

# Whole English Catalog



Spring 2023



# 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](http://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.

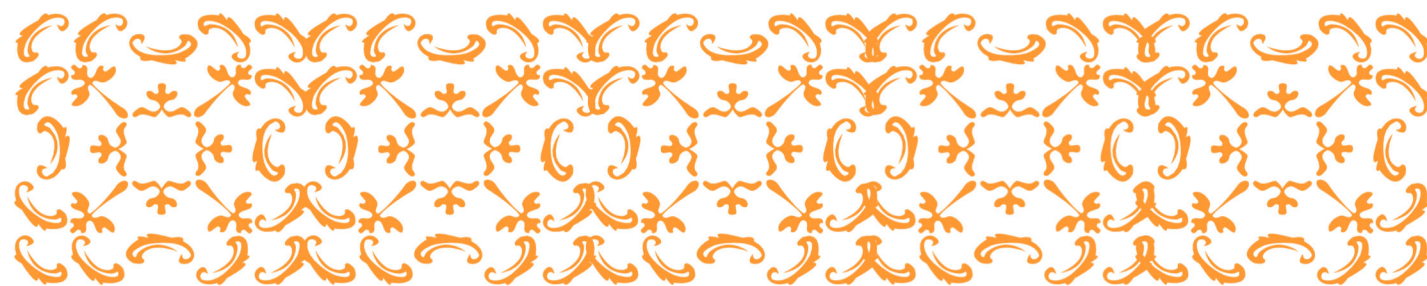
### Please visit our website:

<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.

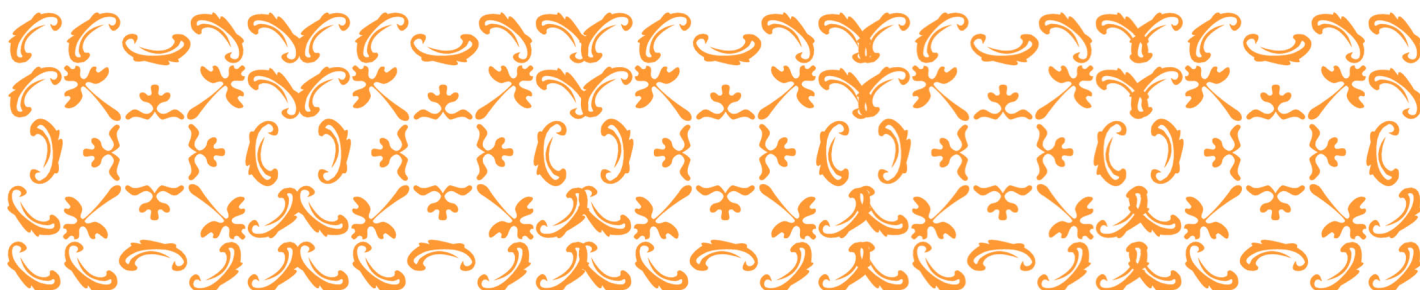
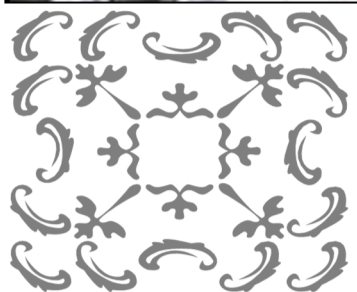


# welcome

*The English Department would like to warmly welcome our newest faculty member, Professor Tyrone Williams!*



Tyrone Williams comes to UB from the English Department at Xavier University in Cincinnati Ohio where he taught a wide variety of courses, including African American Poetry, Modern Literary Theory, Modern British Literature, Creative Writing, African American Intellectual Traditions, Black America Since 1865, Contemporary American Poetry, Afro-American Literature, Modern American Poetry, Senior Seminar: Susan Howe/Emily Dickinson, Contemporary American Fiction, Modern American, Fiction, Rhetoric, Graduate Literary Theory, and Literature and the Moral Imagination. In addition, he taught a regular course on the Black Public Sphere for the Philosophy, Politics and the Public honors program as well as occasional Social Work (Introduction to Gender Studies) and Sociology (Sociological Theory) courses. His current research is on the questions of cultural identity and authenticity as interrogated in early 20<sup>th</sup> century African American fiction.



## **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.

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

### **English BA/MS School Librarianship**

Earn your Bachelor's + Master's in just 5 years The MS degree in School Librarianship prepares students to secure state certified k-12 teacher librarian credentials for work in a school library setting (i.e., as a "school librarian").

*More information:* [https://catalog.buffalo.edu/academicprograms/englishschlibrnshp\\_comb ol ba.html](https://catalog.buffalo.edu/academicprograms/englishschlibrnshp_comb ol ba.html)

### **English BA/Information and Library Science MS**

Earn your Bachelor's + Master's in just 5 years The English BA/Information and Library Science MS combined degree is a cutting-edge program that offers students the chance to complete both undergraduate and accredited master's degrees in 5 years. The two degrees together will provide the necessary coursework and preparation for new professionals entering the Information and Library Science profession.

*More information:* [https://catalog.buffalo.edu/academicprograms/englishinfo lib sci\\_comb ba - unknown applying.html](https://catalog.buffalo.edu/academicprograms/englishinfo lib sci_comb ba - unknown applying.html)

## **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. **The minor is open to students from all majors.**

**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.**

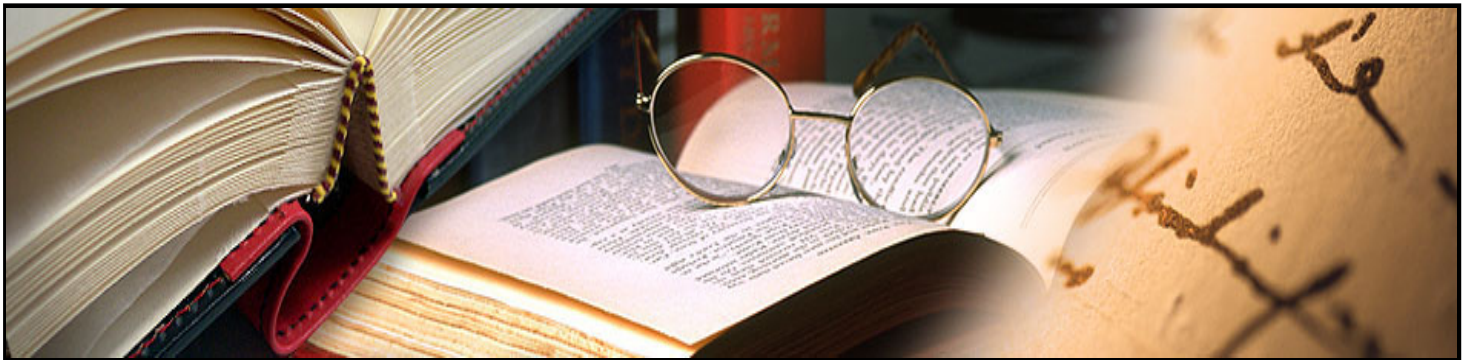
**Global Film Studies minor** - The Global Film Minor in the Department of English offers UB undergraduates the opportunity to discover vibrant cinematic traditions and innovations from around the globe. There is no requirement that Global Film minors be English majors. **The minor is open to students from all majors.**

# Department of English - Spring 2023

125	Living Well in the Digital World		T Th	11:00	Moore
491	Literature & Technology		MWF	1:00	Wasmoen
193	Fundamentals of Journalism ( <i>JCP Pre-requisite</i> )		W (eve)	6:30	Galarneau
199	<i>UB Freshman Seminar: Watching Television</i>		MWF	10:00	Schmid
199	<i>UB Freshman Seminar: Media CSE: 50 Shades Fake News</i>		MWF	3:00	Wasmoen
211	American Pluralism in Literature/Culture		MWF	9:00	Holstun
232	British Writers 2		MWF	12:00	Eilenberg
242	American Writers 2		MWF	10:00	Bastie
252	Poetry		MWF	3:00	Ma
253	Novel		MWF	11:00	Yang
258	Mysteries		MWF	2:00	Schmid
264	Young Adult Literature		T Th	3:30	Valente
268	Irish Literature		MWF	11:00	Wenger
301	Criticism		T R	12:30	Hubbard
304	Studies in Medieval Literature (E)		T Th	9:30	Schiff
310	Shakespeare, Late Plays (E)		MWF	2:00	Eilenberg
318	Eighteenth Century Fiction (E)		MWF	10:00	Mack
319	Eighteenth Century Literature (E)		T Th	2:00	Aiff
321	The Gothic (E - this semester only, must notify UG Office for exception)		MWF	1:00	Mack
323	Sex and Gender in the Nineteenth Century		T Th	3:30	Hubbard
337	20th Century Literature in the U.S.		T Th	11:00	Williams
340	Life Writing		T Th	9:30	Morris-Johnson
347	Visions of America (B)		T Th	2:00	Lavin
348	Studies in U.S. Literature		T Th	11:00	Thaggert
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	9:00	McLaughlin
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	11:00	Hall
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	1:00	Siehnel
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF	4:00	Messinger
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th REMOTE	3:30	Siehnel
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th	12:30	Reber
351	Writing About the Environment	CL2 Course	MWF	9:00	Martin
351	Writing About the Environment	CL2 Course	MWF	11:00	Pope
351	Writing About the Environment	CL2 Course	T Th	2:00	TBA
352	Writing for Change	CL2 Course	T Th	9:30	Ablow
352	Writing for Change	CL2 Course	T Th	11:00	Aiff
352	Writing for Change	CL2 Course	MWF	10:00	Chakraborty
352	Writing for Change	CL2 Course	MWF	12:00	Drury
352	Writing for Change	CL2 Course	MWF	1:00	Sechrist
353	Technical Communication	CL2 Course	T Th REMOTE	9:30	Sharp
353	Technical Communication	CL2 Course	T Th REMOTE	11:00	Sharp
353	Technical Communication	CL2 Course	T Th REMOTE	2:00	Sharp
353	Technical Communication	CL2 Course	T Th	11:00	Lowman
353	Technical Communication	CL2 Course	T Th	2:00	Lowman
354	Writing about Literature	CL2 Course	MWF	12:00	Brown
355	Writing About Science	CL2 Course	MWF	10:00	TBA
355	Writing About Science	CL2 Course	T Th	9:30	Helgeson
355	Writing About Science	CL2 Course	T Th	3:30	TBA
356	Professional Writing	CL2 Course	MWF	10:00	Life
356	Professional Writing	CL2 Course	MWF	12:00	Cooney
356	Professional Writing	CL2 Course	MWF	1:00	Cooney
356	Professional Writing	CL2 Course	T Th	9:30	Mehri
356	Professional Writing	CL2 Course	MWF REMOTE	9:00	Cooney
356	Professional Writing	CL2 Course	MWF REMOTE	10:00	Cooney
356	Professional Writing	CL2 Course	T Th	2:00	Hammer



356	Professional Writing	CL2 Course	T Th	5:00	Huang
357	How to Write Like a Journalist	CL2 Course	M (eve)	6:30	Anzalone
358	Writing in the Health Sciences	CL2 Course	MWF	9:00	Sanders
358	Writing in the Health Sciences	CL2 Course	MWF	10:00	Sanders
358	Writing in the Health Sciences	CL2 Course	MWF	11:00	Mitts
358	Writing in the Health Sciences	CL2 Course	MWF	1:00	Mitts
358	Writing in the Health Sciences	CL2 Course	MWF	3:00	Capps
358	Writing in the Health Sciences	CL2 Course	T Th	8:00	Grujic
358	Writing in the Health Sciences	CL2 Course	T Th	9:30	Grujic
358	Writing in the Health Sciences	CL2 Course	T Th	11:00	Burgess
358	Writing in the Health Sciences	CL2 Course	T Th	3:30	Burgess
365	British Modernism		T Th	12:30	Keane
368	Modern & Contemporary Poetry		MWF	12:00	Ma
369	Literary Theory ( <i>Criticism/Theory</i> )		MWF	10:00	Miller, S.
374	Bible as Literature (E)		MWF	9:00	Dauber
375	Heaven, Hell, and Judgement (E)		M (eve)	REMOTE 6:30	Christian
377	Mythology (E)		W	REMOTE 3:00	Christian
379	Film Genres			REMOTE	Conte
380	New Media		T Th	12:30	Maxwell
381	Film Directors		T (eve)	REMOTE 6:30	Jackson
383	Studies in World Literature (B)		T Th	9:30	Anastasopoulos
383	Studies in World Literature (B)		W (eve)	REMOTE 6:30	Conte
387	Women Writers		T Th	2:00	Beckford-Foster
391	Creative Writing Fiction Workshop (CW)		Th (eve)	6:30	McLaughlin
394	Writing Workshop-Spectrum <i>Writers AND Photographers</i> (JCP)		Th (eve)	6:30	Parrino
397	Digital and Broadcast Journalism (JCP)		M (eve)	6:30	Lam
398	Ethics in Journalism (JCP)		T (eve)	6:30	Andriatch
429	James Joyce		T Th	11:00	Valente
434	Advanced Creative Writing: Poetry (CW)		Th (eve)	6:30	Kim
435	Advanced Creative Writing Fiction (CW)		W (eve)	6:30	Anastasopoulos
440	Film Theory ( <i>Criticism/Theory</i> )		T	REMOTE 4:00	Shilina-Conte
441	Contemporary Cinema		Th	REMOTE 4:00	Shilina-Conte



### **Compilation of Required Courses for the English Major**

#### **EARLY LITERATURE**

304 Studies in Medieval Literature  
310 Shakespeare, Late Plays  
318 Eighteenth Century Fiction  
319 Eighteenth Century Literature  
321 Gothic Literature  
374 Bible as Literature  
375 Heaven, Hell, and Judgement

377 Mythology

#### **CRITICISM/THEORY**

301 Criticism  
369 Literary Theory  
440 Film Theory

#### **BREADTH OF LITERARY STUDY**

347 Visions of America  
383 Studies in World Literature  
383 Studies in World Literature



## **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, MWF, 10:00 – 10:50 , Reg. No. 22952**

#### **Professor David Schmid: Watching Television**

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

#### **COURSE REQUIREMENTS**

Attend class and participate in class discussion.

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

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

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



**199 UB Freshman Seminar, MWF, 3:00 - 3:50 Reg. No. 18656**

**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.

**125 Living Well in the Digital World**

**Professor Kristen Moore**

**T Th 11:00 - 12:20**

**Reg. No. 22412**

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 DMS 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**

**MWF 1:00 - 1:50**

**Reg. No. 23010**

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-first centuries. In the second part of the course we will examine writers for whom technology is the occasion for new kinds of their creative practices altogether, from artist books to born-digital literature. Students will be encouraged to write about literature, technology, and literary theory, while gaining an understanding of the intertwined histories of writing and other kinds of technologies in the contexts of social and cultural change. We will examine a range of materials, from old handwritten documents to futuristic digital texts, and 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: Environment, Technology and Policy; Culture, Art and Imagination; and Human Nature.

**CANCELLED**





## 193 Fundamentals of Journalism

Andrew Galarneau

Wednesdays (eve) 6:30 - 9:10

Reg. No. 10960



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

Students learn to conduct interviews, use quotes, and write in American journalistic style. They also learn the importance of accuracy, integrity and deadlines. Students analyze the merit and structure of good (and bad) news stories. Social media exercises will give students a working knowledge of best practices for using it to extend the reach of their work.

Students will engage in writing exercises designed to help them master the fundamentals of news writing. Their main written products will be two stories that students will take from start to finish: shaping a story idea, identifying sources and interviewing them, then crafting the material into final written form. Students will read selected stories in class, pertinent to class discussions, and interview subject experts after class presentations.

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

## 211 American Pluralism in Lit/Culture

Professor James Holstun

MWF 9:00 - 9:50

Reg. No. 22953



Filipino Agricultural Workers,  
Delano CA, September 1965



Starbucks Workers with Billy Bragg:  
Buffalo NY, October 2022

## STRIKE!

This will be a course on the social and cultural history of labor organizing and actions in the US. Our primary text will be Erik Loomis, *A History of America in Ten Strikes*, which takes up diverse actions by the Lowell Mill Girls, the Southern slaves who withdrew their labor as part of the Civil War, the immigrant unionists of Justice for Janitors, and others.

We will supplement this book with primary documents, and with film and fiction about these and other strikes, including Jack London's *The Iron Heel* (1908), John Steinbeck's *In Dubious Battle* (1936), William Attaway's *Blood on the Forge* (1941), Katharine Weber's *Triangle* (2006), Barbara Kopple's *Harlan County USA* (1976), and John Sayles's *Matewan* (1987). We will talk about the GSEU's living wage campaign for TAs at UB. We will conclude with the Starbucks unionizing drive in Buffalo, from 2021-2022, and I will invite some of the organizers to come speak with us.

We will talk about the relation between unionism and American democracy, unions as patriarchal, racist, feminist, and anti-racist institutions, the possible role of a general strike in future social change, how to do literary and film criticism, and how to do primary research.

Communists, capitalists, and all others welcome.

Faithful attendance is absolutely essential. You will be writing two informal essays a week (5-10 minutes' writing) on the reading and viewing, a five-page paper at mid-semester, and a ten-page paper expanding it at the end of the semester. Please feel free to contact me for more information. Texts at the University Bookstore. In early January, I'll send out information on ordering cheaper used copies of our course texts online. If you're itching to go, order Loomis and start reading! Contact me if you'd like to talk: [jholstun@buffalo.edu](mailto:jholstun@buffalo.edu).

**232 British Writers 2**  
**Professor Susan Eilenberg**  
**MWF 12:00 - 12:50**  
**Reg. No. 22955**

This course is designed as a survey of prose fiction and poetry written in England or English between the Romantic Period and the present. We shall be reading fiction by Jane Austen, Charlotte Bronte, Virginia Woolf, and (possibly) Penelope Fitzgerald, together with poems by Blake, Keats, Tennyson, Browning, Thomas, Yeats, Auden, and Heaney. We shall discuss representations of consciousness in the world and the work that genre and style do. We shall discuss too what makes a poem a poem, what makes a novel a novel, and how a work lets you know how it wants to be read.

The written work for the course will consist of frequent, digitally shared annotations on the reading, two short essays, an outline of a major scholar's essay on an aspect of our reading, a midterm exam, a final analytical paper of medium length, and a final exam.

**242 American Writers 2**  
**Brooke Bastie**  
**MWF 10:00 - 10:50**  
**Reg. No. 22956**

Don DeLillo wrote in his novel *Point Omega* that "cities were built to measure time, to remove time from nature. There's an endless counting down...When you strip away all the surfaces, when you see into it, what's left is terror. This is the thing that literature was meant to cure." After the Civil War and as the Reconstruction began, American cities grew at an exponential rate. Quickly, cities like Chicago, New York, and Los Angeles became cosmopolitan metropolises that acted both as a place for experimentation and diversification as well as places of extreme socio-economic disparity and intense segregation. These heterogeneous urban epicenters, due in part to these conflicting experiences, became the home of intense creative movements such as the New York School of Poetry as well as the setting of many canonical American novels such as Richard Wright's *The Man Who Lived Underground*.

Over the course of the semester, this course will focus on how the city intersects with race, class, gender, and sexuality through novels, poems, short stories, and film seeking to explore how literature, or other forms of creative expression, might act as a "cure" to the "terrors" of urban life, or if this assessment of writing's function is even the best starting place. To track the development of American works post-1865, we will focus on a variety of writers including Frank O'Hara, Nella Larsen, Thomas Pynchon, Gertrude Stein, and Richard Wright, just to name a few.

**252 Poetry**  
**Professor Ming-Qian Ma**  
**MWF 3:00 - 3:50**  
**Reg. No. 21346**

As a survey class, English 252 is designed to introduce students to the study of the basic features (formal, prosodic, aesthetic, etc.) of lyric poetry in English as it develops and changes from the Medieval to Modernism.

Among the features we will study in this class are, for example, 1) what are the main types of meters (e.g., syllabic, accentual-syllabic); 2) what are the most popular metric lines (e.g., iambic pentameter) and how to scan them; 3) how to recognize different forms (e.g., sonnet, blank verse) and genre (e.g., ballad, elegy); 4) how poetic styles change from one historical period to another; 5) how poems are related to social, political, and cultural environments in which they are created and received; 6) how aesthetic judgments are made and how they change over time (about poets, poetics, poetry schools, poetic styles, and about poetry in general); and 7) how language is used and understood as a medium.

The goals of the class are, among others, to help students to learn the basic knowledge of poetry as a literary genre, to sharpen their consciousness of language as a medium, to improve their ability to read poems with recognition and appreciation, to deepen their understanding of the constituting significance of contexts (historical, social, political, cultural, etc.) in which poems are written and received, and to refine their communication skills through the study of a set of literary vocabulary.

Class requirements include regular attendance, active participation in class discussions, unit quizzes, a mid-term paper, and a term paper.

Primary texts required for the class:

*The Norton Anthology of Poetry*, the Shorter 5<sup>th</sup> Edition  
*A Glossary of Literary Terms*, 10<sup>th</sup> Edition, by M. H. Abrams



**253 Novel**  
**Sojung Yang**  
**MWF 11:00 - 11:50**  
**Reg. No. 22958**

When we think of the novel, we usually expect it to be “realistic” in one way or the other. But where does this expectation come from? What does it mean for a novel to be “realistic,” and what formal features are involved in this definition? What kinds of social and cultural contexts influenced these formal features? In order to answer these questions, we will examine the history of the novel from its origin in eighteenth-century Britain as a narrative form budding amidst a multiplicity of different genres to its Victorian development as a “realist” middle-class form. We will pay close attention to questions of realism and fantasy as we read through fictional narratives that often claim themselves as “true history,” and we will think about how the novel’s form and content work together to create literary meaning. Our readings will include not only canonical novels written in the realist tradition but also several works outside the limited definition of the genre that join the entanglement between fact and fiction, such as early prose fiction written by theatre women and gothic romances. In addition, we will survey the major critical approaches to the novel along the way to see how scholars continue to discuss, endorse, or contest the concept of the novel. Thinking about the proper relation between the author and his or her text and tracing the treatment of themes such as public and private, the significance of monetary exchange, and the role of gender and sexuality in social life across the readings will open our eyes to understanding the novel as an aesthetic form, a record of social life, and as the scaffolding on which we build our experience of the world. The reading list (subject to change) for this course includes works by these authors: Aphra Behn, Eliza Haywood, Daniel Defoe, Jonathan Swift, Horace Walpole, Jane Austen, Mary Shelley, and Charles Dickens.

**258 Mysteries**  
**Professor David Schmid**  
**MWF 2:00 - 2:50**  
**Reg. No. 19553**

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

Sir Arthur Conan Doyle

Agatha Christie

Dashiell Hammett

Raymond Chandler

Chester Himes

Jim Thompson

Sara Paretsky

Barbara Wilson

Thomas Harris.

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

*Six Great Sherlock Holmes Stories*

*The ABC Murders*

*The Maltese Falcon*

*The Big Sleep*

*Cotton Comes to Harlem*

*The Killer Inside Me*

*Blood Shot*

*Murder in the Collective*

*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.

**264 Young Adult Literature**  
**Professor Joseph Valente**  
**T Th 3:30 - 4:50**  
**Reg. No. 19554**

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.

**268 Irish Literature**  
**Carter Wenger**  
**MWF 11:00– 11:50**  
**Reg. No. 22959**

This course offers an introduction to Irish literature and culture from the late nineteenth century to the present. We will discuss major achievements in prose, poetry, drama, film, and music occurring in both the North and South of Ireland. In addition to tracing the many trajectories of Irish literary aesthetics over time, we will also consider discourses of cultural identity, postcolonialism, political protest, violence, and peace processes at both the national and the personal level. Writers of interest include: James Joyce, Elizabeth Bowen, Samuel Beckett, Eavan Boland, Patrick McCabe, Anna Burns, Anne Devlin, Ciaran Carson, Mike McCormack, and Martin McDonagh.



**301 Criticism**  
**Professor Stacy Hubbard**  
**T Th 12:30 - 1:50**  
**Reg. No. 12528**

**Textual Secrets**



Do literary texts keep secrets? If so, what kinds of secrets are these? Is it our job as readers and critics to uncover these secrets? Or should we approach a text with some other purpose besides solving or revealing what lies “beneath” or “within” its words?

In this course, we'll investigate these questions and many more. We will discuss a number of key theoretical concepts and approaches to the analysis of literature (historicist, reader-response, feminist, psychoanalytic, race theory, ecocritical, etc.) and will read some classic and recent works of criticism and theory that have helped to shape the field. We'll also read several novels, some shorts stories and a variety of poems along with key works of criticism about these. Primary texts will include the poems of William Shakespeare, William Wordsworth, and Emily Dickinson; and narratives by Harriett Jacobs, Robert

Louis Stevenson, Henry James, Nella Larsen, and Alice Munro. Some time will be spent on strategies for annotating and analyzing critical essays as well as strategies for planning and writing your own.

The goal of this course is to help you become a more informed and perceptive reader of both literature and literary criticism, and to help you develop as a writer of your own critical texts. Requirements will include a number of informal writing activities and two researched essays, along with diligent attendance and participation.



### **304 Studies in Medieval Literature**

**Professor Randy Schiff**

**T Th 9:30 - 10:50**

**Reg. No. 22970**

Throughout the Middle Ages, narratives related to the world of King Arthur proved to be among the most popular literary works. Our course will survey medieval Arthurian literature, reading key works (often in translation) from the Latin, French, and English traditions. We will open by exploring the text that was most responsible for launching Arthurian literature: Geoffrey of Monmouth's *History of the Kings of Britain*. We will next read excerpts from Thomas Malory's *Le Morte Darthure*—and will return to this key compilation in the latter part of the course. We will read three romances by Chrétien de Troyes, who more than anyone established Arthurian romance as a tradition. We will compare Chrétien's work with that of another central poet—Marie de France, whose *lais* link Arthurian literature with Celtic mythology. Finally, we will look closely at a masterpiece of medieval literature. *Sir Gawain and the Green Knight*. The course will consist of two exams focused on the readings and their cultural and historical background, two term papers, and one formal presentation.

***This course satisfies an Early Literature requirement.***

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### **310 Shakespeare, Late Plays**

**Professor Susan Eilenberg**

**MWF 2:00 - 2:50**

**Reg. No. 20294**

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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### **318 Eighteenth Century Fiction**

**Professor Ruth Mack**

**MWF 10:00 - 10:50**

**Reg. No. 22961**

#### ***Eighteenth-Century Fiction: Knowing Other People***

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

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

*Continued...*

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

*This course satisfies an Early Literature requirement.*

**319 18th Century Literature**  
**Professor David Alff**  
**T Th 2:00 - 3:20**  
**Reg. No. 21353**

### **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.*

**321 The Gothic**  
**Professor Ruth Mack**  
**MWF 1:00 - 1:50**  
**Reg. No. 24063**

### **The Gothic**

This course starts in the gloomy underground passages of the late eighteenth-century, lamps barely flickering, the sound of a soft moan audible in the distance. Why did eighteenth-century Britons become newly interested in poems about fear and graveyards, and in novels featuring deserted passageways, labyrinthine castles, and terrifying priests and ghosts? The answer will take us through political history and will lead us to question the role of literature at that earlier historical moment. From the beginning the Gothic and the sublime (that feeling of pleasurable terror attached to it) are associated with faraway people and places. What can the Gothic tell us about difference? We'll discuss how the Gothic makes an appearance in debates over slavery and is related to arguments about the rights of women.

After reading eighteenth- and early nineteenth-century texts, the class will work together to produce a reading list for the final section of the course: examples of Gothic from graphic novels, film, and literature of our own time.

Early texts: Poetry by William Collins, Thomas Gray, and Edward Young; philosophy by Longinus, Joseph Addison, and Edmund Burke; Horace Walpole, *The Castle of Otranto*; Matthew Lewis, *The Monk*; Ann Radcliffe, *A Sicilian Romance*; Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*; Mary Wollstonecraft, *Maria*; William Godwin, *Caleb Williams*; Mary Shelley, *Frankenstein*.



*This course satisfies an Early Literature requirement in **Spring 2023 only**.*

Please notify **Nicole Lazaro** in the English Undergraduate Office – [nmlazaro@buffalo.edu](mailto:nmlazaro@buffalo.edu) -if you would like this course to count as an Early Literature requirement.)



**323 Sex and Gender in the 19th Century**  
**Professor Stacy Hubbard**  
**T Th 3:30 - 4:50**  
**Reg. No. 21354**

**SEX AND GENDER IN 19<sup>th</sup> CENTURY AMERICA**



This course examines cultural and literary aspects of sex and gender in nineteenth century America. Through fiction, poetry, essays, autobiographies and speeches, we will explore what it meant to be a man or a woman, "masculine" or "feminine," and how these categories shaped the culture at large as well as individual lives. We will explore how sex and gender categories are created and regulated through laws, religious prescriptions, customs, medical practices and literary representations and how particular groups or individuals confirmed, challenged or altered these categories throughout the nineteenth century. Among topics we'll explore are courtship and marriage, adultery, homosexuality, "fallenness," sex and slavery, "Boston marriages," Woman Rights, black manhood, "miscegenation," separate spheres ideology, hysteria and neurasthenia, and masculinity and war. Along with primary works, we'll read short selections from theoretical and historical materials by Michel Foucault, Judith Butler, Carol Smith-Rosenberg, and others.

**Primary readings:** Catherine Maria Sedgwick, *A New-England Tale*; Margaret Fuller, *Woman in the Nineteenth Century* (selections); Ralph Waldo Emerson, "Self-Reliance";

Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Frederick Douglass, *Narrative of the Life* (selections); Walt Whitman, poems; Emily Dickinson, poems & letters; Henry James, *The Bostonians*; Louisa May Alcott, *Behind a Mask*; Charlotte Perkins Gilman, "The Yellow Wallpaper"; Elizabeth Cady Stanton, speeches; Stephen Crane, *The Red Badge of Courage*; Charles Chesnutt, selected stories; Kate Chopin, *The Awakening*.

Requirements include diligent attendance and informed participation; frequent informal writing exercises; two analysis essays; and a final comprehensive essay exam.

**337 20th Century Literature in the U. S.**  
**Professor Tyrone Williams**  
**T Th 11:00 - 12:20**  
**Reg. No. 23257**

This course examines some of the representative fiction of the period known as "modernism," an era roughly extending from the late 1890s (i.e., the late novels of Henry James) to the late 1940's (i.e., Malcolm Lowry's *Under The Volcano*, often cited, along with Joyce's *Finnegan's Wake*, as the death throes of modernism). The terms and definitions of modernism are fiercely debated, but in general modernism is self-reflexive art in which the subject is no longer a world "out there" to be represented but rather the medium itself: art about itself, about the processes and values peculiar to the genre itself. This inward turn of modernism is often seen as "proof" of modernism's opposition to modernity (the industrialized specialized world of late capitalism). In the fiction we will read this rebellion or refusal to accept modernity in the disfiguring dislocations of war and the domestication of the private sphere (Ernest Hemingway), the belief that money and class status inoculate one against racism (James Weldon Johnson) and ethnic prejudice (F. Scott Fitzgerald), the destruction of the South and family from within and without (William Faulkner), and the resulting exultation of narcissism and the culture of therapy (Nathanael West), read otherwise as "liberation" within the context of gender (Djuna Barnes). It is no coincidence that these issues remain with us today, more than a century after they were first articulated.



**340 Life Writing**  
**Professor Nicole Morris-Johnson**  
**T Th 9:30 - 10:50**  
**Reg. No. 22962**

### **Black Memoir**

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

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

**347 Visions of America**  
**Professor Chad Lavin**  
**T Th 2:00 - 3:20**  
**Reg. No. 20304**

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.

*This course satisfies an Breadth requirement.*

\*ENG 347 Visions of America has been newly approved as satisfying an Breadth Literature requirement going forward. If this doesn't show correctly on your AAR, please notify Nicole Lazaro in the English Undergraduate Office – [nmlazaro@buffalo.edu](mailto:nmlazaro@buffalo.edu).  
-Be sure to include your UB person number.



**348 Studies in U.S. Literature**  
**Professor Miriam Thaggert**  
**T Th 11:00 - 12:20**  
**Reg. No. 22963**

**Literature and Social Change**

This class studies the varied ways in which literature, film, and art depict societal concerns to affect social change. Beginning with contemporary definitions of “social justice,” we will read novels, short stories, poems, and a play, view and analyze photographs and artwork, and watch and analyze several films that critique forms of inequality and injustice in the United States and abroad.

In addition to reading texts that can be considered “social justice” texts, we will also ask: What “pleasures” are available for the reader of a social justice narrative? Can a novel be both enjoyable and “just” or does the need to “escape” into a book prohibit considerations of ethics or fairness? Why has social media been a particularly effective means for the dissemination of social justice ideas? During the semester we will learn about using images, artwork, and digital media to raise awareness about social issues. Although the class will have a focus on U.S. issues, we will address concerns that affect global communities.

Requirements: quizzes, class discussions, mid-term, presentation, short writing responses, and a final paper or creative project addressing a social justice issue of interest to the student.

**350 Intro to Poetry/Fiction**  
**CL2 Course**  
**6 Sections Available**

Amanda McLaughlin  
MWF 9:00 - 9:50  
Reg. No. 15418

Allison Siehnel  
MWF 1:00 - 1:50  
Reg. No. 18403

Jacob Reber  
T Th 12:30 - 1:50  
Reg. No. 18658

Alice Hall  
**REMOTE SYNCHRONOUS**  
MWF 11:00 - 11:50  
Reg. No. 18371

Bianca Messinger  
MWF 4:00 - 4:50  
Reg. No. 23454

Allison Siehnel  
T Th 3:30 - 4:50  
**REMOTE SYNCHRONOUS**  
Reg. No. 21254

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

Heather Martin  
MWF 9:00 - 9:50  
Reg. No. 19672

Natalie Pope  
MWF 11:00 - 11:50  
Reg. No. 19671

TBA  
T Th 2:00 - 3:20  
Reg. No. 19673

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.

### 352 Writing for Change

#### CL2 Course

5 Sections Available

Abhipsa Chakraborty  
MWF 10:00 - 10:50  
Reg. No. 20116

Adam Drury  
MWF 12:00 - 12:50  
Reg. No. 20406

Joseph Sechrist  
MWF 1:00 - 1:50  
Reg. No. 19674

Professor Rachel Ablow  
T Th 9:30 - 10:50  
Reg. No. 22612

Professor David Alff  
T Th 11:00 - 12:20  
Reg. No. 19720

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.

Kellie Sharp  
**REMOTE**  
T Th 9:30-10:50  
Reg. No. 23451

### 353 Technical Communication

#### CL2 Course

5 Sections Available

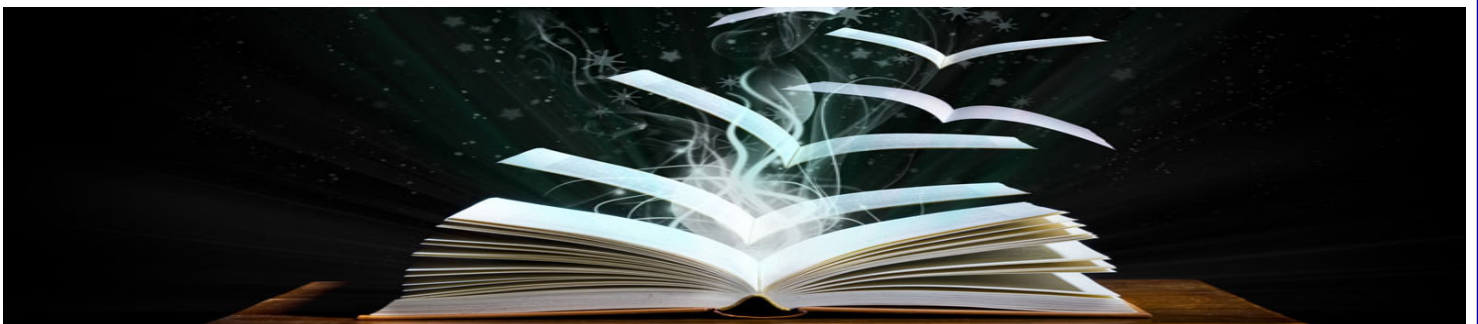
Kellie Sharp  
**REMOTE**  
T Th 11:00 - 12:20  
Reg. No. 19670

Kellie Sharp  
T Th 2:00 - 3:20  
**REMOTE**  
Reg. No. 18009

Nicole Lowman  
T Th 11:00 - 12:20  
Reg. No. 18657

Nicole Lowman  
T Th 2:00 - 3:20  
Reg. No. 21264

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.



### **354 Writing About Literature**

**Zachary Brown**

**CL2 Course**

MWF 12:00 - 12:50

Reg. No. 19591

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 10:00 - 10:50

Reg. No. 23450

Sam Helgeson

T Th 9:30 - 10:50

Reg. No. 19675

TBA

T Th 3:30 - 4:50

Reg. No. 18659

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.

### **356 Professional Writing**

**CL2 Course**

8 Sections Available

George Life

MWF 10:00 - 10:50

Reg. No. 17938

Emily Cooney

**REMOTE**

MWF 9:00 - 9:50

Reg. No. 18661

Sharmeen Mehri

T Th 9:30 - 10:50

Reg. No. 18660

Emily Cooney

MWF 12:00 - 12:50

Reg. No. 18010

Mark Hammer

MWF 2:00 - 3:20

Reg. No. 20407

Emily Cooney

MWF 1:00 - 1:50

Reg. No. 18373

Emily Cooney

**REMOTE**

MWF 10:00 - 10:50

Reg. No. 23449

Shao-Wei Huang

T Th 5:00 - 6:20

Reg. No. 19676

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.

### **357 How to Write Like a Journalist**

**CL2 Course**

**Charles Anzalone**

**Mondays (eve) 6:30 - 9:10**

**Reg. No. 19541**

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 writers and readers and teach them to write a coherent long-form piece of journalism.

**358 Writing in the Health Sciences**  
**CL2 Course**  
 9 Sections Available

Jake Sanders  
 MWF 9:00 - 9:50  
 Reg. No. 19677

Adam Mitts  
 MWF 1:00 - 1:50  
 Reg. No. 17946

Ana Grujic  
 T Th 9:30 - 10:50  
 Reg. No. 18374

Jake Sanders  
 MWF 10:00 - 10:50  
 Reg. No. 19678

Vincent Capps  
 MWF 3:00 - 3:50  
 Reg. No. 17945

Andrew Burgess  
 T Th 11:00 - 12:20  
 Reg. No. 18405

Adam Mitts  
 MWF 11:00 - 11:50  
 Reg. No. 17762

Ana Grujic  
 T Th 8:00 - 9:20  
 Reg. No. 18404

Andrew Burgess  
 T Th 3:30 - 4:50  
 Reg. No. 18662

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.

**365 British Modernism**  
**Professor Damien Keane**  
**T Th 12:30 - 1:50**  
**Reg. No. 23761**

This course will survey the literary field in Great Britain and Ireland from just before the turn of the twentieth century to just after 1950, or a roughly fifty-year period of dramatic change, shocking upheaval, and intriguing continuities. While focused primarily on some of the canonical “greats” published during these years, we will do so with an aim to understanding how the status, value, and use of works of art changed during these years in response to the rise of mass politics, mass culture, and mass media; to expanding domestic readerships and transnational literary formations; and to alterations to the manner in which both writers and readers conceived of literary production and reception.

Course readings will be drawn from the works of, among others: W.H. Auden, Samuel Beckett, Elizabeth Bowen, Joseph Conrad, T.S. Eliot, Ford Madox Ford, E.M. Forster, Henry Green, Graham Greene, Christopher Isherwood, David Jones, James Joyce, Rudyard Kipling, Hugh MacDiarmid, Louis MacNeice, Katherine Mansfield, Sean O’Casey, George Orwell, Jean Rhys, Dylan Thomas, Rebecca West, Virginia Woolf, and W.B. Yeats.

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

**368 Modern and Contemporary Poetry**  
**Professor Ming-Qian Ma**  
**MWF 12:00 - 12:50**  
**Reg. No. 22964**

Design as a survey class, English 368 is an introduction to American poetry in the 20<sup>th</sup>- and 21<sup>st</sup>- Centuries by looking into the dominant poetry phenomena. Following a chronological approach, the class will cover the period from the so-called High Modernism to the present, focusing on the major poetic movements such as Imagism, the Objectivist Movement, The Fugitive Movement, the Confessional School, the New York School, the Harlem Renaissance, the Beat Movement, the Deep Image School, the Black Mountain School, the Language Poetry Movement, and others. The selected representative poems will be read, studied, analyzed, and appreciated in their respective socio-political, cultural, and aesthetic contexts for better understanding.

The primary texts for the class:

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

Supplementary readings in poetry by the poets.

Course requirements include regular attendance, active participation in class discussions, a mid-term paper, and a term paper.



**369 Literary Theory**  
**Professor Steven Miller**  
**MWF 10:00 - 10:50**  
**Reg. No. 22965**

**Literature and the System of the Arts**

This course offers students the opportunity to examine literature in relationship to other art forms and practices. Because each department in the university has its own disciplinary focus, it is not often that we have the opportunity to survey the similarities and differences among various arts forms and practices. How do we distinguish among different art forms? What is specific to each practice—sense experience, medium, duration? What are the possibilities of representation that poetry, the novel, or drama offer which are not available to other artistic traditions such as music and painting? What happens when works in other media derive inspiration from works of literature? What are the processes of translation or transformation that are necessary to make the leap from one medium to another? Throughout the course, we will discuss exemplary works of literature for a stroll among the works we discover a virtual museum of (ancient & cotemporary, classical and popular) painting, sculpture, ceramics, furniture, architecture, music, film, and video. To this end, in addition to the examples that I provide, we will pool the knowledge and experience of the students in the class to discover a range of other potentially illuminating comparisons. To support our observations, we will read selections from the works of scholars and philosophers who consider the complex relationships that constitute the system of the arts: Plato, Aristotle, G.W.F. Hegel, G.E. Lessing, E.A. Poe, Walter Benjamin, Theodor Adorno, Virginia Woolf, Adrian Piper, and Ralph Ellison.

*This course satisfies an Criticism/Theory requirement.*

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**374 Bible as Literature**  
**Professor Kenneth Dauber**  
**MWF 9:00 - 9:50**  
**Reg. No. 18665**

"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**  
**REMOTE SYNCHRONOUS**  
**Mondays (eve) 6:30 - 9:10**  
**Reg. No. 12802**

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

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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.*

**377 Mythology**  
**Professor Diane Christian**  
**REMOTE SYNCHRONOUS**  
**Wednesdays 3:00 - 5:40**  
**Reg. No. 16914**

### **Mythology: Origin and Sexual Myths**

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

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

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

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

*This course satisfies an Early Literature requirement.*

**379 Film Genres: Film Adaptation of the Novel**  
**Professor Joseph Conte**  
**REMOTE ASYNCHRONOUS**  
**Reg. No. 16479**



**Adaptation.**

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 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.

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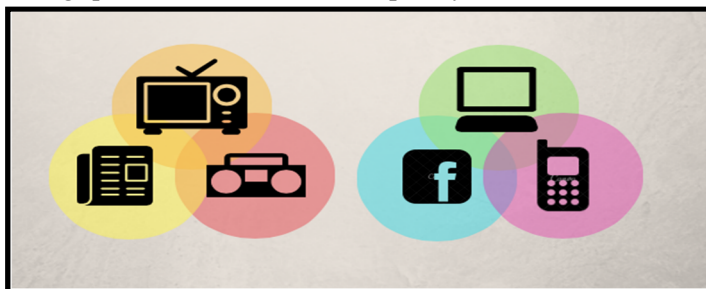
First, we'll read David Mitchell's *Cloud Atlas* (2004), with its six overlapping storylines and recurrent characters; and then compare its ambitious adaptation by directors Tom Tykwer, Lana and Lilly Wachowski (*The Matrix Trilogy*) in 2012. We'll then read Ian McEwan's historical novel of class and 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 psychopharmaceuticals. 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. Students will be required to participate in weekly graded blogs and complete two writing assignments and peer reviews on the novels and films.

**380 New Media**  
**Professor Jason Maxwell**  
**T Th 12:30 - 1:50**  
**Reg. No. 22966**

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



**381 Film Directors**  
**Professor Bruce Jackson**  
**Tuesdays (Eve) 6:30 - 9:10**  
**Reg. No. 17310**

**SPRING 2023 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

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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.

**383 Studies in World Literature**  
**Professor Dimitri Anastasopoulos**  
**T Th 9:30 - 10:50**  
**Reg. No. 22967**

The French essayist Roland Barthes wrote that “a lover’s discourse is today of an extreme solitude.” Barthes hoped to examine shared mutual experiences of private language, mutual experiences that were nonetheless turned inward, what he described as language “spoken by thousands... but warranted by no one.” In this course we’ll read 20th century works of world literature that explore themes of isolation, meditation, self-reflection; fictions that foreground our intimate selves in the act of narration. These texts explore the representation of consciousness through techniques such as interior monologue, soliloquy, and psychonarration. Set against the ironic and historically revisionist postmodern fiction of the second half of the 20th century, these works harken back to the maximalist expression, digressive style, and exuberant phrasemaking of the Modernist period. These are the children of Virginia Woolf, if you will. Authors include: Anais Nin, Christa Wolf, Janet Frame, Gayl Jones, Javier Marias, Ann Quin, Janet Frame, Clarice Lispector.

*This course satisfies a Breadth of Literary Study Requirement.*

**383 Studies in World Literature**  
**Professor Joseph Conte**  
**REMOTE SYNCHRONOUS**  
**Wednesday (eve) 6:30 - 9:10**  
**Reg. No. 22968**

In an epoch of global economic interdependency, there has been a concomitant globalization of culture. On the one hand, the homogenization of culture through the dispersal of consumer goods and the saturation of mass media destroys indigenous and authentic artifacts. Native languages and religious practices, ethnic foods, handicraft arts and clothing, traditional music and entertainment face slow extinction. On the other hand, the transnational culture that arises may provide positive attributes through crosspollination or eclecticism that more readily acquaints one culture with the unique differences of another, sometimes leading to creative appropriation, pluralism, tolerance, and exposure to alternative systems of belief.

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

This semester’s reading list will include:

Chimamanda Ngozi Adichie, *Americanah* (Nigeria/US, 2013)  
Kiran Desai, *The Inheritance of Loss* (India/US, 2006)  
Elena Ferrante, *My Brilliant Friend* (Italy, 2012)  
Mohsin Hamid, *How to Get Filthy Rich in Rising Asia* (Pakistan/UK, 2013)  
Azar Nafisi, *Reading Lolita in Tehran* (Iran/US, 2003)  
W. G. Sebald, *The Emigrants* (Germany/UK, 1992)

Students will be required to participate in graded blogs through UB Learns and complete two writing assignments on the novels. All class meetings will be conducted via Zoom as per the syllabus.



**387 Women Writers**  
**Professor Sharon Beckford-Foster**  
**T Th 2:00 - 3:20**  
**Reg. No. 23353**

This course studies writing by women across a variety of periods and genres, with focus on the historical and cultural context of women's lives. A: "Twentieth-Century Women Writers Study" treats writing of twentieth-century women, attending to its differences from and connections to earlier periods and mainstream traditions. B: "U.S. Women Writers" explores U.S. women's writing as it participates in mainstream literary and rhetorical traditions and creates its own counter-traditions. The course may include women's autobiographies, speeches, essays, letters, captivity and slave narratives, poetry, fiction and drama from a variety of periods.

**391 Creative Writing Fiction**  
**Amanda McLaughlin**  
**Thursday (eve) 6:30 - 9:10**  
**Reg. No. 13115**

When asked why he writes fiction, Robert Coover remarks, "Because truth, the elusive joker, hides himself in fiction and should therefore be sought there...." In this course, we will investigate the apparent paradox Coover identifies. We will ask questions about the mechanisms that permit fiction to create credible worlds, and then work to implement those strategies in your writing, which we will then discuss together in a workshop setting.

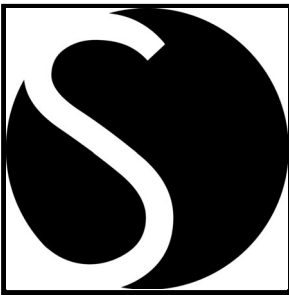
We'll ask:

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

As a fiction workshop, this intermediate level course has several objectives: first, to develop upon the fundamental elements of fiction (such as plot, character, voice, setting etc) that you began to learn in 207; second, to present you with an array of readings and exercises that will assist you in designing specific, individualized approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions. Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work. Together, we will explore the relation of fictional worlds to the words that create them by exploring assigned exercises, reading workshop submissions, and discussing selected readings. Our aim? To hone your knowledge of how fiction is made so that you can begin to write stories on your own.

**Pre-requisite: ENG 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 6:30 - 7:50**  
**Reg. No. 10978**



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

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

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



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

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

### **397 Digital and Broadcast Journalism**

**Carl Lam**

**Monday (eve) 6:30 - 9:10**

**Reg. No. 18781**

#### ***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.***

### **398 Ethics in Journalism**

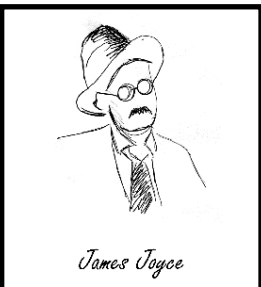
**Bruce Andriatch**

**Tuesday (eve) 6:30 - 9:10**

**Reg. No. 22969**

Is it ever OK to break the law to get a story? When is it the right decision to publish a rumor? How do you know whether a picture that likely will offend readers and viewers should be used anyway? Ethics in Journalism pushes students to examine how every action a journalist makes in gathering, organizing and presenting the news requires a value judgment. The course covers media credibility, steps in ethical decision-making, handling anonymous and unreliable sources, accuracy letters, conflict of interest and the difference between reporting and exploiting grief. The course uses the Society of Professional Journalists code of ethics as a model and guideline. Students study a range of historical scenarios, including Watergate, as well as hypothetical cases. They debate the instructor and each other and participate in a panel that takes a position on an ethical conflict and defends it. Students read and discuss the decisions and mistakes of journalists who have come before them and analyze the dilemmas unfolding in newsrooms today.

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



### **429 Authors: James Joyce**

**Professor Joseph Valente**

**T Th 11:00 - 12:20**

**Reg. No. 22971**

This course will give students the opportunity to take a guided tour through the works of the greatest novelists of the twentieth century. We will begin with Joyce's invention of the literary genre (*Dubliners*), continue through his transformation of the novel of youthful development (*A Portrait of the Artist as a Young Man*), and conclude with texts that took literary representation and even the English language itself to places it had never been before (*Ulysses*, *Finnegans Wake*). Our examination of Joyce's project and achievement will take specific account of the social, political and cultural conditions of everyday Irish life under British colonial rule. We will look, for example, at how the widespread belief that native Irish identity had been infiltrated and reconfigured by alien cultural forms, priorities and reflexes enabled Joyce to innovate his radical strategies for representing a distinctively Modernist model of human subjectivity as decentered, "beside itself," contingent upon that internal otherness called the "unconscious." We will look, for example, at how the gender allegories whereby British imperialism in Ireland was figures, justified and contested helped to shape Joyce's proto-feminist rewriting of the scripted Victorian ideals of masculinity and femininity. We will look at how Joyce's experienced as the member of a marginalized ethnicity, religion and class informed his portrayal of the problem of racial and sectarian difference. We will

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look, finally, at Joyce's stylistic experiments--from indirect free style to interior monologue to stream of consciousness to dream script—as means to address what his Irish habitus had taught him, that the most interior and private aspects of our being are always already the most ideological.

Texts:

*Dubliners* James Joyce, Penguin Edition

*A Portrait of the Artist as a Young Man* James Joyce, Norton Critical Edition

*Ulysses* James Joyce The Gabler Edition

*Modern Ireland: a Very Short Introduction*, Senia Pesata

*Ulysses Annotated*, Don Gifford

### **434 Advanced Creative Writing Poetry**

**Professor Myung Mi Kim**

**REMOTE SYNCHRONOUS**

**Tuesdays (eve) 6:30 - 9:10**

**Reg. No. 20296**

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

Prerequisites: *ENG 350* and *ENG 390*.

### **435 Advanced Creative Writing Fiction**

**Professor Dimitri Anastasopoulos**

**Wednesday (eve) 6:30 - 9:10**

**Reg. No. 20297**

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 350: Introduction Poetry Fiction or equivalent, and ENG 391 Creative Writing Fiction... or by permission of instructor.*

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

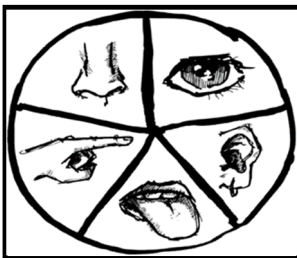
### **440 Film Theory**

**Professor Tanya Shilina-Conte**

**REMOTE SYNCHRONOUS**

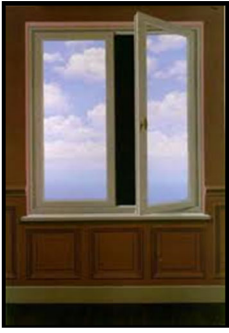
**Tuesdays 4:00 - 6:40**

**Reg. No. 22972**



### **Film Theory: Introduction through the Senses**

This course will guide you through the maze of "pre-" and "post-," "-isms" and "-ships" in film studies. We will examine theories of realism, formalism, semiotics, psychoanalysis, feminism, structuralism, post-structuralism, and cognitive criticism with a particular emphasis on the embodied perception. Assigned readings for the course will include selections from the writings of Bazin, Eisenstein, Baudry, Metz, Balázs, Gunning, Arnheim, Mulvey, Bordwell, Deleuze, Marks, Sobchack, and Shaviro, among others. Following Thomas



Elsaesser's approach to film theory through the senses, and focusing on the role of spectator in cinema, we will study classical and contemporary film paradigms through the interaction between Moving Image and Senses, Body and Mind, emphasizing such metaphors of filmic experience as Window and Frame, Door and Screen, Mirror and Face. Watching such films as *Peeping Tom* by Powell, *Repulsion* by Polanski, *Persona* by Bergman, *Stalker* by Tarkovsky, we will not only interpret the way we "see" and "hear" films but also explore them through our senses of touch, smell, and even taste. As Elsaesser points out, "film and spectator are like parasite and host, each occupying the other and being in turn occupied." This unique approach to the confrontation and conflation of mind and body with the screen will open for us new models for knowing and representing the world through film and media.



*This course satisfies the Criticism/Theory requirement.*

**441 Contemporary Cinema**  
**Professor Tanya Shilina-Conte**  
**REMOTE SYNCHRONOUS**  
**Thursdays 4:00 - 6:40**  
**Reg. No. 19556**

### *Cinema in the Post-media Age*

"Cinema Is Dead, Long Live Cinema," Peter Greenaway recently declared. This class will examine a "moving" target and engage with the new narratives of cinema as it attempts to redefine its status as an art form in a "multi-sensory milieu" (Rancière) of digital technologies and emerging media.



As cinema has been uprooted from its former habitat and is being transplanted into the new media ecosystem, will it wither away as an alien species or become acclimatized and blossom in an unprecedented way? The post-cinematic phenomenon already resembles the explosion of a supernova, ranging from definitions of cinema as the "incredible shrinking medium" (Rodowick) to the "chameleon-like inter-medium" (Petho) and embracing such distribution platforms as the mini-displays of personal mobile devices and gigantic public IMAX screens.

In this class we will become witnesses to cinema's death(s) and reincarnation(s), as we watch its shape-shifting process from the analog to the digital body. We will probe a host of symptoms, including decomposition, fading, flammability of the film stock, and CGI, digital remastering, and 3-D modeling that affect the digital cinematic tissue. We will touch upon such topics as post-media aesthetics, database cinema, multiplex cinema, cinema of attraction(s) and cinema of

effects (spectacular cinema), verticality and multiplicity, new film history and media archaeology, genealogy of 3-D cinema and compositing effects, 'hyperlink cinema,' film installations, fandom, and cinematic remixes.

As is the case with all transitional periods, a set of questions arises: Does cinema equal technology and should be understood in the strict sense of medium specificity, or should we adopt a broader approach to cinema as a form of "world viewing" (Cavell), focusing on its phenomenological aspect? Has film in fact been purely organic and asymptomatic in its indexical status as some theoreticians seem to claim? Is the cinematic metamorphosis voluntary or forced? Will it diminish or increase the media biodiversity? What kind of cinematic genres will evolve as the result of this transplantation?

To sum up, the major agenda of this class will be to arrive at a dynamic definition of cinema as an art form in the thriving environment of digital diversity by analyzing the glo(c)al energy flows and processes that govern the current media ecosystem. Perhaps, together with Niels Niessen, we will come to the realization that "the declaration of cinema's death arrives prematurely."

## MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2023-2024

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

Professor Walter Hakala  
303 Clemens Hall (645-2579)  
Nicole Lazaro

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

### **Freshman Admission to the Program**

All freshmen who select English BA on their UB application are listed as approved majors. New students will be contacted by the College of Arts and Sciences Student Advisement & Services office regarding initial course registration after paying their tuition deposit and completing the online Orientation Data Form.

### **Transfer Admission to the Program**

Transfer students are invited to meet with the Department of English Director of Undergraduate Studies to arrange transfer credit for courses to plan a course of study within the major.

### **Current UB Students Applying to the Program**

All students with an interest in reading and writing about literature, creative writing, and journalism, are welcome to apply to the English major, as their sole major, a double major, or a joint major.

To request an application form, please ([nmlazaro@buffalo.edu](mailto:nmlazaro@buffalo.edu)) or visit us in 303 Clemens Hall. After filling out the application, students usually schedule a meeting with the Director of Undergraduate Studies to discuss their course of study.

#### **1. FULL MAJOR IN ENGLISH - 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 courses (15 credits) of additional elective courses, of which four courses (12 credits) must be at the ENG 300-400 level, and one course (3 credits) must be at the ENG 400 level. Internship (ENG 496), independent study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

**13 courses (39 credits) in all.**

#### **JOINT MAJOR IN ENGLISH - 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, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 389 Psychoanalysis & Culture, 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. Internship (ENG 496), Independent Study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

**10 courses (30 credits) in all.**



### 3. MINOR IN ENGLISH

#### 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 level. Internship (ENG 496), independent study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

**Six courses (18 credits) in all.**

### 4. GLOBAL FILM MINOR

#### Department Requirements for Graduation

1. Two courses (6 credits) 200-level
2. Four courses (12 credits) in the 300-400 range. Internship (ENG 496), independent study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

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

**Six courses (18 credits) in all.**

\* \* \* \* \*

### 5. ENGLISH HONORS PROGRAM

#### Minimum Requirements for Department Acceptance:

English majors can enter the Honors Program in one of two ways:

- Students with a 3.5 GPA or higher within the major can apply directly to the Office of Undergraduate Studies. Any English major who has a 3.8 GPA within the major, with grades in at least two 200-level and three 300-level English courses may, upon application, enter immediately into the Honors Program. Other applications will be reviewed by the Director of Undergraduate Studies.
- Student can also be nominated by faculty from the English Department. Students who are recommended by faculty must achieve a 3.5 GPA before graduation in order to graduate with honors.

#### Department Requirements for Graduation with Honors

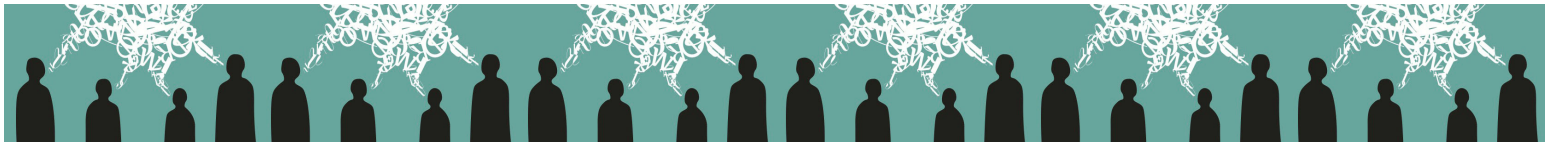
1. At least one English Department honors seminar (3 credits)
2. One Senior Thesis - independent work culminating in a thesis of 30-35 pages. This might be a research essay or a form of creative work. A creative thesis must include two introductory pages placing the work in a conceptual context. The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

\* \* \* \* \*

### 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.

\* \* \* \* \*



# 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 350 (3 credits): Intro to Writing Poetry and Fiction

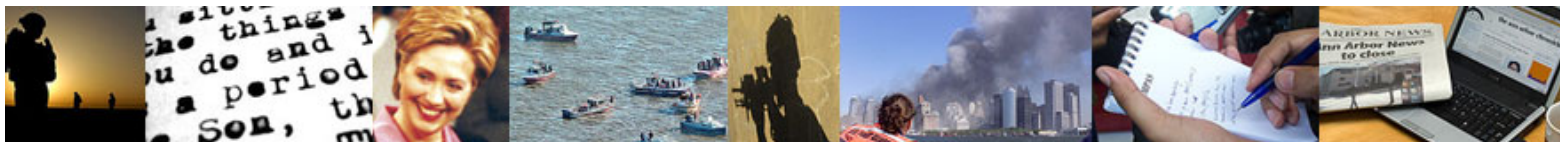
\*4 workshops in poetry or fiction (390, 391, 434, 435) (9 Credits). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.

\*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 Dimitri Anastasopoulos, at [danastas@buffalo.edu](mailto:danastas@buffalo.edu) and join our Facebook page at: [www.facebook.com/UBCWF](http://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** - 325 Clemens Hall, North Campus, Buffalo, NY 14260-4610

**Phone:** 716.645.5755

**Fax:** 716.645.5980

**Email:** [jkbarber@buffalo.edu](mailto:jkbarber@buffalo.edu)

**Program Interim Director:** Jay Barber

**Website:** [journalism.buffalo.edu](http://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.

# STUDY TIPS

## TRY NOT TO CRAM

Studying subjects in small chunks over multiple days will help you remember more information than cramming the night before an exam.

## MAKE A REASONABLE STUDY SCHEDULE

Making a study schedule will help you to avoid cramming and procrastination. Keeping your schedule realistic (time for breaks etc) will help reduce stress.

## EAT WELL & EXERCISE

Eating well during finals will keep your mind ready to absorb new information. Exercising will help improve your memory by reducing your stress.

## JOIN A STUDY GROUP

Forming a study group can really motivate you to study. Explaining difficult concepts out loud will help you figure out what you understand and what you still need to go over. (It's even better if everyone brings snacks!)

## MEET WITH YOUR PROFS

Scheduling an appointment (or even just sending off a quick email) with your professor will help you to figure out what to focus on for the exam.

## SET A TIME LIMIT FOR EACH SUBJECT

Setting a time limit and then fully committing to studying during that time will help you to avoid procrastination!

## REWARD YOURSELF

After you've finished your study session reward yourself with a nice break - grabbing a latte, going for a walk, taking a cat nap etc. This will help prevent burn out and keep your mind ready for your next study session.

## STUDY IN APPROPRIATE ENVIRONMENT

Studying in an appropriate environment (a library!) will help you to concentrate on your studies. Find what works for you - a cafe, your bedroom, the library, the cafeteria...

## KNOW YOUR DISTRACTIONS

Facebook, Twitter, Tumblr, Pinterest, watching YouTube videos, television shows, texting... Distractions can be endless! But it's important to know what will distract you the most and to AVOID THEM AT ALL COSTS! (Turn off your phone, install a social media blocker on your computer, stay away from your t.v. etc).



## DEPARTMENT OF ENGLISH

### SPECIAL POINTS OF INTEREST:

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

# Looking forward to Fall...

## 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!



**HUB Student Center Questions:** Contact the Student Response Center at [src@buffalo.edu](mailto: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.

### NEED HELP??

**Technical Questions:**  
Contact the CIT Help Desk:  
[cit-helpdesk@buffalo.edu](mailto:cit-helpdesk@buffalo.edu).

**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, 2023

- File by July 15, 2023

Feb. 1, 2023

- File by Oct. 15, 2022

June 1, 2023

- File by Feb. 15, 2023

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!



# A READER'S BLESSING



GRANT SNIDER