper, and a final exam. There will be occasional quizzes. Intelligent participation will be mandatory.

This course satisfies an Early Literature requirement.

318 18th Century Fiction
Professor Ruth Mack
MWF 9:10 - 10:00, *REMOTE*
Reg. No. 23854

Eighteenth-Century Fiction: Knowing Other People

This course is about how the novel developed as a way to allow readers to know very ordinary people and to know them well—that is, in great particularity. Thus, two of the century's most famous books are a series of letters written by a maid and a journal written by a sailor. What kind of people are these? And what did eighteenth-century writers think we would gain by knowing their moment-to-moment thoughts and feelings (Pamela) or what materials they used to build a house on an island (Robinson Crusoe)?

In this course we will ask, too, about just what eighteenth century readers were ready to understand as a "fiction." Along these lines, we'll read philosophy devoted to thinking about what being a person means and how it is possible to know other people in the first place. We will read formal philosophical treatises but also consider how their ideas of persons and fictions map onto political projects in the century, either through imagining the origins of society or through arguing for a political definition of the human. We will, then, take "fiction" into travel writing, where authors asks questions about the reality and humanity of the people they encounter, and to autobiographies written by slaves and former slaves, where authors use fictional tropes to force their own questions about what it means to a be a person understandable through a text.

Reading will include: Thomas Hobbes, *Leviathan*; Daniel Defoe, *Robinson Crusoe*; Samuel Richardson, *Pamela*; David Hume, *An Enquiry Concerning Human Understanding*; James Cook, *The Journals*; John Hawkesworth, *An Account of the Voyages*; Janet Schaw, *Journal of Lady of Quality*; Ignatius Sancho, *Letters*; Olaudah Equiano, *The Interesting Narrative*; Mary Wollstonecraft, *A Vindication of the Rights of Woman* and *Maria*.

This course satisfies an Early Literature requirement.

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331 Studies in Irish Literature
Professor Joseph Valente
T Th 11:10 - 12:25, *REMOTE*
Reg. No. 22157

Modern Irish Literature: Joyce, Yeats, Beckett, Synge and O'Casey

This course will serve as an introduction to Irish literature during its golden age, the Modernist period, roughly the first half of the twentieth century. We will be looking at work in all genres—prose fiction, poetry and drama—by the acknowledged Irish masters of these forms: James Joyce, W.B. Yeats, Augusta Gregory, John Synge, Sean O'Casey and Samuel Beckett. We will also sample the literary efforts of Patrick Pearse, perhaps the most significant political figure of Ireland in the twentieth century and arguably the architect of Irish independence from Great Britain.

British colonialism represents an important historical and cultural context for modern Irish literature, and we will be attending to the various themes, concerns and interventions that it occasions, including the birth and development of the Irish Revival, the ethnic antagonism between the indigenous (Gaelic) and the (Anglo) settler class, the sectarian divide between Catholic and Protestants, and the conflict between nationalist and imperialist ideology, with their respective stereotypes (racial, gender, etc.) of the opposing parties.

339 American Poetry
Professor Stacy Hubbard
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 23551

AMERICAN POETRY of the Everyday

"I ask not for the great, the remote, the romantic; what is doing in Italy or Arabia; what is Greek art, or Provençal minstrelsy; I embrace the common, I explore and sit at the feet of the familiar, the low. Give me insight into to-day, and you may have the antique and future worlds."' –Ralph Waldo Emerson, "The American Scholar"

This course will focus on ideas about the ordinariness of American poetry and the presence of ordinary life within poetry—the local, the daily, the mundane, or what Emerson calls "the familiar, the low." We will explore the writings of a wide range of American poets whose projects infuse poetry with the elements of everyday life—labor, the household, weeds and gardens, politics, newspapers, daydreams, advertising, and popular music. By turning away from European literary traditions towards the specificity of American places, technologies, styles of speech, and social experiences, poets helped to invent ideas about what America is and who Americans—in all their diversity and conflict—are or can be. Among poets we'll read are Anne Bradstreet, Phillis Wheatley, Ralph Waldo Emerson, Walt Whitman, Emily Dickinson, James Weldon Johnson, William Carlos Williams, Robert Frost, Langston Hughes, Gertrude Stein, Marianne Moore, Wallace Stevens, Gwendolyn Brooks, A.R. Ammons, Lucille Clifton, Joy Harjo, Harryette Mullen, Ocean Vuong, and Claudia Rankine. Our readings will explore American poetry as a vital, dynamic and constantly evolving discourse that mediates between private and public life while embracing what is immediate, local and vernacular as its proper material.

Requirements include active and regular participation, frequent informal writing assignments, reading quizzes, two analytical essays and an essay final.

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347 Visions of America
Professor Chad Lavin
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 23577

***SPRING 2021 Only*:**
This course satisfies a Breadth of Literary Study Requirement.

This course will look at attempts to constitute and reflect an American identity from the Puritan settlements and the Constitutional Convention to Occupy Wall Street and Black Lives Matter. Readings will explore some of the perennial questions of public life (including the nature of political authority, the relationship of individual rights to public goods, and the meaning of work) as well as issues specific to the American experiment (including the idea of an "American Dream," the allure of the frontier, and the enduring significance of race, class, gender, and sexuality). We will read and discuss a variety of kinds of texts -- speeches, essays, pamphlets, songs, autobiographies, novels, and films -- to learn how Americans have conceptualized themselves, their nation, and their position in historical and/or cosmic order. As we examine the competing ideas about democracy, freedom, justice, and equality that these texts convey, we will also be discussing how Americans have conceived and executed history, how various forms of media inform public and private consciousness, and how particular narratives and myths have structured American national identity.

Readings will come from Ben Franklin, Thomas Paine, Walt Whitman, Ralph Waldo Emerson, Wilma Mankiller, Horatio Alger, WEB Dubois, John Dewey, Emma Goldman, Arthur Miller, Malcolm X, and many others.

Assignments will include regular blogging about the readings and two take-home essay exams.

350 Literature of Migration

Professor Joseph Conte
Online, *REMOTE*
Reg. No. 23552

***SPRING 2021 Only*:**
This course satisfies a Breadth of Literary Study Requirement.

The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious "better life"; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as "real Americans"—and an ethnic heritage that they wish to honor and sustain but which marks them as always an "other." Here we encounter the hyphenated status of the preponderance of "natural born" American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban and professionalized surrounding.

We will view films and read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska's novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. We will watch a silent feature film, *The Italian* (1915), directed by Reginald Barker, in which a Venetian gondolier finds something other than the American Dream in the tenements of New York's Lower East Side. *Mount Allegro* (1989), Jerre Mangione's memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its "imported from Italy" values, and yet desperate to find recognition as an authentic version of "Americanness." The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, "rich abundance," but not a single Mafioso. Colm Tóibín's novel, *Brooklyn* (2009), introduces us to the postwar generation of Irish immigrants in the borough of Brooklyn in the 1950s. Although it may not strike us as radical now, her interethnic marriage to an Italian immigrant, and the conflicting draws of remigration and family ties bring Eilis Lacey to crisis.

In another "New York story" (there are millions!), Teju Cole's novel, *Open City* (2011) follows the perambulations of a Nigerian immigrant, Julius, trained as a psychiatrist, as he tries to relieve the stress of his professional obligations and the breakup with his girlfriend, Nadege. Viet Thanh Nguyen's short stories in *The Refugees* (2017) show the exacting toll that forced migration can take, as families are broken between the homeland that has expelled them and the country that often reluctantly receives them. Finally, we'll view the documentary film, *Fire at Sea* (*Fuocoammare*, 2016), directed by Gianfranco Rosi, which was nominated for an Academy Award for Best Documentary Feature. The film is set on the tiny island of Lampedusa, off the coast of Sicily, during the European migrant crisis, and contrasts the migrants' dire and often deadly Mediterranean crossings from north Africa to the ordinary life of the islanders.

As this is an exclusively online course, our discussion of these books and films will take place in the UB Learns environment. Writing assignments on ethnicity, identity, and migration will be shared and critiqued among class members in blogs and discussion boards throughout the semester.

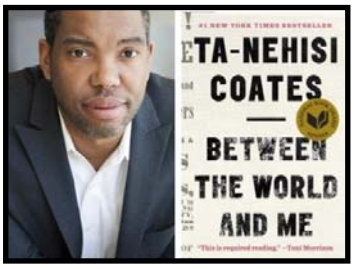
ENG 350 Literature of Migration **fulfills the General Education Requirement for Diversity Learning.**

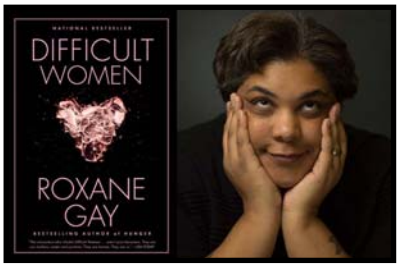
354 Life Writing
Professor Nicole Morris Johnson
T Th 2:20 - 3:35, *REMOTE*
Reg. No. 23553

21st Century African American Memoir

Contemporary African American memoirists inherit a tradition that dates back to the narrative of emancipation and the key motifs featured therein: self-creation and self-emancipation. These points of focus remain central even as the scope of Black life writing expands through the 19th and 20th centuries to include the use of life writing as a form of protection and as a means for reflecting on one's journey to becoming an artist. How, through its public theorizing of the interior lives of Black folks, does 21st-century life-writing continue these legacies?

Taking seriously Imani Perry's warning that "…in the current landscape, when Black life is so varied and complex, no memoir can stand as a singular representation of Black life," students in ENG 354 will examine a range of 21st-century Black memoir and life writing. Engaging authors such as Tressie McMillan Cottom, Ta-Nehesi Coates, Kiese Laymon, and Roxane Gay, participants in this course will explore a variety of snapshots of contemporary Black life. Students will consider how life writers navigate the formal challenges that, as Hazel Carby suggests, "traditional narratives like memoirs or autobiography" present, such as lacking the capacity to encompass the complicated stories that BIPOC have both inherited and inhabited, in part because these forms "impose conventions of unity, and the stories we need to explore and expose are, by their very nature, fragmented." Students will also consider how contemporary reflections of Black lives found in memoir are influenced by and/or differ from the methods of constructing and presenting the self in today's social media culture.





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374 Bible as Literature
Professor Kenneth Dauber
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 20821

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

the Old Testament, the problem of inheriting a tradition and interpreting it).

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

This course satisfies an Early Literature requirement.

375 Heaven, Hell, and Judgement
Professor Diane Christian
Mondays (eve) 6:30 - 9:10, *REMOTE*
Reg. No. 13000

The course will consider ideas and images of eternal reward and punishment — stories and pictures of heaven, hell, and judgment from ancient Sumner 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 Blakes's *The Marriage of Heaven and Hell.*

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

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

This course satisfies an Early Literature requirement.

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377 Mythology
Professor Diane Christian
Wednesdays 4:10 - 6:50, *REMOTE*
Reg. No. 18433

Mythology: Origin and Sexual Myths

"I have always preferred mythology to history. History is composed of truths which become lies, mythology of lies which become truths." Jean Cocteau

"Mythology is somebody else's religion," Robert Graves wrote when organizing the *Larousse Encyclopedia of Mythology* in the 1950s. The editors then refused to allow Graves to include biblical material as mythological. They regarded biblical stories as religious history, not myth, thereby drawing Graves' pointed comment. What governed was belief in truth, distinguished from fiction. The classic definition of myth is sacred narrative, believed as true. Myth doubles as truth and lies, and Cocteau catches a complex evolutionary quality. Darwin's *Origin of the Species* and *The Descent of Man* are scientific sacred narratives, believed as true, just as *Genesis* is a religious sacred narrative believed as true. The problem is truth, unless one embraces Blake's proverb that "Everything possible to be believed is an image of truth."

This course will consider myths of origins and sexual organization from all over the world, sacred narratives from ancient and modern times. From the ancient world we'll look at Sumerian, Egyptian, Hebrew and Greek myths particularly, and from the modern Dogon, Darwinian, Hopi and Inuit. We'll use Barbara Sproul's *Primal Myths* which is organized according to geography, and a *Mythology Coursebook.*

Methodologically we'll sample Plato, Barthes' *Mythologies*, Bruce Lincoln's *Theorizing Myth,* and Walter Burkert's *The Origins of the Sacred*. We'll give some attention to the 2500-year-old debate about fiction and falsehood and the continuing issue of sacrifice. The central questions are where does the world come from, where are humans in it, and how do sex and violence figure our story? We'll conclude with a 'new' animist myth from the circumpolar peoples—Jean Malarie's *L'Alée des baleines [The Whale Passageway]*. Malaurie, a famed geomorphologist of rock and ethnographer of the Inuit, advances through living myth a scientific and animist theory of origin and human position.

This course satisfies an Early Literature requirement.

379 Film Genres

Professor Tanya Shilina-Conte
T Th 2:20 - 3:35
Reg. No. 17885

This course will introduce students to the history of cinematic movements and traditions, focusing on the emergence and development of various film genres as stylistic and narrative devices. We will examine early motion pictures, pre-code Hollywood, German Expressionism, French Surrealism, Soviet Montage, Neorealism, the French New Wave, Post-colonial filmmaking, 1970s Hollywood, as well as digital and large-format filmmaking. The course will expose students to such film genres as comedy, horror, melodrama, action, science fiction, musicals, film noir, westerns, and docufiction, among others.

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380 New Media

Professor Jason Maxwell
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 22272

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

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380 New Media

Nikolaus Wasmoen
T Th 6:30 - 9:10, *REMOTE*
Reg. No. 25163

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

381 Film Directors

Professor Bruce Jackson
Tuesdays (Eve) 6:30 - 9:10, *REMOTE*
Reg. No. 18959

***Off Campus:**
SRING 2021 SEMESTER
REMOTE INSTRUCTION

This class is an experiment in looking at and talking about films. It's a regular UB class, but the general public is part of the conversation. It began in Spring 2000. Since then, we've shown and discussed almost 600 different films.

Until Covid, all the action took place on a Tuesday night at the Dipson Amherst Theater. The two of us would prepare a Goldenrod Handout—12-16 pages of notes on each week's film—that would be available on a table in the lobby. The two of us would introduce each film, we'd screen it, take a short break, and then we talk about the film with the

Continued...

students and anyone in the audience who wanted to join us.

Now, it's all asynchronous. The films are all available from streaming services—mostly free to UB students via the UB Library's Kanopy portal—for a full year. Each Saturday, Diane and I email to the listserv an announcement of the coming Tuesday's film. That announcement contains a PDF of the Goldenrod Handout, a link to our Vimeo introduction of that week's film, and a link to the 7:00PM Tuesday Zoom discussion of the film.

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.

The great advantage of doing this class in a theater was, we were able to watch the films on a big screen, in the company of others, and, because of the lack of distractions, with focus and concentration. The advantage of doing it asynchronously with the films constantly available, is we can, before and after our discussions revisit parts that take on particular relevance or interest.

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 submitted digitally and graded three times during the term.

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383 Studies in World Literature
Professor Ming-Qian Ma
MWF 10:20 - 11:10, *REMOTE*
Reg. No. 22160

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

Primary texts for the course:
The Norton Anthology of World Literature, Shorter Third Edition, Volume 1
Supplementary readings distributed in handout form

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

This course satisfies a Breadth of Literary Study Requirement.

SPRING 2021 Only:
This course satisfies a Breadth of Literary Study Requirement.

387 Women Writers
Professor Kari Winter
T Th 3:55 - 5:10, *REMOTE*
Reg. No. 23909

This course will explore texts written in English by women since 1900. Through close reading, class discussion, and essay writing, students will increase their analytical skills and deepen their understanding of literature in relation to history, race, gender, sexuality, class, violence, family, friendship, the environment and other geopolitical/transnational issues. We will examine how stories work by considering literary techniques such as structure, narrative voice, metaphor, character arcs, time-place constructions, and so on.

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390 Creative Writing Poetry
Laura Marris
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 22162

In this poetry writing workshop, students will submit original poems each week, compose critical responses, revise their work, and read a range of pieces from poets across the genre. The goal is to help students develop their style, hone their technique, and create a portfolio of new and challenging work. Each week will focus on a specific technical or thematic concern, allowing students to deepen both their craft and their familiarity with the diverse landscape of contemporary poetry. This course will also take advantage of UB's status as one of the most exciting sites for the study of American poetry by providing students with the opportunity to engage with zoom visitors and meet writers who are deeply engaged in the practice of poetry.

391 Creative Writing Fiction
Professor Dimitri Anastasopoulos
T Th 9:35 - 10:50, *REMOTE*
Reg. No. 13371

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

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

***Pre-requisite*: ENG 207 : Introduction Poetry Fiction or equivalent.**

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

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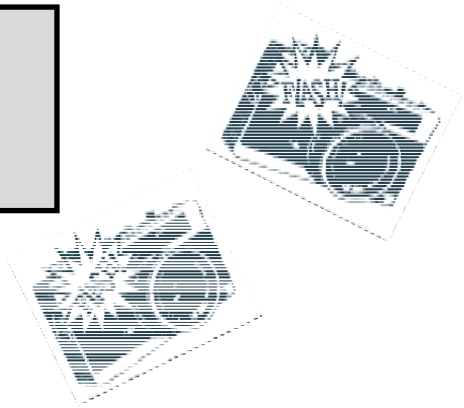
394 Writing Workshop:
The Spectrum
Jody Kleinberg Biehl
Mondays 5:20 - 6:40
Reg. No. 10880



SPECTRUM WRITERS AND PHOTOGRAPHERS SECTIONS HAVE BEEN COMBINED FOR THE SPRING 2021 SEMESTER

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

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

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

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

397 Digital and Broadcast Journalism
Brian Meyer
MW 12:40 - 2:00, *REMOTE*
Reg. No. 20999

Broadcast and Digital Journalism: Journalism in a Converging Media World

This class will focus on effective strategies for researching, interviewing, reporting and writing stories in a broadcast news operation. Students will hone skills at writing for the ear, shaping stories for a broadcast audience and evaluating the credibility/veracity of story prospects. Activities will sharpen news judgment, highlight the importance of audio and visual components and prepare students to excel under deadline pressure. As "convergence" continues to dominate the journalism arena, the class will explore methods for transforming broadcast copy into digital content, including web posts and newsletters.

The instructor, Brian Meyer, is the former news director at WBFO

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

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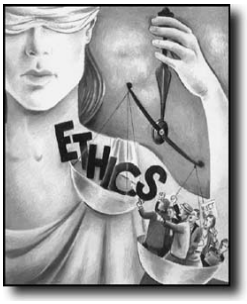
398 Ethics in Journalism
Jody Kleinberg-Biehl
T Th 11:10 - 12:25, *REMOTE*
Reg. No. 20823



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

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410 Studies in Early Modern Literature
Professor James Holstun
MWF 10:20 - 11:10, *REMOTE*
Reg. No. 23554

SAPPHOS AND GANYMEDES: OLD TIME QUEER LIT


Simeon Solomon, *Sappho and Erinna in the Garden Mytelene*

The idea is still floating around that heteronormativity was pretty much universal until the 1970s. That idea is wrong. The gender liberation movements of the past forty years have responded to homophobia partly by trying to rediscover the past of same-sex eroticism, prompting a powerful historical and critical turn to its earlier cultural forms. In this course, we will explore same-sex literature and culture, going back to Ancient Greece and Rome and Medieval Europe, but focusing on Renaissance England.

We consider the history of same-sex oppression and toleration; questions of terminology ("sodomy," "gay," "lesbian," "tribade," "alexis," "molly") and method, in the Foucault-Boswell debate: is it appropriate to think of a premodern sense of gay and lesbian identity? We'll consider the material and collective contexts (cities, universi-ties, religious houses, literary cul-ture) that make possible the formation of lesbian and gay subcultures, and the way in which same-sex eroticism functioned as a form of ruling-class bonding. We'll consider the relations between early modern "friends" and "lovers," "homosociality" and "homosexuality," same-sex and other-sex eroticism. And all the while, we'll be doing that good old literary criticism thing: reading, interpreting, talking about language, literature, and genre.

We'll begin with some attention to ancient archetypes in the Hebrew and Christian scriptures: Sodom, David and Jonathan, Ruth and Naomi, Christ and John. From Ancient Greece, we'll read some poetry by Sappho, excerpts from Plato's *Phaedrus*, and all of his magnificent *Symposium*, which is simultaneously a profound and highly

Continued...

Benvenuto Cellini, *Ganymede and the Eagle*

influential meditation on love and metaphysics and a brilliant comic drama about a gay drinking party. In Ancient Rome, we'll read excerpts from Vergil's *Eclogues*, Ovid's *Heroides* on Sappho, and his *Metamorphoses* on Ganymede, Hyacinth, Cyparissus, and "Iphis and Ianthe," a transsexual female-to-male metamorphosis. And we'll consider some Continental sources, including Michelangelo's poetry and etchings, Montaigne's "Of Friendship," and excerpts from John Boswell's remarkable and learned history, *Christianity, Homosexuality, and Social Tolerance*: his study of gay Catholic literature and culture in the monasteries of medieval Europe. We'll also read Judith Brown's *Immodest Acts*, her study of an errant mother superior in Renaissance Italy. And we'll go on a brief excursion to Baghdad, and the much-censored and much-loved poetry of Abū Nuwās al-Ḥasan ibn Hānī al-Ḥakamī (c. 756 – c. 814 CE).

But we'll focus on Renaissance England, where you may be surprised by all the familiar names. We'll read Christopher Marlowe's *Ed-ward II*, its sources, and its later tellings, in-cluding Derek Jarman's film version. We'll consider pastoral sodomy in Spenser's *Shepheardes Calendar*; the astonishing single-entendre verse of Richard Barnfield; John Donne's naughty teen-aged love poems and his lesbian verse epis-tle, "Sappho to Philaenis"; Shakespeare's *Sonnets*; King James's relationship to and poems about his male favorite, the Duke of Buckingham, and attacks on the two; lesbian love poems by Katherine Philips and Aphra Behn; Margaret Cavendish's *The Convent of Pleasure*, and John Milton's prose and verse epistles to Charles Diodati, his boyhood beloved, and his moving elegy for him, *Epitaphium Damonis*. We'll read Alan Bray's influential brief study of male homosexuality in Renaissance England and excerpts from his *The Friend*, and critical essays by Janel Mueller, Valerie Traub, Eve Kosofsky Sedgwick, Hariette Andreadis, and others.

Most days, I'll ask you to hand in a short informal essay (5 minutes' writing or so) on that day's reading. You will draft and revise two papers: an eight-page paper at mid-semester, a fifteen-page expansion at the conclusion, each of them incorporating serious research and original interpretation. The course will be distanced and synchronous. Contact me in early January (**jamesholstun@hotmail.com**) for the final syllabus and information on texts. Between now and then, I'm happy to talk with you about the class by Zoom.

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434 Advanced Creative Writing Poetry

Laura Marris
T Th 2:20 - 3:35, *REMOTE*
Reg. No. 23555

This intensive poetry writing workshop asks students to submit original poems and offer critical responses to their peers. Throughout the semester, we will work to deepen the poetic practice of each workshop member through writing, revision, and critical attention to the work. This course will cover a range of diverse readings in poetry and poetics, including discussions of craft, process, vision, voice, and the possibilities of hybrid and multi-lingual work. We will be listening for ways to push the poem and explore its boundaries. The course is designed to help students produce mature work with an aim toward future publication.

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435 Advanced Creative Writing Fiction

Professor Christina Milletti
Wednesday (eve) 6:30 - 9:10, *REMOTE*
Reg. No. 23556

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

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

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

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

440 Film Theory
Professor Tanya Shilina-Conte
Tuesdays 3:55 - 6:35, *REMOTE*
Reg. No. 22164

Film Theory: Introduction through the Senses

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

This course satisfies the Criticism/Theory requirement.

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441 Contemporary Cinema:
Professor Tanya Shilina-Conte
Thursdays 3:55 - 6:35, *REMOTE*
Reg. No. 22165

Cinema in the Post-media Age

"Cinema Is Dead, Long Live Cinema," Peter Greenaway recently declared. This class will examine a "moving" target and engage with the new narratives of cinema as it attempts to redefine its status as an art form in a "multi-sensory milieu" (Rancière) of digital technologies and emerging media. As cinema has been uprooted from its former habitat and is being transplanted into the new media ecosystem, will it wither away as an alien species or become acclimatized and blossom in an unprecedented way? The post-cinematic phenomenon already resembles the explosion of a supernova, ranging from definitions of cinema as the "incredible shrinking medium" (Rodowick) to the "chameleon-like inter-medium" (Petho) and embracing such distribution platforms as the mini-displays of personal mobile devices and gigantic public IMAX screens. In this class we will become witnesses to cinema's death(s) and reincarnation(s), as we watch its shape-shifting process from the analog to the digital body. We will probe a host of symptoms, including decomposition, fading, flammability of the film stock, and CGI, digital remastering, and 3-D modeling that affect the digital cinematic tissue. We will touch upon such topics as post-media aesthetics, database cinema, multiplex cinema, cinema of attraction(s) and cinema of effects (spectacular cinema), verticality and multiplicity, new film history and media archaeology, genealogy of 3-D cinema and compositing effects, 'hyperlink cinema,' film installations, fandom, and cinematic remixes. As is the case with all transitional periods, a set of questions arises: Does cinema equal technology and should be understood in the strict sense of medium specificity, or should we adopt a broader approach to cinema as a form of "world viewing" (Cavell), focusing on its phenomenological aspect? Has film in fact been purely organic and asymptomatic in its indexical status as some theoreticians seem to claim? Is the cinematic metamorphosis voluntary or forced? Will it diminish or increase the media biodiversity? What kind of cinematic genres will evolve as the result of this transplantation? To sum up, the major agenda of this class will be to arrive at a dynamic definition of cinema as an art form in the thriving environment of digital diversity by analyzing the glo(c)al energy flows and processes that govern the current media ecosystem. Perhaps, together with Niels Niessen, we will come to the realization that "the declaration of cinema's death arrives prematurely."

455 Cultural Theory
Professor Chad Lavin
T Th 12:45 - 2:00, *REMOTE*
Reg. No. 23557

What is culture, and how does it work?

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

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

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

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

This course satisfies the Criticism/Theory requirement.

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2021-2022

Director of Undergraduate Studies: Professor David Alff
Office of Undergraduate Studies: 303 Clemens Hall (645-2579)
Secretary: Nicole Lazaro

1. FULL MAJOR IN ENGLISH

Minimum Requirements for Department Acceptance:

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

Department Requirements for Graduation:

1. Three 200-level English courses (202-299)

2. Ten courses (30 credits) on the 300-400 level, as follows:

A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)

B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.

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

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

13 courses (39 credits) in all.

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2. JOINT MAJOR IN ENGLISH

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

Department Requirements for Graduation

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

1. Three 200-level English courses (202-299)

2. Seven courses on the 300-400 level, as follows:

A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)

B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.

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

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

10 courses (30 credits) in all.

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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
2. One course (3 credits) in Criticism/Theory
3. One course (3 credits) in Earlier Literature
4. Two electives (6 credits) in the 300-400 range

Six courses (18 credits) in all.

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4. GLOBAL FILM MINOR

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

Department Requirements for Graduation

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

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

Six courses (18 credits) in all.

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5. ENGLISH HONORS PROGRAM

Minimum Requirements for Department Acceptance:

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

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

Department Requirements for Graduation with Honors

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

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6. GENERAL RECOMMENDATIONS

A. **Program Planning**. Individual programs should be chosen in a coherent way and should take advantage of groupings and concentrations within the Major.

B. **Department Advisement and Degree Evaluation**. Feel free to consult with the Undergraduate Director in Clemens 303 about your progress towards the degree or your course selections. English majors should check with the Director if they have questions about their records, department requirements, or their program in general.

C. **Transfer Credit Evaluation.** Transfer credit is evaluated on an individual basis by the Undergraduate Director. Students must make an appointment with the Undergraduate Director to have an evaluation of transfer work. Students transferring from MFC or who are re-entering after several years' absence should also consult with the Undergraduate Director for an evaluation of their English work. The Department may accept two lower-level and four upper-level transfer courses at the Director's discretion.

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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 (5 courses):

*Prerequisite for all creative writing courses: ENG 207 (3 credits): Intro to Writing Poetry and Fiction

*4 workshops in poetry or fiction (390, 391, 434, 435) (9 Credits). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.

*One of the following literature courses with a writing or author focus (3 credits): 326 *Modern British and Irish Fiction*, 328 *Multicultural British Literature*, 337 *20th Century Lit in the U.S.*, 338 *The Novel in the U.S.*, 339 *American Poetry*, 353 *Experimental Fiction*, 357 *Contemporary Literature*, 361 *Modern & Contemporary Poetry*, 362 *Poetry Movements*, 363 *Modernist Poetry*, or 387 *Women Writers* (or another course approved by the Creative Writing Advisor).

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

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

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

Journalism Certificate Program

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

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

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

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

Contact us:

Journalism Certificate Program - 311 Clemens Hall, North Campus, Buffalo, NY 14260-4610
Phone: 716.645.0669
Fax: 716.645.5980
Email: ub-journalism@buffalo.edu
Program Director: Jody Kleinberg Biehl
Website: journalism.buffalo.edu

ABOUT THE PROGRAM

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

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

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

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

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

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

In all your work, strive for:

Clarity
Accuracy
Generosity
Rigor

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

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

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

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

DEPARTMENT OF ENGLISH

Looking forward to Fall...

SPECIAL POINTS OF INTEREST:

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

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

HUB System Features:

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

...and much more!

NEED HELP??

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

HUB Student Center Questions: *Contact the Student Response Center at src@buffalo.edu.*

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

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

HAVE A GREAT SEMESTER!!!

~The English Department

Getting ready to graduate???

Seniors ready to Graduate:

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

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

Deadlines are as follows:

September 1, 2021
- *File by July 15, 2021*

Feb. 1, 2021
- *File by Oct. 15, 2020*

June 1, 2021
- *File by Feb. 15, 2021*

Check with the advisor ***in your major*** *to be sure all department requirements have been satisfied* ***AND*** *also check with your General Academic Advisor to be sure all of your University requirements have been satisfied!*


Spring
is Here!