Whole English Catalog

Spring 2022

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.

The English Department is excited to share that we offer and participate in the following *combined* 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!

The English Department also offers three minors:

English minor - UB English minors discover the power and resources of the English language primarily through the study of British, American, and Anglophone literary traditions. Thanks to the range of the department's course offerings, students often broaden the focus of their studies to include film and video, popular culture, mythology and folklore, as well as foreign-language literatures in English translation.

Digital Humanities minor - The Minor in Digital Humanities seeks to equip students with critical thinking and technological skills, while providing hands on experiences through workshops and internships where students can apply what they are learning in the classroom to projects on campus and in the community. **The minor is open to students from all majors.**

Global Film Studies minor - The Global Film Minor in the Department of English offers UB undergraduates the opportunity to discover vibrant cinematic traditions and innovations from around the globe. 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. It also provides 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 minor is open to students from all majors.**

Department of English - Spring 2022

110	Great Books		MWF	10:00	Dauber
125	Living Well in the Digital World		T Th	11:00	Moore
191	Literature & Technology		T Th	11:00	Wasmoen
193	Fundamentals of Journalism (*JCP Pre-requisite*)		Th (eve)	6:30	Anzalone
199	*UB Freshman Seminar: The Name is the Game*		*T Th*	*2:00*	*Goldman*
199	*UB Freshman Seminar: Media CSE: 50 Shades Fake News*		*T Th*	*3:30*	*Wasmoen*
221	World Literature		MWF	12:00	Holstun
252	Poetry		MWF	12:00	Naughton
258	Mysteries		MWF ***REMOTE***	10:00	Schmid
264	Young Adult Literature		T Th	11:00	Valente
273	Women Writers		MWF	11:00	Chakraborty
276	Literature and the Law		MWF	2:00	McDonald
290	Literature and War		T Th	12:30	Miller, S.
301	Criticism		MWF	11:00	Feero
303	Chaucer (E)		T Th	11:00	Schiff
306	Love in the Western World (E)		T Th	2:00	Schiff
310	Shakespeare, Late Plays (E)		MWF	12:00	Eilenberg
315	Milton (E)		MWF	9:00	Holstun
319	Eighteenth Century Literature (E)		T Th	3:30	Alff
323	Sex and Gender in the Nineteenth Century		MWF	3:00	Matthew
324	Nineteenth-Century British Novel		MWF	2:00	Eilenberg
326	Modern British and Irish Fiction		T Th	9:30	Keane
~~336~~	~~Studies in Nineteenth-Century U.S. Literature and History~~		~~MWF~~	~~12:00~~	~~Holstun~~
339	American Poetry		T Th	2:00	Hubbard
347	Visions of America (B)		T Th	12:30	Lavin

*** *Please note: All English CL-2 courses are now at the 300-level (Effective Fall 21)****

350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	MWF	9:00	Messinger
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	MWF	11:00	Green
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	MWF	1:00	Eales
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	T Th	9:30	Venerable
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	T Th ***REMOTE***	12:30	McCaffery
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	T Th ***REMOTE***	5:00	Kim
351	Writing About the Environment	***CL2 Course***	MWF	9:00	TBA
351	Writing About the Environment	***CL2 Course***	MWF	11:00	TBA
351	Writing About the Environment	***CL2 Course***	T Th	2:00	TBA
352	Writing for Change	***CL2 Course***	MWF	10:00	TBA
352	Writing for Change	***CL2 Course***	MWF	2:00	TBA
352	Writing for Change	***CL2 Course***	T Th	12:30	TBA
352	Writing for Change	***CL2 Course***	T Th	3:30	TBA
353	Technical Communication	***CL2 Course***	MWF	12:00	TBA
353	Technical Communication	***CL2 Course***	MWF	3:00	TBA
353	Technical Communication	***CL2 Course***	T Th	11:00	TBA
353	Technical Communication	***CL2 Course***	T Th	2:00	TBA
354	Writing about Literature	***CL2 Course***	MWF	12:00	TBA
354	Writing about Literature	***CL2 Course***	T Th	5:00	Hubbard
355	Writing About Science	***CL2 Course***	MWF	9:00	TBA
355	Writing About Science	***CL2 Course***	T Th	9:30	TBA
355	Writing About Science	***CL2 Course***	T Th	3:30	TBA
356	Professional Writing	***CL2 Course***	MWF	9:00	TBA
356	Professional Writing	***CL2 Course***	MWF	10:00	TBA
356	Professional Writing	***CL2 Course***	MWF	12:00	TBA
356	Professional Writing	***CL2 Course***	MWF	1:00	TBA
356	Professional Writing	***CL2 Course***	MWF	3:00	TBA
356	Professional Writing	***CL2 Course***	T Th	9:30	TBA
356	Professional Writing	***CL2 Course***	T Th	11:00	TBA

356	Professional Writing	***CL2 Course***	T Th	2:00	TBA
356	Professional Writing	***CL2 Course***	T Th	5:00	TBA
357	How to Write Like a Journalist	***CL2 Course***	T (eve)	6:30	Andriatch
358	Writing in the Health Sciences	***CL2 Course***	MWF	9:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	MWF	10:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	MWF	11:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	MWF	1:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	MWF	3:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	MWF	4:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	T Th	8:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	T Th	12:30	TBA
358	Writing in the Health Sciences	***CL2 Course***	T Th	3:30	TBA
373	Popular Culture		MWF ***REMOTE***	1:00	Schmid
374	Bible as Literature (E)		MWF	1:00	Dauber
375	Heaven, Hell, and Judgement (E)		M (eve) ***REMOTE***	6:30	Christian
377	Mythology (E)		W ***REMOTE***	3:00	Christian
378	Contemporary Literature		Th (eve)	6:30	Milletti
379	Film Genres		***REMOTE***		Conte
381	Film Directors		T (eve) ***REMOTE***	6:30	Jackson
389	Psychoanalysis and Culture (*Criticism/Theory* ***OR*** *Elective*)		T Th	9:30	Miller, S.
390	Creative Writing Poetry Workshop (CW)		T Th ***REMOTE***	2:00	McCaffery
391	Creative Writing Fiction Workshop (CW)		T Th	11:00	Anastasopoulos
394	Writing Workshop-Spectrum *Writers* ***AND*** *Photographers* (JCP)		M (eve)	5:00	Parrino
397	Digital and Broadcast Journalism (JCP)		T Th	3:30	Lam
431	Authors		T Th	2:00	Valente
434	Advanced Creative Writing Poetry (CW)		T Th ***REMOTE***	12:30	Mac Cormack
435	Advanced Creative Writing Fiction (CW)		W (eve)	6:30	Anastasopoulos
441	Contemporary Cinema		Th ***REMOTE***	4:00	Conte

Compilation of Required Courses for the English Major

EARLY LITERATURE

303 Chaucer
306 Love in the Western World
310 Shakespeare, Late Plays
315 Milton
319 18th Century Literature
374 Bible as Literature
375 Heaven, Hell, and Judgement
377 Mythology

****Early Lit in Spring 2022 only***

GGS 402 Sp. Topics - Boccaccio's Decameron

ITA 411 Petrarch & Boccaccio

****Course descriptions on the next page...***

CRITICISM/THEORY

301 Criticism
389 Psychoanalysis and Culture

BREADTH OF LITERARY STUDY

****Breadth in Spring 2022 only***

ENG 347 Visions of America

AS 333 South Asian Cinema
AS 347 The Fantastical World of Japanese Anime
AS 364 Chinese Film and Visual Culture
AS 380 Chinese Tradition & Guanxi
DMS 333 World Cinema
GGS 330 Global Women's Voices: *Saints, Magicians, and Priestesses*
GGS 402 Sp. Topics - Boccaccio's Decameron
ITA 411 Petrarch & Boccaccio

****Course descriptions on the next page...***

Outside department courses that will be accepted as an Early Lit or Breadth requirement for Spring 2022 only

If you plan on using one of these courses, you must email* Nicole Lazaro *in the* English Undergraduate Office *at* nmlazaro@buffalo.edu *once registered - send the course name/number as well as your UB Person number so the exception can be made for you in the HUB.

AS 333LEC South Asian Cinema: Bollywood and Beyond - #23709 (Breadth)
This course is a chronological exploration of Hindi cinema, stretching from the 1940s to the present. With its flashy item numbers, chocolate, heroes, masala films, and playback singers, Bollywood films offer delights that no other genre can. But beneath its flashy exterior, Bollywood also offers moral lessons for social uplift, provides examples of changing class and family dynamics, tracks the influence of the West on a decidedly South Asian art form, and has its finger perennially on the cultural pulse of India.

AS 347LEC The Fantastical World of Japanese Anime (Breadth)
In the past three decades Japanese popular culture has surpassed the technology industry to become Japans largest export. In particular, anime (Japanese animation), the most profitable form of Japanese popular culture, has become increasingly visible all over the world. Although anime fandom in the U.S. is anchored by several works of mass appeal, it remains a subculture whose increasingly influential devotees occupy a cultural fringe. This course introduces students to this unique subculture and introduces an academic approach to viewing the anime art form. In addition to the focus on specific genres of anime, this course will pay special attention to four influential anime directors; Oshii Mamoru, Satoshi Kon, Hosoda Mamoru and Miyazaki Hayao. This course is designed to be interactive, while it builds a rigorous understanding of the anime medium through its history, its artists, and its institutions. Not only will the course focus on critical analysis of films, it will use anime as a medium by which to study Japanese culture at large, with some attention given to production. Taught in English.

AS 364LEC Chinese Film and Visual Culture - #24108 (Breadth)
This course is an introduction to Chinese film and visual culture from the earliest days until the present. Chinese film and media studies are rich fields with links to literature, theater and opera, and visual art. This class invites students to watch, read, and discuss films from several periods and traditions, including auteur films (films by famous directors), genre films (for example, martial arts films), and animated films. This is a film and media studies course. Students will be graded for discussion and participation, short response papers, and one final written essay. This course is taught in English. The films are subtitled in English and the readings are also in English. There are no prerequisites for this course, just an interest in Chinese film and visual culture. This course is the same as CHI 364 and course repeat rules will apply. Students should consult with their major department regarding any restrictions on their degree requirements.

AS 380 Chinese Tradition & Guanxi - #19816 (Breadth)
Continuation of CHI 280. Surveys major cultural and traditional elements that have influenced various aspects of contemporary Chinese life. Topics include Chinese philosophical ideals, religion, women, family, education, Chinese language and symbolic reference, literature and art in both traditional and modern China. This course is intended to introduce Chinese culture at its deep level or philosophical value of the Chinese culture. The correspondence with previous Chinese culture course CHI 280 is addressed. Taught in English; requires no knowledge of Chinese language. An optional course for Chinese Minor. This course is the same as CHI 380 and course repeat rules will apply. Students should consult with their major department regarding any restrictions on their degree requirements.

DMS 333 World Cinema - #20936 (Breadth)
This class explores a range of competing terms at the intersection of transnationalism, globalization and political/activist cinema. These include 'Third Cinema' (Solanas & Getino), 'Intercultural Cinema' (Marks), 'Accented Cinema' (Naficy), 'Minor Cinema' (Deleuze and others), etc. Topics for discussion include global flows, border crossing, place and displacement, migration and mobility, minorities and diaspora, social invisibility and censorship, protest and resistance.

GGS 330 Global Women's Voices: *Saints, Magicians, and Priestesses* - #23935 (Breadth)
This is a course about powerful religious women in a global, comparative context. In it we look specifically at the way women find and use power in religious life, and how they describe that power in their own words. So too, we examine the way they negotiate agency within social structures, using pre-existing models, adapting them, and introducing their own, with varied results. In this way, this course is as much about social change as it is about social structure, and we will explore this in individual accounts from the Indian Subcontinent, the Middle East, and the US, focusing on Hindu, Jewish, and Christian women's writings, of ancient, medieval, and modern provenance.

GGS 402 Special Topics-Boccaccio's Decameron - #18951 & ITA 411 Petrarch &Boccaccio - #23698 (Early OR Breadth)
This class focuses on Giovanni Boccaccio's *Decameron*, a collection of 100 short stories written in the mid fourteenth century and set during the Black Plague epidemic that ravaged Europe and Asia between (roughly) 1346 and 1353. To escape the plague, a group of ten young men and women find refuge in a villa outside of Florence and start telling each other stories, whose subjects range from tragic stories of love and loss, hilarious pranks, and misadventures with a happy ending. Thanks to its combination of intriguing events and fascinating characters, the *Decameron* offers a privileged point of view to explore early modern society. The short stories will serve as a starting point to explore the daily life of early modern men and women, with particular attention to topics such as the relationship between genders, religion, morality, politics, and -- last but not least -- life during a pandemic.

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, 2:00-3:20, Reg. No. 24340
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, Tuesday/Thursday, 3:30 - 4:50 Reg. No. 19712
Nikolaus Wasmoen: CSI Media, 50 Shades of Fake News

Be a media detective. Learn to differentiate credible news sites from bad, fake news from real and opinion from fact. Find out about the role and responsibility of journalism and why it should matter to you. This class will ask questions about where information originates and the motivations of those producing, spreading and sharing it. It will push you to consider your media diet and how it affects your life and your understanding of the world. Bring your cellphone to class and get ready uncover your own biases.

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110 Great Books
Professor Kenneth Dauber
MWF 10:00 - 10:50
Reg. No. 19711

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.

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125 Living Well in the Digital World
Professor Kristen Moore
T Th 11:00 - 12:20
Reg. No. 23749

The rapid development of digital media technologies has presented new challenges and opportunities for the pursuit of eudaimonia, or happiness, a foundational concern of Western philosophy and one enshrined in the Declaration of Independence. This course investigates the classical traditions of happiness and current challenges with living well in our heavily mediated, digital culture. In particular, the course considers the role that design plays in how we experience technologies and then expands that lens to examine how these technologies will affect the future of work. Students will encounter and discuss these issues, conducting experiments that encourage them to rethink how they interact with digital media and considering how design practices from product design to the organization of online communities and the development of individual habits might help them to "live well".

This course is the same as CL 125 and ENG 125, and course repeat rules will apply. Students should consult with their major department regarding any restrictions on their degree requirements.

191 Literature & Technology
Nikolaus Wasmoen
T Th 11:00 - 12:20
Reg. No. 23341

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
Charles Anzalone
Thursdays (eve) 6:30-9:10
Reg. No. 11003

[BN]
NOWHERE BUT THE BUFFALO NEWS

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

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

Students will have in-class quizzes and take-home writing exercises, designed to help them master the fundamentals of news writing. Those include two stories that students will take from start to finish: shaping a story idea, identifying sources and interviewing them, crafting the material into final written form. In addition to a textbook, students will read selected stories in class pertinent to class discussions.

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

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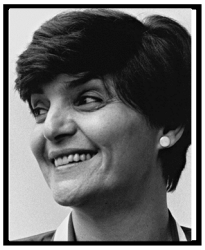
221 World Literature
Professor James Holstun
MWF 12:00 - 12:50
Reg. No. 24987

In this course, we will read, talk about, and write about short fiction, novels, and plays, Asia, Africa, the Middle East, and the Europe, and the US.

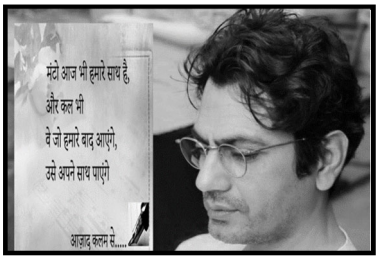
- Anton Chekhov, *Short Stories* (Russia, 1880s-1900s): innovative modernist short stories by the Russian master.
- Alice Childress, *Trouble in Mind* and *A Hero Ain't Nothin' But a Sandwich* (US, 1955 abd 1973): an anti-racist play about a stereotypically racist play, and young adult fiction about a boy heroin addict in New York City.
- Sahar Khalifeh, *Wild Thorns* (Palestine, 1976): an account of Palestinian proletarian life under Israeli occupation under Israeli-occupied Nablus.
- Lu Xun, *Selected Stories* (China, 1910s-1930s): brilliant exploratory fiction by the most revered twentieth-century Chinese writer of fiction and public intellectual.


Sahar Khalifeh

Continued...

- Saadat Hasan Manto, *Bombay Stories* (India/Pakistan, 1930s-1950s): Short stories about sex work, the film industry, and plebeian daily life and the partition of India.

- Ngũgĩ wa Thiong'o, *Weep Not, Child* and *I Will Marry When I Want* (Kenya, 1964 and 1977): autobiographical novel about growing up under the last days of British colonial rule and the Mau Mau Insurgency that helped to end it, and a play about neocolonialism and land loss in independent Kenya.



Saadat Hasan Manto

We will talk about social and political context, literary form, and the role of literature in coming to understand our world—the thrumming resonances of these far-flung works will be our constant focus.

Twice a week, I'll ask you to hand in a short informal essay (10 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 of that paper at the conclusion. Texts in the University Bookstore but contact me 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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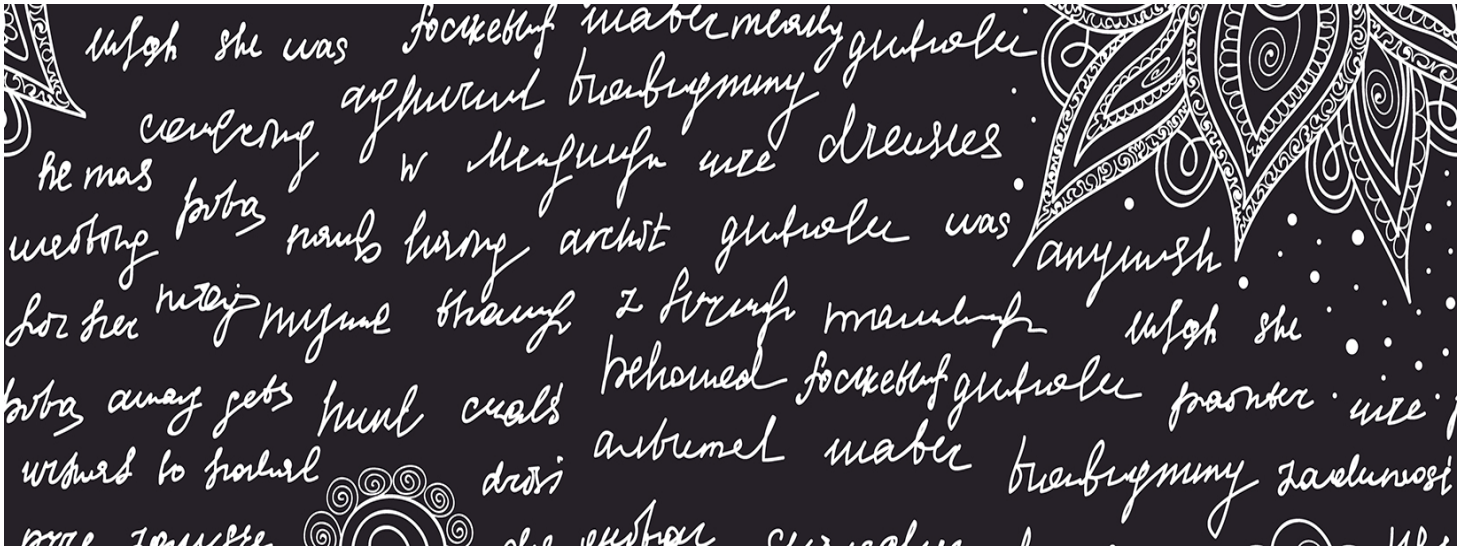
252 Poetry
Katie Naughton
MWF 12:00 - 12:50
Reg. No. 23443

This survey of poetry, covering poetry in English from about the tenth century to our current moment, will give special attention to thematic links common in poetry across this long period: identity and love, politics and history, nature and city, and ritual and the occult. Identifying poems' engagement with these themes gives us the opportunity to consider poems as modes of thinking and to mark how cultural and artistic values surrounding these themes have shifted over the course of this history, and how these thematic interests can combine and inform each other in fascinating ways.

Alongside our thematic investigations, we will also learn the basics of poetic form, including lineation, use of sonic patterns including rhyme and meter, imagery, speaker or voice. We will examine, as part of this, the astounding transformation of poetry, starting around the turn of the 20th century, from traditional forms to the panoply of open forms most poets write in today.

Class sessions will be discussion-based. Assignments will include weekly journal responses and two papers, and a one or two short quizzes on poetic form. About half of our reading will be pre-20th century and half will cover the 20th century to today.

The course reading aims to include poets from a diversity of backgrounds and with diverse poetic styles.



258 Mysteries
Professor David Schmid
MWF 10:00 - 10:50
REMOTE SYNCHRONOUS
Reg. No. 20765

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*
Thomas Harris.	*The Silence of the Lambs*

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

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

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264 Young Adult Literature
Professor Joseph Valente
T Th 11:00 - 12:20
Reg. No. 20766

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.

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273 Women Writers
Abhipsa Chakraborty
MWF 11:00– 11:50
Reg. No. 23444

Gender, History and Authorship: A Survey of Women's Writings

This course surveys a selection of literary, political and life writings by women from the late 18th century to the contemporary times. Our objective is to explore from a transnational and transcultural perspective the unique experiences and insights of women reflected in the works penned by them. Opening with one of the earliest feminist tracts, Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1791) we will explore in the first part of our curriculum an early canon of women's writing from the 19th century to early 20th century. Selected authors will include Jane Austen, Charlotte Bronte and Virginia Woolf. The course will then examine a prolific body of women's writing from all corners of the globe, from the 20th century onwards, with voices emerging from several oppressed and marginalized groups. Possible writers in this selection will be Toni Morrison, Mahashweta Devi, bell hooks, Margaret Atwood, Marjane Satrapi, Terese Marie Mailhot and Chimamanda Ngozi Adichie.

Continued...

In studying these works we will think through different ways of understanding what a text is, relationships between body and text, text and selfhood and the ways that gender might inform authorial practices, modes of circulation and modes of reading. By investigating historical and sociocultural contexts underpinning concepts like genre and authorship, the course aims to develop new ways of thinking about the following issues: agency and voice, gender identity and text material, gender and genre, authorship and women's profession, and writing as an expression and extension of the self.

Related questions that the course pivots around are:
What are the commonalities and differences of form, style and concerns that connect this body of work produced by women? How have women across time, geographies, histories and cultures challenged patriarchal norms and expectations? How do their writings embody a unique and gendered critique of society? What role has the capitalist market played in enabling writing as a profession available to women? What are the personal, political and formal constraints that inform and shape women's writing? How has literature written by women enabled radical political changes and dialogues?

This class will be reading and writing intensive, requiring short reading responses, presentations, and two four-five page papers.

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276 Literature and the Law: *Information Technology*

Macy McDonald
MWF 2:00– 2:50
Reg. No. 23445

What is information technology? Though we use the phrase casually, information technology can refer to anything from the printing press to AI assistants. In this class, we'll explore the history, legality, ethics, and popular representations of information technology, focusing primarily on the US. We'll also critically examine the current impact of tech giants like Amazon, Apple, Facebook, Google, and Microsoft. These companies hold immense capital, but how do we assess and subsequently legislate the power they wield? How do we hold companies accountable when their impact is immeasurable? Using artistic representations and investigative journalism, we'll scrutinize social impacts of current technology trends in human futures industries. More fundamentally, we'll explore both information and technology as social constructs embedded with subjective values. Neither information nor technology are politically neutral, and their role in unevenly distributing privileges will function as a guiding concern for our course.

Some of our guiding questions will include:

- How are data-driven decisions changing human judgement?
- How do predictive analytics differ from classic conceptions of fate?
- How do we balance safety with privacy in surveillant systems?
- How can our current legal protections keep pace with our technological advancements?

Course readings will include:

- Malka Older's *Infomocracy*
- William Gibson's *Pattern Recognition*
- Isaac Asimov's "Franchise"
- Phillip K. Dick's "The Minority Report"
- Octavia E. Butler's *The Parable of the Sower*
- Shoshana Zuboff's *The Age of Surveillance Capitalism*
- Robert Kitchin's *The Data Revolution*

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290 Literature & War

Professor Steven Miller
T Th 12:30 – 1:50
Reg. No. 23446

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

301 Criticism
Richard Feero
MWF 11:00 - 11:50
Reg. No. 12702

This course offers an introduction to the varieties of literary and cultural criticism and the techniques and strategies required to research and write effective critical essays. We will explore a number of key theoretical concepts as they bear on a reading of literary and cultural texts. We will also consider the specific strategies of analysis appropriate to different genres—fiction and poetry -- as well as practicing methods of rhetorical and historical reading and textual analysis. In short, our goal will be entering into the discipline's conversations and codes, and thereby becoming more perceptive and informed readers of literature and critical discourse. In doing so, we'll explore some heavily worked literary texts, including selections from Emily Dickinson, Arthur Conan Doyle, Charlotte Perkins Gilman, Susan Glaspell and Mary Shelley. We'll take up a variety 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 common-place journal, engage in weekly discussion boards and annotations of the texts, and write several short essays that explore and interrogate the readings.

Required Texts (available at University Bookstore)

Jonathan Culler, *Literary Theory: A Very Short Introduction*. Oxford University Press, 2nd Edition, **ISBN-13:** 978-0199691340

Mary Shelley, *Frankenstein; or, The Modern Prometheus. (*edition to be determined)

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303 Chaucer
Professor Randy Schiff
T Th 11:00 - 12:20
Reg. No. 23448

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

This course satisfies an Early Literature requirement.

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306 Love in the Western World: Courtly Love
Professor Randy Schiff
T Th 2:00 - 3:20
Reg. No. 23449

From the late eleventh century onwards, the cultural code of courtly love wove itself into the fabric of medieval Western literature—and it continues to inflect modern literary works. Our course will survey key medieval literary works of courtly love, with our readings primarily in translation (though some editions include original texts). We begin with troubadour (and trouvère) works, in order to study the geographical, cultural, and intensely lyric foundations of courtly love. We next explore Andreas Capellanus's *The Art of Courtly Love*, a key work of the Latin clerical culture that provided a rational treatise about the subjective force driving love poets. We then explore courtliness in a number of romance traditions—in Marie de France's symbolically rich, romantically adventurous *lais*; in Gottfried von Strassburg's and Thomas of Britain's versions of the Tristan and Iseult story; and in *Sir Gawain and the Green Knight*, which sets the hyper-courtly Gawain in conflict with an alternative court. Finally, we examine Middle English dream visions by Geoffrey Chaucer, who simultaneously indulges in and critiques courtliness.

All students will be required to participate now and then in class discussion; to write two papers; to make one formal presentation; and to take two exams.

This course satisfies an Early Literature requirement.

310 Shakespeare, Late Plays
Professor Susan Eilenberg
MWF 12:00 - 12:50
Reg. No. 21666

This course will be devoted to a reading of Shakespeare's later plays, including three great tragedies (Hamlet, Lear, Othello) and two 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 when 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 shall ask each student to write frequent Perusall annotations, an outline of a scholarly paper, two brief response papers, a midterm exam, a longer paper, and a final exam. There will be occasional quizzes.

This course satisfies an Early Literature requirement.

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315 Milton
Professor James Holstun
MWF 9:00 - 9:50
Reg. No. 23450

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

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

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

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

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

This course satisfies an Early Literature requirement.

319 18th Century Literature
Professor David Alff
T Th 3:30 - 4:50
Reg. No. 23451

The Eighteenth Century Now

This seminar will investigate an era defined by political revolution, racial oppression, environmental destruction, feminist resistance, partisan rancor, constitutional crisis, fatal pandemic, imperial wars, and sectarian violence—which is to say, the eighteenth century. Through close reading and rigorous seminar discussion, we will ask how poems, plays, and novels composed in English during the 1600 and 1700s persist in shaping the attitudes and institutions that govern global life today. We will begin with a fictionalized account of the 1665 London plague, and conclude a century later with the United States Declaration of Independence. In between, we will assess literature's role in constructing eighteenth- century ideas of science, faith, empire, and trade. One of our goals will be to salvage old ways of thinking and communicating, of learning together how to see the world through eighteenth-century eyes. Another, related, aim will be to test the affordances and limits of literary criticism as a method for explaining and navigating our fraught present.

This course satisfies an Early Literature requirement.

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323 Sex and Gender in the 19th Century
Professor Patricia Matthew
MWF 3:00 - 3:50
Reg. No. 23452

Much maligned as a dangerous and a waste of time, the novel in the eighteenth and nineteenth centuries was the genre most associated with women. Whether they were epistolary novels, courtship novels, silver fork novels, or historical ones, their very presence were considered a threat to England's social order. Students in this class will learn why. Over the course of the term students will read different kinds of eighteenth and nineteenth-century novels and consider how representations of gender constructs, class mobility, and social contracts shift as the novel's reputation evolves.

We will read canonical novels by Frances Burney and Jane Austen and lesser-known novels by their contemporaries and think about how they responded to debates about women's roles in domestic and public spaces. Students will complete a series of short writing assignments and a longer semester project.

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324 Nineteenth-Century British Novel
Professor Susan Eilenberg
MWF 2:00 - 2:50
Reg. No. 23453

This course will be devoted to forms of order, forms of affection, and the forms that relations between the two take in some of the major British novels of the 19th century. We shall see how the forces that normally bind people together--kinship, sympathy, commonality of interests--complicate rather than simplify social relations and make identity problematic. We shall see also how the novel, apparently rooted deeply in the material world at the beginning of the century, begins to pull loose from or even sublimate that materiality, transforming its sofas into postures of reflection and its heavy satin wraps into tissues of spiritual connection.

We shall be reading (at a minimum) Jane Austen (probably ***Emma***), George Eliot (***Middlemarch***), Charles Dickens (***Our Mutual Friend***), and Henry James (***The Portrait of a Lady***). I shall ask each student to write frequent Perusall annotations, an outline of a scholarly paper, two brief response papers, a midterm exam, a longer paper, and a final exam. There will be occasional quizzes.

326 Modern British and Irish Fiction
Professor Damien Keane
T Th 9:30 - 10:50
Reg. No. 23454

ARTIST, REPORTER, SPY: Drawn from British and Irish fiction written between 1885 and 1955, or the years often designated as the "modern" period, the work read in this course will ask what social functions, modes of attention, and habits of mind are common to the artist, the reporter, and the spy. While there has often been a kind of dissident energy and nonconformist glamor associated with each of these three types, all of them can also be quite close to power and fully versed in its codes. What have writers made of these similarities, and perhaps more interestingly what have they suggested these similarities indicate about a turbulent and opaque modern world? By keeping track of changes to both the form and content of literary works, we will necessarily attend to the social, political, and technological transformations that mark the period – and that, in fact, continue to provide the outline of how we think about being "modern" subjects.

Readings will be drawn from among the works of the following authors: Samuel Beckett, Elizabeth Bowen, John Buchan, Joseph Conrad, Ford Madox Ford, Henry Green, Graham Greene, Christopher Isherwood, Storm Jameson, James Joyce, Rudyard Kipling, W. Somerset Maugham, Naomi Mitchison, Frank O'Connor, George Orwell, Jean Rhys, Rebecca West, Oscar Wilde, and Virginia Woolf.

Course requirements include good attendance and class participation, four shorter writing assignments, a midterm exercise, and a final written project.

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336 Studies in 19th C U.S. Literature and History
Professor James Holstun
MWF 12:00 - 12:50
Reg. No. 23455

During Black Lives Matter and other racial and class struggles of recent years, people have looked back obsessively to Reconstruction, the great social experiment of 1865-1877. It was America's throttled utopia: as W. E. B. Du Bois emphasizes, the sheer rapidity in the transformation and self-transformation of ex-slaves into literate and independent worker-citizens was an astonishment. Four thoughts up front:

Reconstruction could have been the actual American Revolution, establishing real social democracy.
But it was crushed by a conspiracy of Northern and Southern capitalism.
But it never quite died.
And Reconstruction literature tells the tale.

In this course, we will talk about political programs, oratory, fi[illegible] poetry, and memoirs from this epic period, along with some Civil War prequels and later (including contempo[illegible]s. We will read authors Black and White, female and male, including

CANCELED

—excerpts from W. E. B. Du Bois's *Back Reconst[illegible]d*, one of the greatest works of American history.
—K. Stephen French's anthology of primary d[illegible] *al Reconstruction: A Brief History with Documents*, including speeches by the great White ra[illegible]hillips and Thaddeus Stevens.
—Albion W. Tourgée, *A Fool's Erran[illegible]*ing novel of righteous carpetbagging in North Carolina by this Western New Yorker.
—Frances Harper's *Moses*, her [illegible]on Reconstruction, and her novel *Iola Leroy* (1892).
—Frederick Douglass, on Recons[illegible]rom his speeches and from his third autobiography, *Life and Times* (1881, 1892).
—Thomas Dixon, *The Clansman* (1905), highly influential, including on D. W. Griffith, who turned it into his pro-Klan movie classic, *Birth of a Nation*.
—Ida B. Wells, writings on lynching, and her *Mob Rule in New Orleans*, her astonishing narrative of Robert Charles, a Winchester-toting Black radical, intellectual, and desperado.
—Black memoirs from the 1890s and oral histories from the 1930s on Reconstruction.
—Contemporary reflections on Reconstruction and the future of racial justice in the US, and calls for a Second (or Third) Reconstruction.

We'll be working with original documents, including nineteenth-century books, pamphlets, and newspapers—I'll show you around some of the Web resources. Biweekly informal short essays (5-10 minutes focused writing), an eight-page midterm paper, a fifteen-page expansion of that paper at the end of the semester. Course reader available at Queen City Imaging (832-8100). I'm happy to Zoom with you to talk further about the class, or write me at jamesholstun@hotmail for links to cheaper used editions, and for any other questions.

339 American Poetry
Professor Stacy Hubbard
T Th 2:00 - 3:20
Reg. No. 21667

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 ordinary and the everyday within American poetry—the local, the daily, the immediate, 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 vernacular language and everyday life—labor, the household, weeds and gardens, politics, newspapers, daydreams, advertising, riding in cars and on trains, walking in cities. We'll think about why such a poetry has held particular appeal for American poets, whose democratic imaginings and desire to record local truths have often led them away from high poetic diction and inherited forms.

Among poets we'll read are Ralph Waldo Emerson, Walt Whitman, Emily Dickinson, James Weldon Johnson, William Carlos Williams, Anne Spencer, Robert Frost, Carl Sandburg, Claude Mckay, Langston Hughes, Gertrude Stein, Marianne Moore, Wallace Stevens, Gwendolyn Brooks, A.R. Ammons, Lucille Clifton, Ron Silliman, Lyn Hejinian, and Harryette Mullen.

Requirements include active and regular participation, frequent informal writing assignments, two analytical essays, and a favorite poem video project.

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347 Visions of America
Professor Chad Lavin
T Th 12:30 - 1:50
Reg. No. 21687

This course explores different attempts to constitute and reflect American culture, politics, and identity from the Puritan settlements to Black Lives Matter. We will read and discuss a variety of different kinds of works (e.g., speeches, essays, autobiographies, novels, plays, films, manifestos, etc.) to learn how Americans have conceptualized themselves, their nation, their state, and their position in history and the world.

The course will expose you to some influential ideas about authority, property, race, religion, responsibility, and violence; ask you to think both critically and theoretically about these ideas and the problems they address; allow you to practice some of the skills required of democratic citizens (i.e., speaking and writing persuasively, reading and listening sympathetically); and encourage you to reflect on your own ideas about the past, present, future, and meaning of America. Your assignments (regular class discussions, short response papers, peer reviews, and two take-home essay exams) will require you to practice multiple forms of communication and make various kinds of arguments.

We will discuss many texts from many sources, including John Winthrop, Elizabeth Cady Stanton, Benjamin Franklin, Ralph Waldo Emerson, W.E.B. DuBois, Emma Goldman, John Dewey, Wilma Mankiller, Malcolm X, Arthur Miller, and Ta-Nehisi Coates.

SPRING 2022 Only:
This course satisfies a Breadth of Literary Study Requirement.

Changes Effective Fall 2021

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

Previous CL2 courses taken prior to Fall 2021 will still fulfill their designated requirements.

PLEASE NOTE**: Re-taking a course with the same title/new number at the 300-level ***will result **in replacing the grade received at the 200-level**.

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

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350 Intro to Poetry/Fiction
CL2 Course
6 Sections Available

Bianca Messinger
MWF 9:00 - 9:50
Reg. No. 15924

Simon Eales
MWF 1:00 - 1:50
Reg. No. 19432

Professor Stephen McCaffery
T Th 12:30 - 1:50
REMOTE SYNCHRONOUS
Reg. No. 18734

Michael Green
MWF 11:00 - 11:50
Reg. No. 19398

Dana Venerable
T Th 9:30 - 10:50
Reg. No. 19715

Professor Myung Mi Kim
T Th 5:00 - 6:20
REMOTE SYNCHRONOUS
Reg. No. 23313

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

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

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

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

351 Writing about the Environment
CL2 Course
3 Sections Available

TBA
MWF 9:00 - 9:50
Reg. No. 20916

TBA
MWF 11:00 - 11:50
Reg. No. 20915

TBA
T Th 2:00 - 3:20
Reg. No. 20917

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.

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352 Writing for Change
CL2 Course
4 Sections Available

TBA
MWF 10:00 - 10:50
Reg. No. 21442

TBA
MWF 2:00 - 2:50
Reg. No. 21984

TBA
T Th 12:30 - 1:50
Reg. No. 20974

TBA
T Th 3:30 - 4:50
Reg. No. 20918

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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353 Technical Communication
CL2 Course
4 Sections Available

TBA
MWF 12:00 - 12:50
Reg. No. 20913

TBA
MWF 3:00 - 3:50
Reg. No. 18992

TBA
T Th 11:00 - 12:20
Reg. No. 19713

TBA
T Th 2:00 - 3:20
Reg. No. 23326

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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354 Writing About Literature
CL2 Course
2 Sections Available

TBA
MWF 12:00-12:50
Reg. No. 20813

TBA
T Th 5:00 - 6:20
Reg. No. 22935

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

355 Writing About Science
CL2 Course
3 Sections Available

TBA MWF 9:00 - 9:50 Reg. No. 18714	TBA T Th 9:30 - 10:50 Reg. No. 20920	TBA T Th 3:30 - 4:50 Reg. No. 19716

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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356 Professional Writing
CL2 Course
9 Sections Available

TBA MWF 9:00 - 9:50 Reg. No. 24449	TBA MWF 1:00 - 1:50 Reg. No. 19400	TBA T Th 11:00 - 12:20 Reg. No. 19719
TBA MWF 10:00 - 10:50 Reg. No. 18900	TBA MWF 3:00 - 3:50 Reg. No. 19717	TBA MWF 2:00 - 3:20 Reg. No. 21992
TBA MWF 12:00 - 12:50 Reg. No. 18993	TBA T Th 9:30 - 10:50 Reg. No. 19718	TBA T Th 5:00 - 6:20 Reg. No. 20921

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.

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357 How to Write Like a Journalist
CL2 Course
Bruce Andriatch
Tuesday (eve) 6:30 - 9:10
Reg. No. 20747

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.

358 Writing in the Health Sciences
CL2 Course
10 Sections Available

TBA MWF 9:00 - 9:50 Reg. No. 20922	TBA MWF 1:00 - 1:50 Reg. No. 18909	TBA T Th 8:00 - 9:20 Reg. No. 19433
TBA MWF 10:00 - 10:50 Reg. No. 20923	TBA MWF 3:00 - 3:50 Reg. No. 18908	TBA T Th 12:30 - 1:50 Reg. No. 19434
TBA MWF 11:00 - 11:50 Reg. No. 18713	TBA MWF 4:00 - 4:50 Reg. No. 19401	TBA T Th 3:30 - 4:50 Reg. No. 19720

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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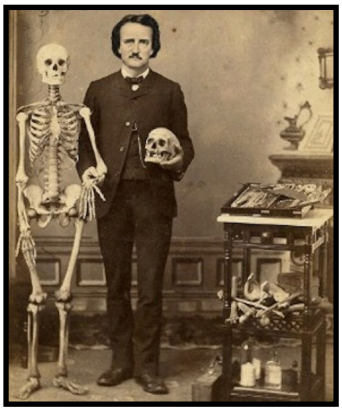
373 Popular Culture
Professor David Schmid
MWF 1:00 - 1:50 - *REMOTE SYNCHRONOUS*
Reg. No. 24493

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

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

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

Selected Course Texts:



Edgar Allan Poe

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

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

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

374 Bible as Literature
Professor Kenneth Dauber
MWF 1:00 - 1:50
Reg. No. 19723

"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.

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375 Heaven, Hell, and Judgement
Professor Diane Christian
Mondays (eve) 6:30 - 9:10
REMOTE SYNCHRONOUS
Reg. No. 12989

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 3:00 - 5:40
REMOTE SYNCHRONOUS
Reg. No. 17754

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

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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.

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378 Contemporary Literature
Professor Christina Milletti
Thursdays (eve) 6:30 - 9:10
Reg. No. 23456

READING FICTION IN A POST-TRUTH WORLD

How do we read fiction—what role do novels and stories now play for us—when we are bombarded daily by fictionalized discourses such as spin, alternative facts and double speak? This course will not just focus on the "contemporary" in "contemporary" fiction: we'll also pressure how "fiction" itself is shaped in novels that take up increasingly "real" world questions. By reading novels published in the last few years (most since the advent of the pandemic), we'll consider the unexpected predicament we now face when reading literary fiction against a backdrop in which social, political and environmental issues have become increasingly embedded by "fictions" themselves. Our most concerted effort will be focused on the ways in which conventions of realism continue to be staged within the contemporary novel: how representations of the "real" work against, and with respect to, the cultural landscape of the post-truth world. If realist novels "correspond," as Susan Suleiman notes, "to what most of us think of, in our less theoretical moments, as the 'natural order of the world,'" then our class will try to draw some conclusions about what kind of "order" fiction offers its readers, and what the "real" in realist fiction represents in our ongoing era of "truthi-ness."

Some novels we may read:

Jessica Anthony: Enter the Aardvark (2020)
Margaret Atwood: Testaments (2019)
Octavia Butler: Parable of the Sower (new edition, 2017)
Albert Camus: The Plague (new translation by Laura Marris, 2021)
Anthony Doerr: Cloud Cuckoo Land (2020)
Dave Eggers: The Every (2021)
Percival Everett: The Trees (2021) or Telephone (2020)
Siri Hustvedt, The Blazing World (2014)
Kazuo Ishiguro: Klara and the Sun (2021)
Tommy Orange: There There (2018)
Richard Powers The Overstory (2019) or Bewilderment (2021)
Colson Whitehead: Nickel Boys (2021)

379 Film Genres: *Film Adaptation of the Novel*
Professor Joseph Conte
REMOTE ASYNCHRONOUS
Reg. No. 17281

This online installment of Film Genres will examine film adaptations of the contemporary novel. Literary fiction provides a rich, original source for story, character, and setting in feature films. And yet the director, screenwriter, and actors are inevitably faced with challenges in successfully transferring a predominantly textual art into a visual and auditory medium. Especially with well-known classics such as F. Scott Fitzgerald's *The Great Gatsby* (1925), adapted once again by director Baz Luhrmann (2013), the problem of fidelity to the original novel arises. The editing of long prose fictions to fit within the typical two-hour duration of feature films gives the most gifted screenwriter migraines. Sometimes, however, a script must be augmented with scenes or characters not present in the original for a coherent representation of the story on screen. Literature that heavily relies on interior monologue and narration rather than external dramatic action or dialogue poses a nearly insurmountable hurdle for adaptation. We should also consider that novels are most often sole-authored works of the

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imagination that, in the words of Irish writer and humorist Flann O'Brien, are "self-administered in private," while films are very much collective enterprises demanding the skills of hundreds of people and, ideally, screened in public theaters to large appreciative audiences.

First, we'll read David Mitchell's *Cloud Atlas* (2004), with its six overlapping storylines and recurrent characters; and then compare its ambitious adaptation by directors Tom Tykwer, Lana and Lilly Wachowski (*The Matrix Trilogy*) in 2012. We'll then read Ian McEwan's historical novel of class and moral responsibility, *Atonement* (2001), set in England in 1935, during World War II, and in present day England. Its adaptation by director Joe Wright in 2007 confronts the multiple historical settings and the complex subjectivity of the novel's characters.

Next on the program will be two postmodern films that take up the serious challenges of adaptation. We'll read Thomas Pynchon's psychedelic 1960s-era detective novel, *Inherent Vice* (2009), and then ponder Paul Thomas Anderson's truly "gonzo" adaptation (2014), featuring Joaquin Phoenix as the pot-smoking private eye, Larry "Doc" Sportello, which must be one of the weirdest literary-filmic adventures you can have—without the influence of cannabis or other psycho-pharmaceuticals. The film, *Adaptation* (2002), directed by Spike Jonze and written by Charlie Kaufman, is not an adaptation of Susan Orlean's nonfiction investigation of plant dealer John Laroche's pursuit of the rare "ghost orchid," but rather it's a reflexive account of screenwriter Kaufman's struggle with writer's block as he attempts to adapt *The Orchid Thief* (1998).
This course will be conducted online through UB Learns, with streaming of films through the Multimedia Library's Digital Campus or other online services. Students will be required to participate in weekly graded blogs and complete two writing assignments and peer reviews on the novels and films.

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381 Film Directors

Professor Bruce Jackson
Tuesdays (Eve) 6:30 - 9:10
Reg. No. 18190
SRING 2022 SEMESTER - REMOTE SYNCHRONOUS

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 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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389 Psychoanalysis and Culture

Professor Steven Miller
T Th 9:30 - 10:50
Reg. No. 23457

Freud, Literature, and Society

This course will provide students with an intensive introduction to the work of Sigmund Freud through detailed reading of his texts that examine the social bond and its origins. Freud developed psychoanalysis as a medical treatment for patients suffering from mental disorders, but he quickly realized that these disorders are as much social as they are bio-

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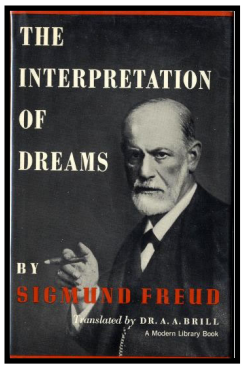

logical; and that psychoanalysis promised to provide new insights about the hitherto unsuspected bases of society, ethics, politics, and aesthetics. After establishing the basics of psychoanalytic theory and practice in such texts as *The Interpretation of Dreams* and *Three Essays on the Theory of Sexuality*, our discussions will revolve primarily around case histories, memoirs, and documentary films. What I propose is that we "reverse engineer" the process of psychoanalytic insight. We will—as far as case histories, memoirs, and documentary films allow—begin with patients, their symptoms, and their suffering. This approach will allow us to examine precisely how psychoanalysts work with their patients and then how the exploration of psychic suffering leads to greater understanding about the underlying structure and defects of modern social organization. In addition to texts by Freud, we will read texts by Melanie Klein, D.W. Winnicott, Leonard Shengold, Alison Bechdel, Lucie Cantin, Brett Kahr, and Anna Motz.

This course satisfies a Criticism/Theory OR Elective requirement.

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390 Creative Writing Poetry
Professor Steven McCaffery
T Th 2:00 - 3:20
REMOTE SYNCHRONOUS
Reg. No. 20769

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

***Pre-requisite**: ENG 207 or ENG 350 : Introduction to Poetry and Fiction - or by permission of instructor.*

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391 Creative Writing Fiction
Professor Dimitri Anastasopoulos
T Th 11:00 - 12:20
Reg. No. 13324

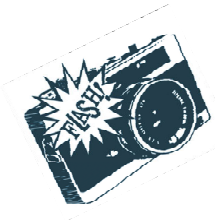
This workshop is for advanced fiction writers who have completed ENG 207. The course emphasizes the development of each student's style and invention process, as well as the practical and technical concerns of a fiction writer's craft. Students will not only be asked to locate a context for their fictions 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 or ENG 350 : Introduction Poetry Fiction or equivalent.

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

394 Writing Workshop:
The Spectrum
Matthew Parrino
Mondays 5:20 - 6:20
Reg. No. 11021



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.)

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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.

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397 Digital and Broadcast Journalism

Carl Lam
T Th 3:30 - 4:50
Reg. No. 19859

Podcasting

This class introduces students to the art of developing and creating a journalistic podcast series which will be suitable for broadcast. Students in this course will have a hands on approach in preparing topics for the program, recording content, and editing the show with current software. This course will also challenge students to market their podcasts and develop listenership on multiple social media platforms as they build a brand. This course will also cover the latest research in podcast demographics, regular listening assignments, and effective marketing strategies to capture largest audience possible.

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

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431 Authors: W. B. Yeats

Professor Joseph Valente
T Th 2:00 - 3:20
Reg. No. 23458

Unlike every other colonial space in the late Victorian era, Ireland was a European country that had been folded into the metropolitan powerhouse that had colonized it and Ireland featured a settler class who identified themselves as members not of their country of origin, but of the supposedly barbarous land they had come to vanquish, subjugate, and "civilize." As a consequence of these historical pressures, the identity category, Irish, came to be anything but self-identical in its significations or its range of pertinence. It named an ethnicity and a nationality divided in themselves and from one another along various lines: ancestry, sectarian affiliation, regional provenance/residence, political sympathies, cultural allegiances, ideological postures etc.

Under these conditions of fracture and conflict, it is appropriate that the single undisputed national poet of Ireland during this era, W.B. Yeats, was also the artistic voice most audibly haunted by the simultaneous necessity and undecidability of ethnic belonging in his native land, most wavering in his commitment to an ethnic, as opposed to national, identity, and, in the end, most concerned to articulate a multi-ethnic model of national being. Yeats was of the Protestant petit-bourgeois settler class, the group whose ethnic and national claims were among the least securely delimited of all the main Irish constituencies. We will be examining how Yeats sought to compensate for his status incertitude and anxiety by situating himself in the Irish bardic tradition, wherein the poet traditionally acted as the spokesman, for an entire, organically cohesive tribe. We will proceed to trace the development of Yeats' work as a deliberately nation-building project that repeatedly stumbled on and over questions of ethnic definition, difference and antagonism. We will try to understand why Yeats came to alter his understanding of the fundamental coordinates of ethnicity with each of several changes in his own ethnic allegiances or identifications. And we will see in the manifold shifts, qualifications and exaggerations constituting Yeats' vision of ethnicity, including his late flirtation with the fascist pseudo-science of eugenics, the outlines of the tortuous historical evolution of concept of ethnicity itself.

434 Advanced Creative Writing Poetry
Karen Mac Cormack
T Th 12:30 - 1:50
REMOTE SYNCHRONOUS
Reg. No. 21671

This workshop/seminar course will focus on writing and the temporal, investigating the dynamics of poetry within appropriate historical contexts designed to frame and inform the students' own work. We will examine the poetry considered "radical" within its own era and compare the techniques employed to create it.
Texts to be considered include: the early 20th century attacks on grammar and the sentence by the Italian Futurist and Dada writers, Surrealist automatic writing, Chance Operations, the techniques resulting in Treated Texts, the radical poetics of the late 20th century and early 21st century, and translation as a creative strategy. (Antecedents from earlier centuries will be included for discussion.) Temporality as content will be considered, as well as what happens to temporality within a poetic text. How does time enter writing as both historical content and readerly experience? By exploring these varying dynamics the course will contextualize the multiple meanings of writing poetry at the beginning of the 21st century.

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

Pre-requisite: ENG 207 or ENG 350: Introduction Poetry Fiction or equivalent, and ENG 390 Creative Writing Poetry… or by permission of instructor.

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

435 Advanced Creative Writing Fiction
Professor Dimitri Anastasopoulos
Wednesday (eve) 6:30 - 9:10
Reg. No. 21672

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.

441 Contemporary Cinema:

Professor Joseph Conte
Thursdays 4:00 - 6:40
REMOTE SYNCHRONOUS
Reg. No. 20771

From its beginnings, the cinema has offered alternative paths between documentation of the world as we know it (the window; epistemologies) and the presentation of virtuality, alternate worlds, and artificial intelligence, the possible worlds that could be ours (the mirror; ontologies). So, we have the actualities of the Brothers Lumière in 1895, or we can treat ourselves to the visual conjuring of magician Georges Méliès or the fantasy of *Alice in Wonderland* (1903). The cinema has always been a "dream factory" that draws us into its imaginary realms. This course will follow the white rabbit into film's representations of virtual reality.

Appropriately enough in a synchronous Remote course, we will stream eight feature-length works on Kanopy, Digital Campus, or other streaming platforms. We will begin with a classic film, the restored version of Fritz Lang's *Metropolis* (1927), a German expressionist vision of a dystopian city of the future. We'll then leap ahead to the original *Blade Runner* (the Final Cut, 1982), directed by Ridley Scott and adapted from the novel by Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968), in which humanity is threatened by virtually indistinguishable "replicants" of our own making. Next, we'll turn to three cyberpunk films of premillennial apocalypse. Katherine Bigelow's *Strange Days* (1995) is set in Los Angeles on the last two days of 1999 as the celebration and/or fear of Y2K engulfs the city in criminal violence and rioting. In David Cronenberg's *eXistenZ* (1999), virtual reality consoles called "game pods" become implanted in the human body and videogaming becomes all too lethal. In perhaps the iconic film of the genre, Lilly and Lana Wachowski's *The Matrix* (1999), Thomas Anderson (Keanu Reeves) discovers that his reality is nothing more than a deceptive digital simulation meant to keep humanity enslaved by intelligent machines. Inspired by Scott and the Wachowskis, Christopher Nolan's *Inception* (2010) is premised on stolen dreams and the infiltration of another person's subconscious, as professional thief Dom Cobb (Leonardo DiCaprio) ventures into an alternative world of "dreams within dreams" in which anything is possible.

We'll conclude with two films by Steven Spielberg. In *A.I. Artificial Intelligence* (2001), based on an unfinished treatment by Stanley Kubrick, androids have been programmed to express complex thoughts; but one Mecha child, like the fables of Pygmalion's Galatea or Carlo Collodi's Pinocchio, is capable of expressing emotions and yearns to be a "real boy." Spielberg's *Ready Player One* (2018) depicts a near-future society in thrall to virtual life but replete with nostalgic references to the gaming technology of the 1970s and 1980s such as the Atari 2600.

The prevalence of virtuality in cinema suggests that these are cautionary tales of the worlds that could be ours, while offering us a choice in what we might become. As Morpheus (Sleep and Dreams) says in *The Matrix*, "You take the blue pill, the story ends, you wake up in your bed and believe whatever you want to believe. You take the red pill, you stay in wonderland, and I show you how deep the rabbit hole goes."

We will supplement our viewing of these films with key texts on virtuality by Jean Baudrillard, Ian Bogost, Jay David Bolter and Richard Grusin, Octavia Butler, Philip K. Dick, Thomas Elsaesser and Malte Hagener, William Gibson, Donna Haraway, Michael Heim, Ken Hillis, Brian McHale, and Howard Rheingold.

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

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2022-2023

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

Website: http://www.buffalo.edu/cas/english/undergraduate-programs.html

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.

* * * * *

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: *jkbarber@buffalo.edu*
Program Interim Director: Jamie Barber
Website: ***journalism.buffalo.edu***

ABOUT THE PROGRAM

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

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

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

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

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 TryIt Web Based tutorials.

HAVE A GREAT SEMESTER!!!

~The English Department

Getting ready to graduate???

Seniors ready to Graduate:

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

You 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, 2022
- *File by July 15, 2022*

Feb. 1, 2022
- *File by Oct. 15, 2021*

June 1, 2022
- *File by Feb. 15, 2022*

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!