

# Department of English - Fall 2012

\*Subject to change

207	Intro Writing Poetry/Fiction (CW)	MW	5:00	Bowen
221	World Literature 1	MWF	1:00	Hakala
<del>223</del>	<del>Medieval Literature</del>	<del>MWF</del>	<del>2:00</del>	<del>Hadbawnik</del>
231	British Writers 1	MWF	9:00	Schiff
231	British Writers 1	MWF	12:00	Rigilano
242	American Writers 2	T Th	9:30	Schmitz
251	Short Fiction	T Th	12:30	Schmitz
252	Poetry	T Th	5:00	Dean
252	Poetry	MWF	1:00	Ma
253	Novel	MWF	11:00	Muhlstock
264	Children's Literature	MWF	11:00	Benedict
268	Irish Literature	MWF	10:00	Keane
270	Asian American Literature	T Th	2:00	Moynihan
271	African American Literature	MWF	4:00	Hyland
301	Criticism	T Th	12:30	Holstun
301	Criticism	MWF	10:00	Ma
301	Criticism	T Th	2:00	Miller, S.
301	Criticism	MWF	9:00	Solomon
309	Shakespeare, Early Plays (E) *(Recitation: F @ 9:00, 10:00, or 11:00)	MW*F	9:00	Bono
310	Shakespeare, Late Plays (E)	T Th	3:30	Eilenberg
318	18th Century Fiction (E)	MWF	1:00	Alff
319A	18th Century Literature: Poetry (E)	MWF	3:00	Alff
320	Romantic Movement (E)	T Th	12:30	Eilenberg
326	Modern British/Irish Fiction (L)	MWF	1:00	Keane
335	19th Century U.S. Fiction (L)	T Th	9:30	Dauber
336	Studies in 19th Century U.S. Literature/History (L)	T Th	2:00	Tirado-Bramen
337	20th Century Literature in the U.S. (L)	MWF	12:00	Solomon
338	Novel in the U.S. (L)	T Th	3:30	Daly
338	Novel in the U.S. (L) University Honors Section	T Th	12:30	Daly
346	Comparative Ethnic Literatures (B)	T Th	11:00	Moynihan
352C	Contemporary Fiction (L)	Wednesdays (eve)	7:00	Milletti
353	Experimental Fiction (L) (CW)	MWF	10:00	Conte
354	Life Writing	T Th	2:00	Lyon
356	Popular Culture (L)	T Th	9:30	Spiegel
361B	Modern & Contemporary North American Poetry (L)	T Th	12:30	McCaffery
362	Poetry Movements (CW)	MWF	2:00	Goldman
363	Modernist Poetry	Wednesdays (eve)	7:00	Hubbard
371	Queer Theory (B)	T Th	2:00	Dean
376	Islamic Epic (B)	T Th	11:00	Frakes
377A	Mythology of the Americas (E) or (B)	T Th	9:30	Tedlock
379	Film Genres (Post-war image)	Tuesdays	3:30	Copjec
383A	Studies in World Lit: Transnational Literature (B)	T Th	11:00	Mardorossian
383E	Studies in World Lit: Studies in African Literature (B)	T Th	2:00	Young
385	Studies in Literature of African Diaspora (B)	T Th	12:30	Young

*Continued...*

\*Please note: Upper-level COL courses have been approved to count as an English Elective beginning Summer 2011 forward. See back of catalog for descriptions.



387A	20th Century Women Writers	T Th	9:30	Holstun
390	Creative Writing Poetry (CW)	Thursdays (eve)	7:00	Kim
391	Creative Writing Fiction (CW)	T Th	3:30	Anastasopoulos
392	Literature, Writing, and Practice (CW)	MW	5:00	Goldman
393	Writing Non-Fiction Prose	Tuesdays (eve)	7:00	Stott
401	Epic Literature (E) <i>(Department Honors)</i>	T Th	9:30	Frakes
404	Medieval Studies (E)	MWF	12:00	Schiff
434	Advanced Creative Writing Poetry (CW)	T Th	12:30	Mac Cormack
435	Advanced Creative Writing Fiction (CW)	Fridays	9:00	Milletti
438	Film Directors <i>(Off Campus @ Market Arcade Theatre)</i>	Tuesdays (eve)	7:00	Jackson
441	Contemporary Literature	Wednesdays	3:00	Roussel



### JOURNALISM COURSES

193	Fundamentals of Journalism <i>(Pre-requisite course for Journalism Certificate Program)</i>	Wednesdays (eve)	7:00	Galarneau
394	Writing Workshop (Spectrum Newspaper)	Mondays	5:00	Biehl
398	Ethics in Journalism	T Th	11:00	Biehl
399	Journalism	Thursdays (eve)	7:00	Anzalone



### *Upper-level Comparative Literature courses approved to count as an English Elective*

*(See back of catalog for descriptions)*

COL 301	Literary Theory (Honors Course)	Thursdays	4:00	Gracia
COL 345	Contemporary African Literature	T Th	11:00	Irlam
COL 470	Jewish Law	TBA	TBA	Dolgopolski





# Compilation of Required Courses for the English Major Fall 2012

## *Criticism*

301	Criticism	Holstun
301	Criticism	Ma
301	Criticism	Miller, S.
301	Criticism	Solomon

## *Earlier Literature*

309	Shakespeare, Early Plays	Bono
310	Shakespeare, Late Plays	Eilenberg
318	18th Century Fiction	Alff
319A	18th Century Literature: Poetry	Alff
320	Romantic Movement	Eilenberg
377A	Mythology of the Americas	Tedlock
401	Epic Literature ( <i>Department Honors</i> )	Frakes
404	Medieval Studies	Schiff

## *Later Literature* (Requirement for majors accepted PRIOR to Fall 2009)

326	Modern British/Irish Fiction	Keane
335	19th Century U.S. Fiction	Dauber
336	Studies in 19th Century U.S. Literature/History	Tirado-Bramen
337	20th Century Literature in the U.S.	Solomon
338	Novel in the U.S.	Daly
338	Novel in the U.S. University Honors Section	Daly
352C	Contemporary Fiction	Milletti
353	Experimental Fiction	Conte
356	Popular Culture	Spiegel
361B	Modern & Contemporary North American Poetry	McCaffery

## *Breadth of Literary Study* (Requirement for majors accepted Fall 2009 and beyond)

346	Comparative Ethnic Literatures	Moynihan
371	Queer Theory	Dean
376	Islamic Epic	Frakes
377A	Mythology of the Americas	Tedlock
383A	Studies in World Lit: Transnational Literature	Mardorossian
383E	Studies in World Lit: Studies in African Literature	Young
385	Studies in Literature of African Diaspora	Young



207

Intro to Writing Poetry/Fiction  
Jeremiah Bowen  
MW 5:00 - 6:20  
Reg. No. 22840

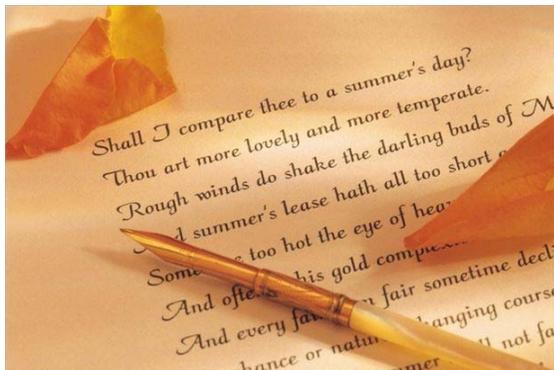
Vladimir Nabokov once reflected that “a writer should have the precision of a poet and the imagination of a scientist.” This introductory course is specifically designed for beginning writers who would like to take the first steps towards exploring the craft of poetry and fiction. Students will be introduced 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.

Please Note: ENG 207 is a **prerequisite** for all subsequent creative writing workshops and the NEW Creative Writing Curriculum.



221

World Literature  
Professor Walter Hakala  
MWF 1:00 - 1:50  
Reg. No. 22308



### Romance Traditions in Asia

This course will introduce students to narratives of romance that span Asia's wide variety of religious, literary, theatrical, and cinematic traditions. “Texts” include English translations of a Sanskrit drama, a Persian Sufi mystical work, tales from *The Arabian Nights*, early Japanese and Chinese novels, recent Bollywood cinema, Korean television melodramas, and the worldwide Harlequin Romance phenomenon.

Course requirements: completion of assigned readings, regular attendance and active class participation, two short papers, a cumulative midterm exam, and several brief comprehension quizzes. There are no prerequisites for this class and all assigned readings are in English.

223

Medieval Literature  
David Hadbawnik  
MWF 2:00 - 2:50  
Reg. No. 23669

The central questions explored by this course will be, “What does it mean to be a monster?” and, conversely, “What does the monster mean?” Medieval literature is rife with monsters—from *Beowulf's* Grendel, to the dragons and giants of Arthurian legend, to the supernatural villains and proto-werewolves that populate a wide range of stories and poems.

For example, in the alliterative poem *Sir Gawain and the Green Knight*, a pleasant feast at King Arthur's court is disrupted by the appearance of the Green Knight, who challenges anyone at court to chop off his head. Gawain takes up the challenge, and with one stroke, the Green Knight's head is off, rolling grotesquely around the feet of the courtiers. The Green Knight then—to the amazement of Arthur and his court—picks up his own severed head, and before riding off, reminds Sir Gawain that he must keep his promise to find the Green *Continued...*





Knight and receive a stroke to his own neck in return. So begins one of the stranger quests in English literature. *Our* quest will be to understand what this adventure, and the monstrous appearance of the supernatural Green Knight that occasions it, *means*.

We will take as our starting point the ideas on medieval monstrosity developed by Jeffrey Jerome Cohen in his short, provocative essay "Monster Culture (Seven Theses)," which suggests, among other things, that the monster is a way to understand the culture in which it appears; that the monster can tell us about that culture's attitude towards difference; that the monster sets limits, but also offers the possibility of transgressing those limits; that fear of the monster actually signals a kind of desire.

**READINGS** (summary)

We will begin by spending several weeks on *Beowulf* (female monsters, dragons); move on to female saints legends (*Judith*, Agnes, Eugenia, Euphrosyne—gender-bending females and "moral" monsters); explore Geoffrey of Monmouth's "History" (early Arthurian legend); read some lays of Marie de France, including "Bisclavret" (werewolves); selections from *The Song of Roland* (cannibalism, the Muslim as monster); tales by Chrétien de Troyes (Arthurian legend, more dragons, etc.), *Sir Gawain and the Green Knight* (the supernatural); and finally, Mandeville's *Travels* (wild encounters with the "other" in the Middle East and beyond). By the time we complete this journey, students will have a strong grasp of major medieval works, their central themes, and the cultures from which they emerge.



**231** British Writers 1  
Matthew Rigilano  
MWF 12:00 - 12:50  
Reg. No. TBA

In this course you will be immersed in the key texts of British literature from the Middle Ages to the end of the 18<sup>th</sup> century. Not only will you gain familiarity with such towering figures as Shakespeare and Milton, but you will also gain insight into the still politically relevant utopian inventions of Sir Thomas More and the complex model of female agency in Francis Burney's *Evelina*. This long period of British history is turbulent and exciting, two characteristics its literary products continue to reflect.

Much of our discussion will concern how certain texts react to and instigate both literary and historical change: How do we go from the legend of *Beowulf* to Spencer's self-consciously epic *Faerie Queen*? How does the fictional island of *Utopia* presage Shakespeare's theatrical island in *The Tempest*? How do Aphra Behn's complicated views on slavery in *Oroonoko* reflect the political ideologies of the 1680's? And while historical specificity will be important, it will become immediately evident that these texts present today's reader with intellectual and aesthetic wonders that rarely cease to compel attention. On top of this, we will ask *why* we are reading the texts we are reading. Who decided what texts should be in the Norton? What happened to texts that didn't make it?

In order to trace the knotty lineage of texts through the centuries we will move back and forth between close reading and attending to historical contexts. As a class we will learn how to write and think critically, formulate convincing arguments based on textual and historical evidence, and engage appropriate secondary research.

The weekly readings are important and will provide the skeleton of the course, but its flesh and pulse will come from our discussions and relentless inquiry. I will give periodic lectures and provide short, in-class supplementary texts, but most of our time will be spent in conversation as a class. These conversations will be instrumental in creating a sense of continuity in what might seem like a discontinuous historical sequence of texts. We will strive to give an identity to this long period of study, while respecting its particular moments.

**231** British Writers 1  
Professor Randy Schiff  
MWF 9:00 - 9:50  
Reg. No. 23670

Our course will involve a survey of works of literature from the medieval period to the close of the eighteenth century. The course will be organized, in part, by traditional literary history, with readings grouped roughly into Britain's Old English, the Anglo-Norman, the Late Medieval, the Early Modern, and the Eighteenth Century periods. While we will address the permeability of these literary historical borderlines, we will also use them as a framework for situating works in their socio-cultural contexts. Our course will imagine *a* rather than *the* literary history, and the choices in authors and excerpts will cover a number of recurring issues, such as ethnic identity conflicts, gender conventions, social and economic crises, political subversion, sexuality and knowledge, and the poetics of power.

We will explore Anglo-Saxon elegies and the epic *Beowulf*, Marie de France's *Lanval*, explore *Sir Gawain and the Green Knight*, and investigate works by Chaucer, Shakespeare, Marlowe, Donne, Behn, Swift, and others.

Students will be required to participate in class discussions, present one excerpt before the class, take two exams, and write one 4-6 page paper and one 7-9 page paper.

**242** American Writers 2  
Professor Neil Schmitz  
T Th 9:30 - 10:50  
Reg. No. 15062

We're going slowly to Jefferson, Mississippi, in a mule drawn rickety wagon that carries Addie Bundren, dead, and in her box, and on top of the box eldest son Cash, his leg broken, in an improvised cement cast, and he's sweating and his teeth are chattering. William Faulkner's *As I Lay Dying* is our entrance text, the mules plodding from section to section. We see the countryside. We're in Yoknapatawpha County. When we get to *Continued...*





Jefferson, we're ready to begin *Go Down, Moses*, and this time we're in the woods and we're after a Creation Bear, Old Ben. We start with the two great Southern writers in American literature, our Faulkner and our Flannery O'Connor, *Mother Superior*, austere, her classic short stories. She gives us the Misfit and the awful Hulga Hopewell. You'll remember what they say in their stories.

Next, Ernest Hemingway, *In Our Time*, and selected short stories. Also Gertrude Stein, *Tender Buttons*, expatriate American writing in full sure stride. Where is Smyrna? To enter *Tender Buttons* you have to go through a looking glass, sort of like Alice. Someone is cooking us a meal in *Tender Buttons*. The asparagus is perfectly cooked, not too firm, not too soft. We're in the high modernist period.

Then, D'Arcy McNickle, *The Surrounded*, first major Native American novel, and Zora Neale Hurston, *Their Eyes Were Watching God*, groundbreaking contrarian African American novel.

A lot of geography in English 242. We start out going to Jefferson, Mississippi, and we end up in the muck of Hurston's Florida Everglades.

An introductory statement, a short response paper (midterm), and the long final paper, 5-7 pages.

251

Short Fiction  
Professor Neil Schmitz  
T Th 12:30 - 1:50  
Reg. No. 23671

Here is a genealogy of modern American short fiction:

Father: Ernest Hemingway, *Short Stories*, *Indian Camp*, *Hills Like White Elephants*

Mother: Flannery O'Connor, *Short Stories*, *A Good Man Is Hard To Find*, *Good Country People*

We will start with a dash of Edgar Allan Poe, an exemplary tale, his criticism. We want to know about the social history of the short story. In Poe's American midcentury magazines are the internet. Poe invents the short story and it is sized to magazine format. We'll contemplate a present issue of *The New Yorker* which is still Heaven for any American short story. Then we'll turn to Hemingway, the classic short stories, and to O'Connor, misfit, wooden legged, her stories.

Then, in depth, at length, we read Donald Barthelme, *Short Stories*, and Raymond Carver, *Short Stories*. *East Coast, West Coast*. Get ready to read Barthelme's "Kierkegaard Unfair to Schlegel." Will Ferrell was just in a film version of Carver's "Everything Must Go."

In the final section we explore a subgenre, *flash fiction*, so new it hasn't yet found its definitive name, *flash fiction* in competition with *short short story*, *nanofiction*, *sudden fiction*, and other claimants, *prose* the worst, but here it is and it is thriving.

Requirements: an introductory statement, a short response paper, and the long final paper, 6-8 pages.

252

Poetry  
Professor Tim Dean  
T Th 5:00 - 6:20  
Reg. No. 23672

William Carlos Williams said that poems are machines made out of words. This course introduces students to the mechanics of poetry: how poems are made, how they function, and how we talk about them at the college level. We will consider the full range of poetic forms in English from the sixteenth century to the present, focusing on how poems speak to other poems more than they speak to their authors' experience.

Assignments include: reading aloud, memorization and performance of poems, close textual analysis, and some paper writing. Exams will test students' familiarity with the vocabulary of poetic analysis and with all assigned readings.

252

Poetry  
Professor Ming Qian Ma  
MWF 1:00 - 1:50  
Reg. No. 23673

English 252 is designed to introduce students to the study of the formal and the generic features of lyric poetry in English as it develops through history.

Among the issues 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 particular forms (e.g., sonnet, blank verse) and genre (e.g., ballad, elegy); 4) how style changes 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; 7) how language is used and understood as the medium.

The goals of the class are, among others, to help students improve their language awareness, their ability to read poems with recognition, understanding, and appreciation, their awareness of the historical, social, cultural, and political contexts in which poems are written, and their communication skills through the study of a set of literary terms.

Class requirements include regular attendance, active participation in class discussions, regular quizzes, a mid-term exam, a 5-page mid-term paper, a final exam, and a 10-page term paper.

**Primary texts required for the class:**

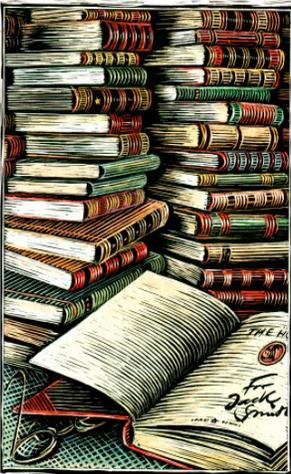
*The Norton Anthology of Poetry*, the Shorter 5<sup>th</sup> Edition  
*A Glossary of Literary Terms*, 8<sup>th</sup> Edition, by M. H. Abrams



253

Novel  
Rae Muhlstock  
MWF 11:00 - 11:50  
Reg. No. 23674

Virginia Woolf defines the novel as “the most pliable of all forms.” From its very beginnings, the novel has been a genre defined by change; in its very name is its ability to redefine itself, to reinvent itself in a new—in a *novel*—form. For some authors, the novel is best used to educate young girls and boys about morality and manners. For some, it is a space to create fictional worlds and communities as real as any their readers may have known. For others, the novel must reflect faithfully the world that inspired its characters, settings and plots. For still others, it is a place to explore how the past manifests in the present. In some cases, it can reflect a fleeting moment, and, for the German poet-philosopher, Novalis, “A novel is a life in the form of a book.” Each author, reader and critic has a different idea of how a novel should look and feel, what it should say and how it should say it. Rather than attempt a definition of “the novel,” this class will seek to explore how and why one literary genre has come to encompass all of the above definitions, plus many more.



We will begin the semester with excerpts from the two authors most commonly credited with the invention of the modern novel. We will then move to the popular travel genre that so often appeared in the 18<sup>th</sup> century. We will then question how the novel as the Victorian middle class conceives of it grows from the sense of defamiliarization that characterizes the travel narratives that precede it. The first half of the semester will end with the realist novel and the question of what, if any, allegiance the novel has to the reality that surrounds it. The second half of the semester

includes works that question the realist techniques in place before the 20<sup>th</sup> century. These texts will raise questions of narrators, narration, and reliability. We will explore the tension between high and low cultures in the modernist and postmodern movements, and discuss how these anxieties play out on the page. Short critical essays will be assigned to help contextualize certain themes in the novels and help direct discussions and writing.

#### Texts may include:

Daniel Defoe, *Robinson Crusoe*  
Jane Austen, *Northanger Abby*  
Henry James, *The Turn of the Screw*  
F. Scott Fitzgerald, *The Great Gatsby*  
William Faulkner, *The Sound and the Fury*  
Toni Morrison, *Beloved*

264

Children's Literature  
Leah Benedict  
MWF 11:00 - 11:50  
Reg. No. 23675

In 2007, Susan Patron's *The Higher Power of Lucky* won the Newberry Medal. This uplifting little story might have happily existed on children's library shelves across the US had the award not led to its acclaim, and therefore heightened scrutiny. Instead, the extra attention it received raised a moral hue and cry due to the appearance of the word “scrotum” (used in its proper anatomical sense) on the first page of the book. This word, it was claimed, made the story indecent for children, and the book was subsequently banned from the shelves of numerous elementary schools and public libraries.

The reaction to Patron's work raises many pressing questions about the pedagogical aspect of children's literature: if a book for children has the responsibility to teach, then where do we place the limit to knowledge? Should a child be able to define the word scrotum? Should children, for that matter, be able to articulate their rationale for abandoning their parents, or the reasons to celebrate an impish boy's transformation into a demure little girl? Should they understand the causal relationship between violence and death? To attempt to answer these questions, we will examine the tenuous line between childhood and adulthood by way of a broad survey of children's literature, paying close attention to the relationships between pedagogy, morality, gender, and sexuality.

We will start in the 18<sup>th</sup> century with Sarah Trimmer and Maria Edgeworth's instructive stories for young people, proceed to the 19<sup>th</sup> century mathematical fiction written to distract young boys from “self-abuse,” and end in the 20<sup>th</sup> century where the new genre of young adult fiction describes the child's traumatic passage into adulthood. Along the way we will analyze the changing definitions of “child,” including the kinds of knowledge children should or should not have, and the types of experience they should or should not be allowed to access. We will pay special attention to the instances in which the child's knowledge and experience exceeds our sense of propriety. We will also remain attentive to the formal elements of each text, assessing them in terms of genre, audience, diction, euphemism, and irony.

Students are required to keep up with the readings, to participate in classroom discussions, and to write two formal essays and several short response papers.



268

Irish Literature  
Professor Damien Keane  
MWF 10:00 - 10:50  
Reg. No. 23676

This course will function as an introduction to the study of Irish literature in the twentieth century: to do so, it will focus on constructions of and tensions within notions of “the people.” Beginning with the writing of the Literary Revival, we will track how changes in Irish society were represented—both complicated and simplified—by literary figures through the middle of the century. As a unified and unitary sense of the “Irish people” was argued about and, at times, fought over in the political sphere, how did writers add their voices to these debates? How did they respond to the challenges posed by women’s suffrage and feminism; the dwindling and impoverished population of Irish speakers on the island; differentiating the Irish from their British neighbors; migrations to urban centers in a predominantly agricultural and rural society; high rates of emigration; an island partitioned into a twenty-six county south and a six-county north; and the bitter legacy of Ireland’s struggles for self-determination? To attend to these questions, we will examine the public transmission of information, whether as representations of rumor, gossip, or chatter; the production of literary texts as politically-motivated and even propagandistic statements meant to spur debate and change public opinion; and the reception of such works in troubled and frequently violent contexts.

Course readings will be drawn from among the works of Samuel Beckett, Brendan Behan, Elizabeth Bowen, Padraic Fallon, Lady Augusta Gregory, James Joyce, Bryan MacMahon, Louis MacNeice, Dorothy Macardle, George Moore, Sean O’Casey, Frank O’Connor, Sean O’Faolain, W.R. Rodgers, George Bernard Shaw, John Millington Synge, Oscar Wilde, and W.B. Yeats.



Background knowledge of Irish history and politics is not required. Course requirements will include: several short writing assignments; a final essay; and a final exam.

270

Asian American Literature  
Professor Susan Moynihan  
T Th 2:00 - 3:20  
Reg. No. 22311

This course provides a general introduction to Asian American literature and the field’s literary, cultural, and political concerns. “Asian America,” as a panethnic coalition born in the response to racism and Orientalism, has been the site of tremendous, yet varied, literary production. The texts we will explore represent issues as diverse as the Japanese American internment during World War II; the traumatic legacy of colonialism for Korean Americans; the ironies marking the young lives of Vietnamese refugees from “Operation Babylift” and Cambodian refugees resettled in the United States; the historical effects of migrant labor and colonialism on Filipino Americans; and the tensions around assimilation for those of Chinese and South Asian descent. Contemporary anxieties of race, gender, and sexuality will come to the fore in the work of a graphic novel.



Throughout the course we will ask how Asian American writers respond to the politics of race and American imaginings of Asia, and how the literary texts register this response in terms of genre, narrative structure, character construction, and style.

Required texts will include the work of Carlos Bulosan’s *America Is in the Heart*, Gish Jen’s *World and Town*, Jhumpa Lahiri’s *Interpreter of Maladies*, Chang-rae Lee’s *A*



*Gesture Life*, Julie Otsuka’s *When the Emperor Was Divine*, Aimee Phan’s short-story collection *We Should Never Meet*, and Gene Luen Yang’s graphic novel *American Born Chinese*.

271

African American Literature  
John Hyland  
MWF 4:00 - 4:50  
Reg. No. 14764

“They that walked in darkness sang songs in the olden days—  
Sorrow Songs—for they were weary at heart”  
—W.E.B. Du Bois, *The Souls of Black Folk*

Droning a drowsy syncopated tune,  
Rocking back and forth to a mellow croon,  
I heard a Negro play.  
Down on Lenox Avenue the other night  
By the pale dull pallor of an old gas light  
He did a lazy sway . . .  
He did a lazy sway . . .  
To the tune o’ those Weary Blues.  
—Langston Hughes, “The Weary Blues”

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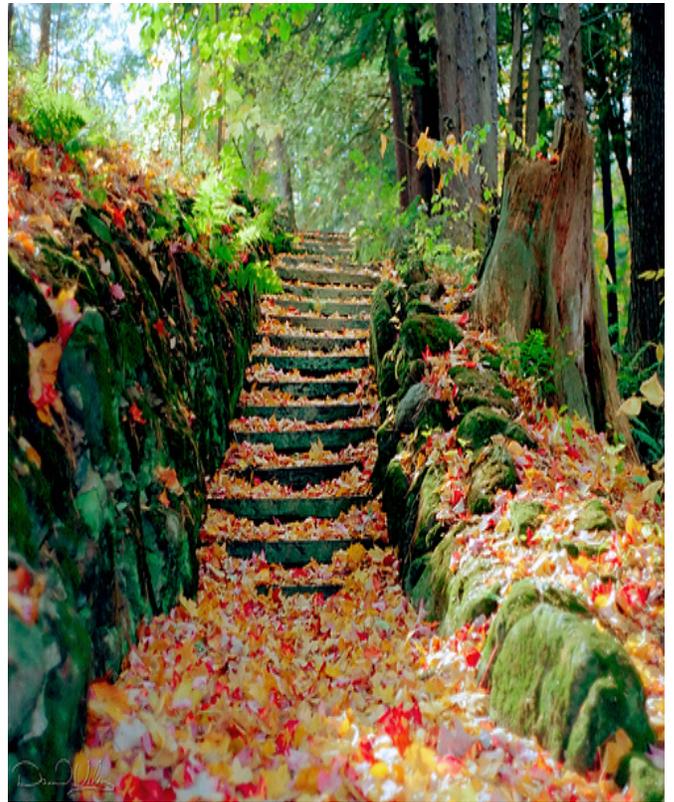
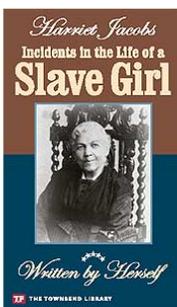
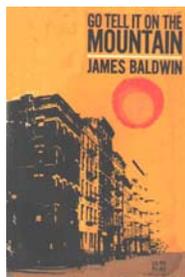
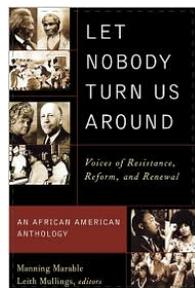
"Daddy, mama's got the blues, the kind of blues that's hard to lose"  
—Bessie Smith

Amiri Baraka's *Blues People* explained that black culture in America is "the brilliant amalgam of diverse influences." This course will offer an introduction to this brilliance that began with the "sorrow songs" of American slavery and that continued through the 20<sup>th</sup> century as "the kind of blues that's hard to lose." It will emphasize the construction of gender identity and sexuality as intrinsic to these "weary blues." We will read "classic" slave narratives, novels, poetry, and drama by African American writers from the nineteenth century to the present. We will also view films and listen to music. We will consider issues central to the study of the African American expressive forms, with a focus on how gender, sexuality, and class participate in constructions of race in America.

We will focus on the ways that these expressive forms—literature, music, and film—are embedded in larger social and historical webs. We will therefore turn to historical texts that detail the ways that people of African descent "made themselves," despite centuries of violence and hardship. We will also read historical essays and overviews that will help us make sense of the ways black Americans forged their own literary and cultural traditions in the face of institutional racism and white privilege. This introductory course in the African-American literature has three overarching goals that will prepare you for future critical engagement with the full range of black cultural production. The first is to introduce you to the trends and themes of what is called the African American literary tradition by situating it within the broad context of American (as well as Atlantic) history. The second goal is to provide you with an understanding of the intersection of gender, sexuality, class, and race in the making of this tradition. The third is to give you a fuller understanding of the historical development and social construction of the black diaspora in (and beyond) America.

Texts

- Frederick Douglass, *Narrative of the Life Frederick Douglass, An American Slave*
- Harriet Jacobs, *Incidents in the Life of a Slave Girl*
- James Weldon Johnson, *Autobiography of an Ex-Colored Man*
- Zora Neale Hurston, *Their Eyes Were Watching God*
- James Baldwin, *Go Tell It on the Mountain*
- Amiri Baraka, *The Dutchman*
- Ntozake Shange, *for colored girls who have considered suicide/when the rainbow is enuf*
- Manning Marable and Leith Mullings, editors, *Let Nobody Turn Us Around: An African American Anthology*



FALL  
2012



301

Criticism  
Professor James Holstun  
T Th 12:30 - 1:50  
Reg. No. 20118

This course will introduce the craft of literary criticism. We'll move from high falutin' psychoanalytical and literary theory, to meat-and-potatoes close reading, to nuts-and-bolts research methods and revision techniques. We'll focus on the poetry, fiction, and critical prose of Edgar Allan Poe.

We will read a wide variety of literary criticism, including formalist studies of Poe's craftsmanship, psychoanalytical studies of the unconscious and literary form, and cultural studies and marxist studies of Poe, race, and capitalism. We'll read three Poe-esque novellas: E. T. A. Hoffmann's *The Sandman*, Herman Melville's *Benito Cereno* (about slave rebellions and white hysteria), and Charlotte Perkins Gilman's *The Yellow Wallpaper* (about patriarchal enclosure and domestic madness).



Virginia Poe

In the course of the semester, we'll read Freud's *The Uncanny* and *Beyond the Pleasure Principle* as ways to understand Poe's plot structures and literary effects. And we'll

talk about paper development, manuscript form, research methods (finding works online and on the shelves), using biographical and socio-cultural material creatively, and prose revision.



No exams. No co- or prerequisites except English 102, 201, or the equivalent: this is a class to take *early* in your career as an

English major or minor. You'll write regular informal short essays on our readings, an eight-page paper at mid-semester, and a sixteen-page revision and expansion at the end of the semester.

NOTE: you can't get by with just any old Poe collection—you *must* have the 2004 Norton Critical Edition. Talking Leaves Bookstore will stock our main texts, and Queen City Imaging our course reader. For more information, please drop by my office or write me at [jamesholstun@hotmail.com](mailto:jamesholstun@hotmail.com).



301

Criticism  
Professor Ming Qian Ma  
MWF 10:00 10:50  
Reg. No. 18157

Designed as a survey class, English 301 is intended to introduce students to literary criticism of the 20<sup>th</sup>-Century, with an emphasis on the post-1960s period. Chronological in approach, it will study the representative texts of various schools of criticism, focusing on the basic terms, concepts, and methodologies. The goals of this course are 1) to learn and understand the principles and paradigms of each kind of criticism; 2) to become critically aware of not only the ramifications but also the limitations of literary theory; 3) to rethink and question such notions as "innocent reading" or "purely spontaneous response"; and 4) to learn a range of interpretative methods.

The primary texts for the course are:

*Literary Theory: An Anthology*, 2<sup>nd</sup>. Edition. Edited by Julie Rivkin and Michael Ryan, Blackwell, 2004. (ISBN: 1-4051-0696-4)

*Billy Budd and Other Tales*, by Herman Melville, with a new introduction by Joyce Carlos Oates. Signet Classic, 1998. (ISBN: 0-451-52687-2)

(Supplementary reading materials in criticism will be distributed when needed.)

Class requirements include regular attendance, active participation in class discussions, quizzes, response papers to readings, and a 6-8 page term paper at end of the course.

301

Criticism  
Professor Steven Miller  
T Th 2:00 - 3:20  
Reg. No. 20429

This course, designed for English majors, is an introduction to the theory and practice of literary criticism. The readings will provide students with the terms and tools to think more clearly about what they are doing when they write about literature. It is important, however, to stress that the course is about the *theory* and practice of criticism, because literary criticism goes beyond the evaluation or interpretation of literary works. Before it does anything else, criticism seeks language adequate to the task of grasping the nature of a linguistic artifact. It is language about language. Before one can say anything *about* literature, it is necessary to ask *what* literature *is* and then, depending on the answer to that question, to decide *how* the critic should engage with any given literary text.

Throughout the semester, therefore, we will examine the way in which major works of literary criticism has defined the relationship between its activity and its object, raising questions (among others) of literature and language, criticism

*Continued...*



and aesthetics, form and intent, knowledge and tradition, pleasure and textuality, reading and justice.

Readings may include texts by Empson, Brooks, Wimsatt, Abrams, Frye, Bloom, Glibert and Gubar, Macherey, Barthes, and Cixous.

301

Criticism  
Professor William Solomon  
MWF 9:00 - 9:50  
Reg. No. 22312

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

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

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



309

Shakespeare: Early Plays  
Professor Barbara Bono  
Lectures are MW from 9:00 - 9:50  
Students must register for the course by enrolling in one of the following recitation sections on Friday--either:

Section 1 9:00 - 9:50 Reg. No. 20939  
Section 2 9:00 - 9:50 Reg. No. 13537  
Section 3 10:00 - 10:50 Reg. No. 13157  
Section 4 11:00 - 11:50 Reg. No. 11711

This Fall Semester course on Shakespeare's earlier works will begin with his self-conscious gestures of mastery in two inherited genres: the revenge play with the sensationalistic *Titus Andronicus* (1592-1594) and romantic comedy with the near-interchangeability of *Romeo and Juliet* (1594-96) and *A Midsummer Night's Dream* (1594-96). During the course of the semester we will then go on to read selections from his second tetralogy of history plays—*Richard II* (1595), *1 Henry IV* (1597), *2 Henry IV* (1597-98) and *Henry V* (1598-99)—and his series of romantic comedies—*The Merchant of Venice* (1596-97), *Much Ado About Nothing* (1598-1600), *As You Like It* (1599-1600), and *Twelfth Night* (1599-1600)—as complementary treatments of the fashioning of authority from without, through the recreation of a myth of divine kingship, and from within, through the reproductive consent of women.

**Format:**

Monday and Wednesday large class lecture and Friday discussion sections. Two medium-length (c. 5-10 pp.) formal, graded, analytic and argumentative papers. Midterm and cumulative final examinations.

**Texts:**

*The Norton Shakespeare*, ed. Stephen Greenblatt, *et. al.* (or any good student edition of the plays you may happen already to own—if you have questions please consult the instructor at the beginning of the course) and *The Bedford Companion to Shakespeare: An Introduction with Documents*, ed. Russ McDonald.

*This course satisfies an Earlier Literature requirement*





310

Shakespeare, Late Plays  
Professor Susan Eilenberg  
T Th 3:30 - 4:50  
Reg. No. 23679

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

I shall ask each student to write a midterm exam, several brief response papers, a longer graded paper, and a final exam. There will be occasional quizzes. Intelligent participation will be encouraged; attendance will be mandatory.

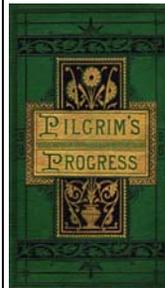
*This course satisfies an Earlier Literature requirement*



318

18th Century Fiction  
Professor David Alff  
MWF 1:00 - 1:50  
Reg. No. 23680

Cunning deceit. Dissimulating pretense. Imaginative invention. These are just a few eighteenth-century definitions for fiction, a term we today associate with prose stories. This course will investigate a broad range of seventeenth- and eighteenth-century English-language fictions, challenging students to refine their understanding of this popular mode of literary expression. We will begin by reading works like John Bunyan's best-selling allegory, *The Pilgrim's Progress*, and Aphra Behn's New World romance,



*Oroonoko*. We will then turn to studying the novel, a form of long fiction whose generic requirements were under debate throughout the century. Readings will include novels by Daniel Defoe, Samuel Richardson, and Frances Burney. In addition to primary literature, this course will also familiarize students with landmark critical interventions in the field, including



Ian Watt's theory that novels became popular when there arose a middle class with the time and resources to consume them, Michael McKeon's argument that novels mark an epistemological shift from idealism to empiricism, and Nancy Armstrong's observation that eighteenth-century fiction translates political problems into narratives of sex and gender.

*This course satisfies an Earlier Literature requirement.*

319A

18th Century Literature: Poetry  
Professor David Alff  
MWF 3:00 - 3:50  
Reg. No. 23681

What was a poem in eighteenth-century Britain? What did it do or try to do? These are the guiding questions behind this course's survey of English verse written between 1660 and 1800. We will study poems both as self-conscious aesthetic objects possessing certain rhetorical and metrical properties, and as vehicles for public expression. Class discussion and writing assignments will stress the techniques of formal analysis, "close reading" skills that students can use to make sense of poetic texts from any period. Keeping in mind the mutually-generative relationship between text and cultural context, we will ask why poets adapted certain poetic forms to articulate positions on contemporary issues. How does Alexander Pope's use of heroic couplets contribute to his vanquishment of literary opponents in *The Dunciad*? Why does James Grainger draw upon the Virgilian tradition of georgic poetry to salute commercial productivity in the Caribbean? Primary readings will include verse by John Dryden, Mary Wortley Montagu, John Gay, Jonathan Swift, Oliver Goldsmith, and Charlotte Smith.

*This course satisfies an Earlier Literature requirement*



320

Romantic Movement  
Professor Susan Eilenberg  
T Th 12:30 - 1:50  
Reg. No. 22314

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

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

*This course satisfies an Earlier Literature requirement*

326

Modern British/Irish Fiction  
Professor Damien Keane  
MWF 1:00 - 1:50  
Reg. No. 23682

This course will serve as an introduction to British and Irish fiction written between the 1880s and the 1950s, the years conventionally designated as the "modern" period. While there will be no single, unifying thread connecting every work we read during the semester, we will examine a variety of prose fiction works (novels and short stories), as well as occasionally glance sideways at other non-prose fiction forms (poems, essays, literary and radio recordings), in order to follow the stylistic negotiations and mutations undergone in the literary field during these years. By keeping track of changes to both the form and content of literary works, we will necessarily attend to the social, political, and technological transformations that mark the period—and that, indeed, provide the lineaments for how we continue to think about being "modern."

Readings will be drawn from among the works of the following writers: Samuel Beckett, Elizabeth Bowen, Joseph Conrad, Ford Madox Ford, E. M. Forster, Henry Green, Graham Greene, Christopher Isherwood, James Joyce, Katherine Mansfield, Frank O'Connor, George Orwell, Jean Rhys, Robert Louis Stevenson, Bram Stoker, Dylan Thomas, Rebecca West, Oscar Wilde, and Virginia Woolf.

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

*This course satisfies a Later Literature requirement*

335

19th Century U.S. Fiction  
Professor Ken Dauber  
T Th 9:30 - 10:50  
Reg. No. 23684

Survey of American Literature during its "classic" period in the nineteenth century. We will discuss such issues as the idea of the American, the form of the American novel, the poetics and politics of community formation, and democratic writing. Writers will include Hawthorne, Melville, Emerson, Poe, Stowe, Douglass, and some others.

*This course satisfies a Later Literature requirement*

336

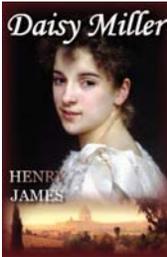
Studies in 19th Century U.S. Lit/Hist  
Professor Carrie Tirado-Bramen  
T Th 2:00 - 3:20  
Reg. No. 23685

### Transatlantic Encounters: Nineteenth Century Travel Narratives

Why do people travel and what role does travel writing play in the making of a national identity and a national literature? This course will explore how the United States was imagined, invented, and perceived by those who visited the country in the nineteenth century. We'll read excerpts from Alexis de Tocqueville's *Democracy in America*, and the controversial travel accounts of British writers, Charles Dickens and Frances Trollope, and their thoughts on American manners, democracy and slavery. We'll combine these well-known accounts with lesser known hemispheric examples from Jose Martí (Cuba) and Domingo Sarmiento (Argentina).

Additionally, the course will explore US travel writing abroad beginning with Washington Irving's *The Sketch Book* and ending with Mark Twain's *Following the Equator* (selections). Readings will also include Harriet Beecher Stowe, Louisa May Alcott and Margaret Fuller. What happens to the archetype of the "American abroad" when the traveler is African American? To answer this, we'll read Frederick Douglass' account of his trip to Ireland, Nancy Prince in Russia, David Dorr, *A Colored Man Round the World*, Ellen and William Craft, *Running A Thousand Miles For Freedom* (1860).

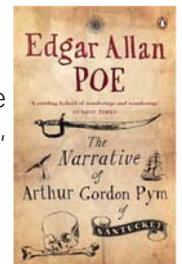
For examples on how travel writing impacted nineteenth-century literature, we'll read Edgar Allan Poe's *The Narrative of Arthur Gordon Pym* and Henry James, *Daisy Miller*.



**Requirements:**

Reading Responses (8 one-page responses); two five page papers, a final exam.

*This course satisfies a Later Literature requirement*



337

20th C Literature in the U.S.  
Professor William Solomon  
MWF 12:00 - 12:50  
Reg. No. 11735

Modernism is a cultural/artistic phenomenon that remains one of the more pressing concerns within the field of literary historiography. Why? This course will seek to answer this question gradually by examining a series of representative works produced by American novelists and poets in the first half of the twentieth century. Thematically our concerns will include the mental and corporeal impact of the city on its inhabitants, the effect of industrialization on workers, the traumas of mechanized warfare on soldiers, contemporary efforts to come to terms with modern technology, as well as the problem of addiction (alcoholism) in the era of Prohibition. From a formal perspective we will be grappling with a series of innovative works of art that frequently resist conventional expectations. Why is it that in contrast to the pleasures mass culture supplies, the reader of modernist texts is often forced to experience pain?

Lastly, throughout the course we will consider experimental literary texts alongside an emerging form of popular entertainment: the movies. Authors we will read will include Faulkner, Hemingway, Porter, Parker, Cather, Welty, Larsen, Loy, Fitzgerald, Hammett, Miller, and Schuyler.

*This course satisfies a Later Literature requirement*

338

The Novel in the U.S.  
Professor Robert Daly  
T Th 3:30 - 4:50  
Reg. No. 11596

This course is open to students from all majors and does not presume any prior knowledge of its subject. I shall define terms and provide contextual information as we go along.

We shall pay attention to the cultural conversations and the cultural work of the novel in our time and place. We shall read, within the reciprocal economies of their cultural contexts, some modern, postmodern, and contemporary American novels, along with some in which the borders between these categories seem quite permeable. In works by Edith Wharton, Willa Cather, Sherwood Anderson, F. Scott Fitzgerald, Thomas Pynchon, Toni Morrison, Amy Tan, Annie Dillard, and others, we shall explore questions of representation and agency, of literature and life. We shall consider these texts as both representative (participating in the cultural conversations of their times) and hermeneutic (affording practice and skills in the arts of interpretation).

Each student will write two preliminary examinations, a take-home final examination, and a research essay on a subject of his or her own choosing. There will be a handout on how to write research essays. Though I shall provide a good deal of information on modes of reading, the central focus of the course will remain on the novels, their relations with each other, and their use as a propaedeutic to ethics and other

aspects of living well in American culture.

Texts:

Wharton, Edith. Summer. Penguin.  
Cather, Willa. My Antonia. Houghton Mifflin.  
Anderson, Sherwood. Winesburg, Ohio. Norton Critical Edition.  
Fitzgerald, F. Scott. The Great Gatsby. Scribner's.  
Pynchon, Thomas. The Crying of Lot 49: A Novel. Harper Collins.  
Gardner, John. Grendel. Vintage.  
Morrison, Toni. Song of Solomon. Vintage.  
Tan, Amy. The Joy Luck Club. Penguin.  
Power, Susan. The Grass Dancer. Berkley Books.  
Dillard, Annie. The Maytrees: A Novel. Harper Perennial.

*This course satisfies a Later Literature requirement*

338

The Novel in the U.S.  
Professor Robert Daly  
T Th 12:30 - 1:50  
Reg. No. 23686 —> \*Registration  
through the Honors College



### UNIVERSITY HONORS SECTION

This course is open to all students in the university honors program and does not presume any prior knowledge of its subject. I shall define terms and provide contextual information as we go along.

We shall pay attention to the cultural conversations and the cultural work of the novel in our time and place. We shall read, within the reciprocal economies of their cultural contexts, some modern, postmodern, and contemporary American novels, along with some in which the borders between these categories seem quite permeable. We shall explore questions of agency. We shall consider these texts as both representative (participating in the cultural conversations of their times) and hermeneutic (affording practice and skills in the arts of interpretation).

Each student will write two preliminary examinations, a take-home final examination, and a research essay on a subject of her or his own choosing. Though I shall provide a good deal of information on modes of reading, the central focus of the course will remain on the novels, their relations with each other, their use as a propaedeutic to ethics, and their interactions with American culture.

Reading List; Wharton, Edith. Summer. Signet.; Cather, Willa. My Antonia. ; Houghton Mifflin.; Anderson, *Continued...*



Sherwood. Winesburg, Ohio. Norton Critical Edition.; Fitzgerald, F. Scott. *The Great Gatsby*. Scribner's.; Pynchon, Thomas. *The Crying of Lot 49: A Novel*. Harper Collins.; Gardner, John. Grendel. Vintage.; Morrison, Toni. *Song of Solomon*. Vintage.; Tan, Amy. *The Joy Luck Club*. Penguin.; Harper Collins.; Power, Susan. *The Grass Dancer*. Berkley Books.; Dillard, Annie. *The Maytrees: A Novel*. Harper Perennial.

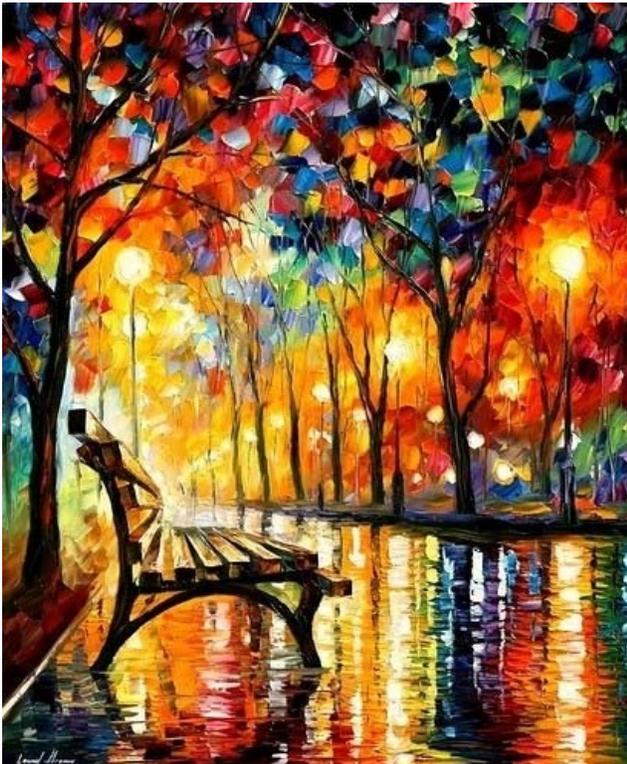
*This course satisfies a Later Literature requirement*



**346** Comparative Ethnic Literatures  
Professor Susan Moynihan  
T Th 11:00 - 12:20  
Reg. No. 23687

*No description available at this time.*

*This course satisfies a Breadth Literature requirement*



**352C** Contemporary Fiction  
Professor Christina Milletti  
Wednesdays 7:00 - 9:40  
Reg. No. 23688

**What Writers Think About When They Think About Writing: Trends and Countertrends in Contemporary Fiction**

This course will focus on novels published recently—in the past decade, many within the past 3 years—in order to consider both current trends and evident counter trends in literary fiction. In particular, we will consider the ways in which the conventions of realist fiction continue to be staged within the contemporary novel—how representations of the real work against, and with respect to, the cultural landscape of the postmodern—as well as how realist conventions are resisted by novels that appear on the very same bookshelf. If realist novels “correspond,” as Susan Suleiman notes, “to what most of us think of, in our less theoretical moments, as the ‘natural order of the world,’” then our class will try to draw some conclusions about what kind of “order” realism offers: how it has been shared in the past, the ways in which it has become troubled in the present, as well as our changing understanding of what the “real” represents in the era of “truthiness.” Selected novels—drawn from both “trade” as well as “small press” publications—will, as a result, most often take an innovative stance with respect to the concept of the real. To accompany our inquiry into the development of the current fiction marketplace, we will write book reviews over the course of the semester, try to get them published, as well as attend several fiction readings to meet authors and discuss their work in person.

*This course satisfies a Later Literature requirement*



**353** Experimental Fiction  
Professor Joseph Conte  
MWF 10:00 - 10:50  
Reg. No. 14410

Postmodern fiction faces the following dilemma: the supernatural (God and other channeled media) has retired, leaving us to our own devices of transmission; the natural world (species decimation and climate change) appears chaotic and threatens to overrun boundaries; and the mind (or consciousness; or possibly “liberal subjectivity”) is itself subject to a host of newly-diagnosed dysfunctions, not all responsive to psychopharmaceutical therapy. The fictive response falls into two categories: either formulate a plan with exacting design and stick to it, maniacally; or participate in the inevitable debris and its attendant uncertainties.

The reading list for this semester may be selected from the following:

- Kathy Acker, *Blood and Guts in High School*
- Paul Auster, *Travels in the Scriptorium*
- Italo Calvino, *If on a winter's night a traveler*
- Don DeLillo, *Cosmopolis*

*Continued...*



Harry Mathews, *The Journalist*  
Michel Houellebecq, *The Possibility of an Island*  
Victor Pelevin, *Homo Zapiens*  
Thomas Pynchon, *The Crying of Lot 49*  
Gilbert Sorrentino, *Aberration of Starlight*  
David Foster Wallace, *Oblivion*

To the extent that the novel is administered singly and in private—as opposed to film or televisual media—there will be discussion boards for each novel to which you must post substantive questions and responses. In addition to attendance, which is required, there will be a midterm paper and a final critical essay.

*This course satisfies a Later Literature requirement*



354

Life Writing  
Professor Arabella Lyon  
T Th 2:00 - 3:20  
Reg. No. 22316

Life writing describes genres including biography, autobiography, diaries, letters, travel writing, testimonies, autoethnography, personal essays and, more recently, digital forms such as blogs and websites. Life writing is concerned with identity, memory, agency, and history; at its core is the issue of who gets representation, who gets to tell the story.

Our reading will include autobiographies, diaries, memories, maybe a novel (faction), and blogs. At the moment, I'm considering Nobel Peace Prize winner Rigoberta Menchú's *I, Rigoberta Menchú*, Mahvish Khan's *My Guantanamo Diary*, Maxine Hong Kingston's magical-realist autobiography *Woman Warrior*, Dave Eggers' *What is the What*, Benson Deng et al's *They Poured Fire on Us From the Sky: the True Story of Three Lost Boys from Sudan*, and yet to be decided blogs (a few possibilities of the top of my head:

<http://www.treehugger.com>; <http://www.angryblackbitch.blogspot.com>, <http://waiterrant.net/>, <http://lorelle.wordpress.com/2009/04/08/example-of-a-perfect-personal-blog>).

Our writing will consist of your weekly blog, one Storycorps-type interview (<http://storycorps.org>), one exam, one short critical paper, and a number of occasional assignments (peer reviews, quizzes, responses). Much of the writing on your blog will be life-writing generated by you. I will require a few topics, but the blog is yours to develop as you wish. My hope is that you will continue to write after the course.

356

Popular Culture  
Professor Alan Spiegel  
T Th 9:30 - 10:50  
Reg. No. 21518

This course will be a study of the world's most popular genre narratives: Westerns, Crime films, Horror, Sci-fi and Adventure Romance. A psychological probe into the collective dreamlife of American men and women in terms of the nature, origins, and development of some of the most durable stories ever told. We'll discuss the writings of Freud, Jung, and Northrop Frye; and then examine a whole raft of popular novels and films less as art and more as a species of myth, artifact, and dream-data; and in this manner, work our way through the fears, lusts and biases of the Republic from the mid-nineteenth century to the present.

Books include (probably) *Tarzan of the Apes*, *The Day of the Locust*, *The Maltese Falcon*, *Double Indemnity*, *Dr. Jekyll and Mr. Hyde*, *The Time Machine*, and others; Films: *The Searchers*, *Scarface*, *The Cat People*, *Gilda*, *Alien*, and more.



Students should be prepared to read, see, and talk a lot, keep a journal and take an exam.

*This course satisfies a Later Literature requirement*



361B

Modern & Contemporary NA Poetry  
Professor Steve McCaffery  
T Th 12:30- 1:50  
Reg. No. 12379

This course explores the emergence and transformation of primarily twentieth and twenty-first century anglophone poetries in North America as well as the twentieth-century emergence of the Avant-Garde. Authors and topics covered include Imagism, Vorticism, Feminist Poetics and Poetry, Italian and Russian Futurism, Dada, Surrealism, Objectivism, the Beats, the Harlem Renaissance and Negritude, Projective Verse, the New American Poetry of the 1960s, the New York School and Language Poetry.

Alongside texts to be studied, analyzed and compared are relevant theoretical texts largely by poets themselves. The classes will be enhanced by the occasional classroom visit by poets and scholars in the appropriate fields.

*This course satisfies a Later Literature requirement*

362

Poetry Movements  
Professor Judith Goldman  
MWF 2:00 - 2:50  
Reg. No. 23689

**"Contemporary Poetry Formations"**

Our focus in this course will be three roughly concurrent, North American poetry constellations: contemporary African American poetics; contemporary Documentary/Research poetics; and Language/post-Language feminist poetics. While some of the writers we will study have overlapping affiliations among these groups, we will examine the separate traditions behind them and, as the course progresses, tease out their varying approaches to such common concerns as: social belonging, otherness and othering, and the crossing of social borderlines; the formation of subjects through language and the potential undoing of language's mirroring of social hierarchy; the politics of representation and narrative and the haunting of representation and narrative by what they exclude or repress; the contesting of "fact" and "history" and scrutiny of processes by which fact and history are made; the importance of who speaks, who knows, who values; the use of poetry as a means of inquiry and knowledge-creation; intertextual consort with many kinds of texts, and the deployment of specialized vocabularies and idioms; language's mediation of world and thought and experimentation with the relationship of the verbal to the non-verbal; "appropriate" or allowable feeling and the staging of the poem as conductor (or refuser or rerouter) of affect; the innovation and creative repurposing of poetic forms, including attention to language's visual and sonic aspects. Throughout the course, we will practice skills both of close reading and of developing a bigger picture of the projects of individual writers and the formations to which they belong.

Poets under study may include: Rae Armantrout, Tisa Bryant, Tina Darragh, Stacy Doris, Robert Fitterman, Carla Harryman, Lyn Hejinian, Susan Howe, Erica Hunt, Brenda Iijima, Bhanu Kapil, David Larsen, Sueyeun Juliette Lee, Tan Lin, Dana Teen Lomax, Bernadette Mayer, Harryette Mullen, Mark Nowak, Jena Osman, M. NourbeSe Philip, Claudia Rankine, Kim Rosenfield, Leslie Scalapino, Juliana Spahr, Diane Ward, Hannah Weiner, Tyrone Williams, Ronaldo Wilson, C. D. Wright, and Rachel Zolf.

Other brief background and supporting readings may also be assigned.

Course requirements: regular attendance and participation; weekly reading responses; two critical (analytic and argumentative) papers, one 3-5 pp. and one 6-8pp.



363

Modernist Poetry  
Professor Stacy Hubbard  
Wednesdays 7:00 - 9:40  
Reg. No. 23690

This course will explore British, Irish and American poetry written between 1890 and 1940. We will read poetry in a wide variety of styles and modes, as well as essays and manifestoes that debate what poetry has been in the past and what it ought to be and do in the twentieth century and beyond. Modernism is full of "isms": symbolism, imagism, futurism, classicism, nationalism, feminism, vernacularism, regionalism, socialism, etc. We'll explore what these various movements were all about, and why poets in this period felt compelled to join coteries, formulate "systematic" methods, start their own journals, and work at either restricting or broadening the audience for poetry. We'll also look into the many experimental "little magazines" that rose up around modernism, and visit the university's superb poetry archives in order to examine some of these (this will require at least one day-time session, with time and date to be negotiated). In addition to broadly surveying the field, we will study two topics in depth: 1) the impact of the First World War (trench poetry, fractured forms, the aesthetics of violence, redefinitions of masculinity and femininity, etc.) and 2) the importance of little magazines & manifestoes in creating movements and audiences (this will involve research in UB's comprehensive collection of poetry magazines).

Some of the poets to be discussed are Arthur Symonds, Oscar Wilde, Gerard Manley Hopkins, Emily Dickinson, Robert Frost, Edgar Lee Masters, A. E. Housman, W.B. Yeats, D.H. Lawrence, Thomas Hardy, Edith Sitwell, Gertrude Stein, H.D., Ezra Pound, T.S. Eliot, Marianne Moore, W.C. Williams, Wallace Stevens, Mina Loy, Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg, Robert Graves, James Weldon Johnson, Langston Hughes, Countee Cullen, Claude McKay, Alice Dunbar Nelson, Gwendolyn Bennett, Edna St. Vincent Millay, Sara Teasdale, Amy Lowell, e.e.cummings, Vachel Lindsay, Carl Sandburg, W. H. Auden, and Lola Ridge.



Requirements include diligent preparation and attendance; informed participation in class discussions and activities, both in person and on-line; one collaborative research project involving UB's poetry archive; and two 7-page critical essays.

**Nota bene:** Some introductory coursework on the history and forms of poetry –such as English 252: Poetry—is strongly recommended as preparation for this course.

371

Queer Theory  
Professor Tim Dean  
T Th 2:00– 3:20  
Reg. No. 23691

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

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

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

*This course satisfies a Breadth of Literature requirement*



376

Islamic Epic  
Professor Jerold Frakes  
T Th 11:00– 12:20  
Reg. No. 23692

The wide world of epic narrative in a diverse range of Islamic cultures will be explored: the political and psychological dilemma of the father-son conflict in the Sohrab and Rostam episode of Abolqasem Ferdowsi's *The Book of Kings* (Persian), the variety of symbolic and mythic settings of heroic-nomadic culture in *The Book of Dede Korkut* (Oghuz Turkic), the bridal-quest epic of *Mighty Osman Bey and Luke Paulson* (Bosnian), the racial identity of the hero as determinative in *'Antar and 'Abla* (Arabic), religious conflict as ethnicized epic conflict in the *Battalname* (Ottoman Turkish), the moralizing tale of a trickster hero in *The Adventures of Amir Hamza* (Urdu), and three differing takes on romantic love: the epic scale adultery and betrayal in Fakhraddin Gorgani's, *Vis and Ramin* (Persian), the Sufic transcendental-symbolic mode in Nizami's *The Story of Layla and Majnun* (Persian), and a Hindu-infused Sufi mode in Manjhan's *Madhumālātī* (Hindavi). It seems almost a given in Islamic epic that cross-cultural conflict functions as the basis of heroic values and the motivator of heroic action. Islamic epic society is *always* a culture in conflict with itself: racial, religious, generational, governmental, dynastic. All texts are read in English translation.

*This course satisfies a Breadth Literature requirement*

377A

Mythology of the Americas  
Professor Dennis Tedlock  
T Th 9:30 - 10:50  
Reg. No. 16106

Myths not only create imaginal worlds that offer alternatives to the life world, but also offer keys to the interpretation of the life world itself, revealing a mythic level of significance in everyday events. Myths also give shape and meaning to dreams and visions, and dreams and visions give rise to further myths. We will try to catch those moments when the mythic world comes in contact with the world of experience.

We will undertake a close reading of selected myths from the Americas, attempting to enter imaginal worlds and to look back at the life world from a distance. We will consider myths that come down to us from storytellers, speechmakers, singers, and dramatists. In addition to readings, lectures, videos, and discussions, there will be guest appearances by Native American storytellers.

*This course satisfies an Early Literature OR a Breadth of Literature requirement*

379

Film Genres  
Professor Joan Copjec  
Tuesdays 3:30 - 6:50  
Reg. No. 15084

### Post-war Image

The flight from urban centers, which began after WWII in the U.S., was preceded by a new category of film set exclusively in claustrophobic but eerily empty urban spaces. These films – which came to be known as “noir” or “black” films – coincided not only with the collapse of the urban dream of sociality and technological perfection, but also with the collapse of the institution that manufactured and sold that dream to a delighted public: the Hollywood studio system. In Europe, too – but first of all in Italy – cinema took an unprecedented turn: toward neo-realism.

In the first part of the course we will examine classic examples of film noir genre and neo-realism to see how they joined social problems and urban space to a new conception of the cinematic image. Our purpose is to show 1) how these two branches of cinema were connected, and 2) how cities and cinema became linked through the image. Spaces that were never or rarely seen in previous films suddenly began to appear, transforming entirely cinematic topology and narrative possibilities.

In the second part of the course we will examine the legacy of film noir and neo-realism in more recent films in which social problems are once again conceived as problems of urban coexistence and its failures to provide suitable modes of habitation for a diverse population. We will discuss the exponential

*Continued...*



rise of slums throughout the world as we watch at least one "slum film," of which *Slumdog Millionaire* is one famous example. We will discuss the way the IMF has gutted local economies while pretending to help struggling countries and cities get back on their economic feet. The political struggles that have come to divide cities along racial and ethnic lines -- in Paris, Jerusalem, and L.A., particularly -- will be discussed alongside films that depict these divisions. The impact of globalization on urban life, the development of sprawl, edge cities, the decimation of urban cities, and traffic jams in Tehran will all be viewed through the films we watch and the analytical literature we read. We will not neglect an appreciation of the cinematic innovations and aesthetic break-throughs which the films themselves invent in order to put these images on screen. Finally, we will discuss how the institutions of cinema, including international film festivals, play a role -- positive and negative -- in defining these urban locations.

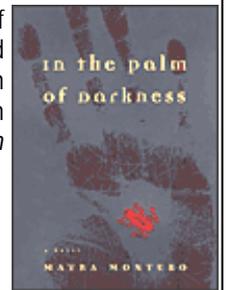
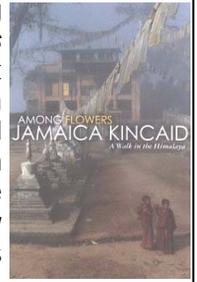
Each week a different film will be screened and discussed alongside readings drawn from the fields of both cinema and urban theory.

**Requirements:** faithful attendance at all screenings, animated participation in discussions; one short ( 4-5 pages) mid-term paper and a final (5-10 pages) paper at the end of the semester.

beautiful fifth novel about endangered Irawaddy Dolphins, Bengal Tigers, and displaced people in the Sundarbans delta of West Bengal), the Caribbean-American Jamaica Kincaid's *Among Flowers: A Walk in the Himalaya* (about her plant-hunting expedition in Nepal), Dionne Brand's *Ossuaries*



(the 2009 Toronto poet laureate's urgent, long poem about a fictional underground activist), the South African Nadine Gordimer's "The Ultimate Safari," a story situated in one of Africa's largest game reserves Kruger Park at the border of South Africa and Mozambique, and the Cuban-Puerto Rican writer Mayra Montero's story of a quest for an elusive amphibian in the mountains of Haiti *In the Palm of Darkness*.



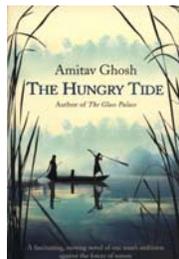
*This course satisfies a Breadth Literature requirement*

**383A**

Studies in Transnational Literature  
Professor Carine Mardorossian  
T Th 11:00 - 12:20  
Reg. No. 23693

This course focuses on narratives that emerged in response to a condition of exile, migrancy, and rootlessness that they paradoxically embrace and celebrate. The authors we will read emphasize the mixing of races, cultures, and languages across widely separate geographical and historical spaces. Throughout the semester, we will explore the alternative and regenerative forms of identity and self-understanding that are made possible by the experience of transplantation and displacement. Special attention will be paid to the ways in which writers depict their characters' relation to their urban, rural, and physical environment. We will try and determine whether there is such a thing as a "migrant aesthetics" whose parameters we can identify in the fiction we read.

We will read novels and short fiction by contemporary diaspora writers from India, Bangladesh, the Caribbean (Antigua, Cuba, Martinique), South Africa, England, and Iran. How do these works help us redefine the relationship between individuals and their environments? How do generational differences affect the literary production of these "diaspora" communities? What happens to diasporic literature when it is produced by writers who have not experienced their parents' history of migration? What is the difference between "diasporic," "migrant," and "exile" literature?



To answer these questions, we will read the prize-winning Amitav Ghosh's *Hungry Tide* (his

**383E**

Studies in African Literature  
Professor Hershini Young  
T Th 2:00 - 3:20  
Reg. No. 23694

This class will introduce students to a wide array of contemporary African literature. We will examine the legacy of colonialism and slavery, reading about how Africans have navigated the forces of global capital that still wrack the continent today. Moving away from stereotypes of Africans as primitive, we will examine complex cultural, linguistic and political histories that engender literary portraits of sophisticated peoples dealing with the vicissitudes of daily living. We will read, amongst other things about ghosts, prophets, child soldiers and bees.

*This course satisfies a Breadth Literature requirement*



385

Studies in Literature of African Diaspora  
Professor Hershini Young  
T Th 12:30 - 1:50  
Reg. No. 22321

This class samples black literature from all over the diaspora. Like a DJ mixing various elements of sound, we will learn a little from this place and a little from that place. Moving across genres as varied as science fiction and graphic mystery novels, we listen carefully to the sonic boom of rage, resistance and despair that echoes back and forth across the Atlantic. Ghosts, the mothers of murderers, and the children of slavery all speak their stories, asking us to walk a little of the way with them towards re-memory and perhaps, redemption.

*This course satisfies a Breadth of Literature requirement*

387A

20th Century Women Writers  
Professor James Holstun  
T Th 9:30 - 10:50  
Reg. No. 23695

In this course, we'll talk about the twentieth-century American dialogue between socialism and feminism, with emphasis on the novel.

We'll read speculative fiction like Octavia Butler's dystopia, *Parable of the Sower*, and Charlotte Perkins Gilman's all-woman utopia, *Herland* (alongside her "Yellow Wallpaper" and other writings). We'll read Agnes Smedley's autobiographical novel, *Daughter of Earth*, and some of her fiction and journalism written from 1930s China, with its struggles against Chinese and Japanese fascism. We'll read some of the classic marxist-feminist thirties novels like Tillie Olsen's *Yonnondio*, Myra Page's *Moscow Yankee*, and other writings in Charlotte Nekola and Paula Rabinowitz's *Writing Red: An Anthology of American Women Writers, 1930-1940*. We'll read Leslie Feinberg's *Stone Butch Blues*, her autobiographical novel about growing up a working-class butch lesbian in Buffalo, and perhaps also the other great Buffalo novel, Connie Porter's *All Bright Court*, about the families of first-generation Great Migration black steelworkers living in Lackawanna.



Agnes Smedley



Octavia Butler

We'll talk about women's work, literary form, sexuality, and patriarchy. Though we'll focus on literature, we'll also read some important marxist-feminist political and literary theory, including Friedrich Engels' great founding work, *Origins of the Family, Private Property, and the State*, some of the classic debates gathered in Lydia Sargent's *Women and Revolution*, and excerpts from Simone de Beauvoir's *The Second Sex*. No prior knowledge of the field necessary—just curiosity about the relation between gender and class oppression/liberation,



Tillie Olsen

and the literature that reflects on it. No exams. You'll be writing bi-weekly informal short essays (ten minutes' writing or so on the readings), a mid-semester eight-page paper, and an end-of-semester sixteen-page revision and expansion of it. Contact me in August before buying anything, since the reading list is still in flux. Happy to talk with you about the course: [jamesholstun@hotmail.com](mailto:jamesholstun@hotmail.com).

390

Creative Writing Poetry  
Professor Myung Mi Kim  
Thursdays 7:00 - 9:40  
Reg. No. 23696

This course offers a vital context in which you will be encouraged to generate new writing and new thinking about writing. Through a linked series of readings in contemporary American poetry and poetics as well as intensive writing exercises, you will be exploring your vision, deepening your sense of craft, and investigating writing as a process. This series of reading and writing experiments, along with your participation in attentive readings of each other's work, will embolden your sense of poetry's possibilities.

Further, the University at Buffalo is widely acknowledged as one of the most exciting sites for the study of contemporary American poetry today, and this course will provide you with numerous chances to hear and meet with a diverse group of poets and scholars of poetry who will be visiting Buffalo during Fall, 2012.

Basic requirements for the course include: active contributions to class discussions, engaged responses to assigned readings, in-depth preparation for workshops accompanied by carefully rendered critiques, and a significant poetry writing project which will serve as groundwork for a final portfolio.

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

391

Creative Writing Fiction Workshop  
Professor Dimitri Anastasopoulos  
T Th 3:30 - 4:50  
Reg. No. 20484

This workshop is for advanced fiction writers who have completed ENG 206. The course emphasizes the development of each student's style and invention process, as well as the practical and technical concerns of a fiction writer's craft. Students will not only be asked to locate a context for their fictions by situating their work among a community of other fiction writers, but also to envision how their stories might intersect with different schools of fiction. Each writer will be expected to conceive each story within the scope of a larger fiction project as well as to revise extensively in order to explore the full range of the story's narrative themes.

The workshop will blend a craft-centered approach with discussions on the form and theory of fiction. We will spend the first third of the semester reading published fictions and

*Continued...*



completing exercises designed to develop your skills at writing complex forms of narrative. In the second half of the semester, we will then engage one another's work in a traditional workshop format (i.e. each week we'll read two or three student manuscripts and critique them as a class; hopefully, the original student manuscripts will embrace the spirit, if not always the model, of assigned literature selections).

**Pre-requisite:** *ENG 205, 206 or 207 : Introduction Poetry Fiction or equivalent.*

**392** Literature, Writing, and Practice  
 Professor Judith Goldman  
 MW 5:00 - 6:20  
 Reg. No. 24194

**"Riddles, Riddling, and Reading"**

In this course, we will take the riddle, a curious, ancient literary form, as our point of departure for exploring a wide variety of cultural objects that "riddle": that is, works that ostentatiously offer themselves for reading, while simultaneously withholding what they mean. Under study will be riddles – both folk riddles and literary riddles from the Exeter Book and by such authors as Jonathan Swift and Emily Dickinson – as well as New Testament parables, ancient tragedy, detective stories such as Sherlock Holmes and Melville's *Benito Cereno*, poems, paintings by Magritte and others, perhaps a film such as *The Maltese Falcon*, *Citizen Kane*, or *Memento*.

Rather than focus on unmasking the ultimate signifieds behind misleading ruses, we will investigate the repertoire of tactics engaged in the paradoxical task of revealing while concealing (and vice versa). For instance: How does the riddle, whose solution is often a most familiar object, estrange us from what we know? Riddling texts often seem less interested in their own answers than in using contrived murkiness to provoke reflection and to get at an Otherness in the mundane that becomes a socially disruptive and productive force. This spectacular opacity not only seduces us into reading closely, but also allows us to scrutinize our processes of interpretation, skewing our default sense of social contract as based on clarity and transparency and leading us to examine social relationships as characterized by degrees of knowing and knowingness, as inflected by power, control, belonging, and exclusion.

This course will also cover critical works from a range of disciplines that gain powerful rhetorical traction by constructing their objects of study as riddles: we will study, for example, Kabbalist numerology for decoding divine texts; Marx's analysis of the commodity as hieroglyphic; Freud's posing of the dream as rebus; Georg Simmel's sociology of secrecy; W.E.B. Du Bois' theorization of the racial veil. We will also examine analyses that deconstruct such maneuvers, such as Foucault's critique of the "repressive hypothesis" in *The History of Sexuality*.

Students will approach the myriad provocations of these works

through a variety of critical and creative reading and writing practices. There will be weekly writing assignments and reading response posts, as well as a final project; students should expect to participate actively in class and to engage in collaboration in and out of the classroom.

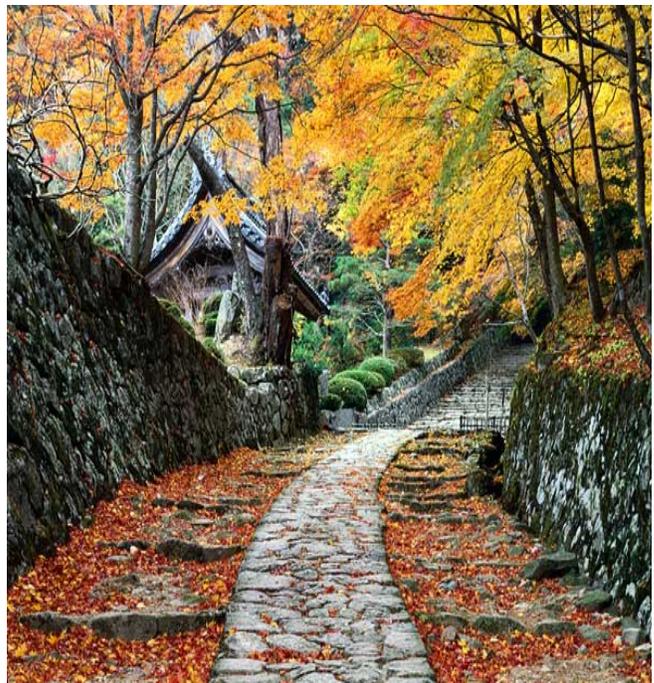
**393** Writing Non-Fiction Prose  
 Professor Andrew Stott  
 Tuesdays 7:00 - 9:40  
 Reg. No. 23697

Creative non-fiction is writing that uses many of the techniques of creative writing to create factual narratives. It differs from academic writing as it is often more personal, less scholarly, and is not required to conform to a predesigned rubric. It differs from fiction, because it's true.

Creative non-fiction takes many forms – essay, memoir, long-form journalism, biography, autobiography, history, sports writing – but in its best examples is always characterized by good writing, compelling narrative, and readability.

This class will be taught as a writing workshop with in-class exercises, and group critiques of student work, as well as set readings chosen to represent good examples of its breadth and possibilities.

ENG393 can be counted as an elective towards the Certificate in Creative Writing or the Certificate in Journalism.



401

Honors: Epic Literature  
Professor Jerold Frakes  
T Th 9:30 - 10:50  
Reg. No. \*By force registration

Since epic is the genre that perhaps most vividly embodies a culture's most essential values, 1) it is historically one of the foundational genres in a broad range of literary cultures, including our own; 2) it has given us some of the most thrilling tales of enduring importance in world literature, and 3) it is almost by definition a genre of unabashedly racist, misogynistic, elitist, and heterosexist narrative. While no culture ever identifies altogether with the values expressed in *another* culture's epics, there is no question that epic is one of the most cross-culturally important and influential literary genres. In this course, we will examine the core epics of the traditional conception of the 'Western Tradition' in all their glory (and ignominy): *Gilgamesh*, Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, Dante Alighieri's *Inferno*, and John Milton's *Paradise Lost*. All texts are read in English translation.

*This course also satisfies  
an Earlier Literature  
requirement*



on the wastelands of Arthurian narratives, and consider figures closely associated with the natural world in Thomas Malory's *Le Morte Darthur*, such as Merlin, Morgan, and Tristan. Throughout the course, we will engage with Timothy Clark's survey of Western notions of nature, both gaining insight into ecocritical theory and the strengths and limitations of such literary theory in engaging with medieval romance.



Students will be required to participate in class discussion, write one 6-8 page paper, one 10-15 page paper, make one presentation before the class, and take two exams.

*This course also satisfies an Earlier Literature requirement*

434

Advanced Creative Writing Poetry  
Karen Mac Cormack  
T Th 12:30 - 1:50  
Reg. No. 22307

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

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

*In advance of the first class  
students should submit by e-mail  
three of their own poems to Karen  
M a c C o r m a c k a t  
kmm52@buffalo.edu*



Prerequisites: ENG 207 and ENG 390.

404

Medieval Studies  
Professor Randy Schiff  
MWF 12:00 - 12:50  
Reg. No. 23698

### The Romance of Medieval Nature

Western critical engagement with the environment too often privileges modernity, for example seeing the Romantic period as launching an era of Nature. Yet medieval literature is often deeply engaged with environmental issues, meditating on humans' immersion in a dynamic material world shared with animal, vegetable, and other entities. Our course will explore the poetics of nature in medieval romance, examining how landscapes and life-forms interact in the pre-modern Western imagination. We will explore the animalized worlds of otherworldly deer, voracious werewolves, and aestheticized birds in Marie de France's *Lays*, explore the animal companionship in the woodlands of Chrétien de Troyes' *Yvain*, and investigate the frenetic world of hunting and courting in *Sir Gawain and the Green Knight*. We will meditate



435

Advanced Creative Writing Fiction  
Professor Christina Milletti  
Fridays 9:00 - 11:40  
Reg. No. 13668

Novelist Paul West advises young writers: "Don't grapple with language. Let language grapple with phenomena." 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.

As the advanced course in fiction writing within the creative writing curriculum, this course is designed to amplify your writing process, to develop your identity as a writer, and to begin to think about the publishing environment.

438

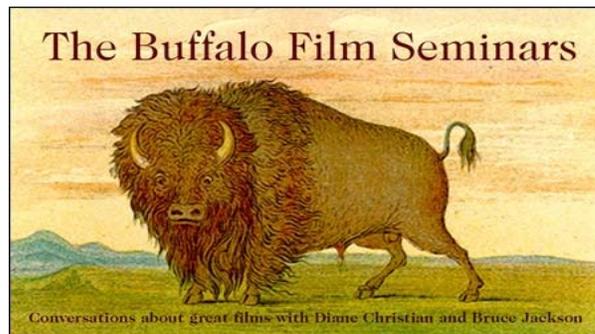
Film Directors  
Professor Bruce Jackson  
Tuesdays 7:00 - 9:40  
Reg. No. 19991

This class is an experiment in looking at and talking about films. It's a regular UB class, but the general public is welcome to attend. We meet in the Market Arcade Film and Art Center in downtown Buffalo on Tuesday nights. (There's a well-lighted, monitored, free parking lot directly opposite the theater's Washington Street entrance. The theater is directly opposite Metrorail's Theater District station.)

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

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

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



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

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

441

Contemporary Cinema  
Professor Roy Roussel  
Wednesdays 3:00 - 5:40  
Reg. No. 23699

NO DESCRIPTION AVAILABLE  
AT THIS TIME



# JOURNALISM COURSES...

**193** Fundamentals of Journalism  
Andrew Galarneau  
Wednesdays 7:00 - 9:40  
Reg. No. 21539

This course will teach students to think, act and write like a journalist. Students will learn to see stories everywhere – and learn to separate good story ideas from bad ones. The course is a gateway into the Journalism Certificate program and will teach students the essentials of researching, reporting and writing basic pieces for print, broadcast and the web.

The best way to learn to write is to write, and students will write a lot in this class. Students will write two main stories and numerous smaller pieces during the semester. Each student will develop their two main pieces from their own story ideas, including interviews with strangers. Students will also learn how to conduct news interviews, use quotes, write in objective news style, and start and end stories with a bang.

Students will interview a speaker in class, interview them in a press conference setting, and write a story on the speaker's message. They'll also analyze a blog to show how its staff uses old-fashioned media goals and new, digital-era tools to attract and keep an audience.

Journalists care about the world around them. For this class, in addition to a textbook, students should read the front sections of The New York Times (online or print) and the front and city sections of The Buffalo News every day.

**394** Writing Workshop: Writing for  
*The Spectrum*  
Jody Biehl  
Mondays 5:00 - 6:20  
Reg. No. 19270



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

*The Spectrum*, UB's student newspaper, needs students who are aggressive, self-motivated, and willing to meet deadlines on a weekly basis. As a writer for one of *The Spectrum's* desks

(such as campus news, features, or sports), you'll be required to report and write at least twelve stories over the course of the semester that will be published in the paper. You'll also be required to attend weekly classes every Monday at 5:00 p.m. to discuss the week's papers, news on campus and how you can better your researching, reporting and writing skills. At the end of the semester, you will be required to submit a portfolio of the work you have done for the paper over the course of the semester.

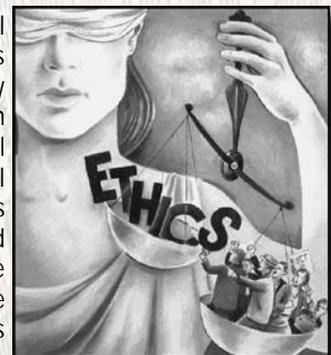
Prior experience in journalism is a plus, but not absolutely necessary. At the very least, you need to be a capable writer with solid basic writing skills. Completion of English 201 or its equivalent is a minimum qualification before registering, and English 193 is also a good idea, either before you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

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

**398** Ethics in Journalism  
Jody Biehl  
T Th 11:00 - 12:20  
Reg. No. 20062

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 is a requirement for the Journalism Certificate Program.



# JOURNALISM COURSES...

399

Journalism  
Charles Anzalone  
Thursdays 7:00 - 9:40  
Reg. No. 20115

## Editing for the Conscientious Writer

Behind every great book or article lies a great editor. This advanced writing course is intended for students who have demonstrated proficiency in basic college composition and who hopefully have some experience with the basics of journalism. The course will teach students both how to edit and improve other writers' drafts and how to incorporate those good writing techniques into their own writing.

We will become familiar with basic copyediting symbols, and learn how this shorthand can speed up basic editing communication and avoid common mistakes. Students will take turns writing stories and having their classmates edit their articles; they will alternate each role throughout the semester. All students will hopefully leave the class with extensive experience both in writing stories and editing their peers' work. So the editing techniques they learn will help them become better writers, as well as become the kind of editor the smartest writers crave to be a part of their writing process.

Editing for the Conscientious Writer will be a mix of editing exercises, writing and reporting stories used for editing in class, and studying and appreciating examples of articles that illustrate memorable writing and editing. It will be an object lesson on how becoming a good editor makes you a better writer, and learning the skills of good writing enhances your ability to be a valuable editor.

### TEXTS:

- "The Elements of Style" by Strunk and White
- "The Associated Press Stylebook"
- "The Complete Editor" by Stovall and Mullins
- "Ball Four: My Life and Times Throwing the Knuckleball" by Jim Bouton

### GRADING:

- Three quizzes: 20 percent
- Smaller writing assignments: 15 percent
- Midterm Article: 20 percent
- Class participation: 10 percent
- Final article: 35 percent



Readings and schedule subject to change, depending on needs and strengths of the class. Students missing class for any reason must catch up on notes and readings. Note: Some flexibility and less-than-anal schedule awareness are necessities. Students are urged to watch the ENG 399 class blog to keep informed of audibles, based on where the curriculum and class chemistry evolve.

## Journalism Certificate 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 and must be earned concurrently with their undergraduate degree.

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.

For more information, please contact Jody Kleinberg-Biehl at [jkbiehl@buffalo.edu](mailto:jkbiehl@buffalo.edu).





**COMPARATIVE LITERATURE COURSES APPROVED**  
**TO COUNT AS AN ENGLISH ELECIVE**

COL 301: Literary Theory (Honors Course)  
Professor Jorge Gracia  
Thursday, 4:00 – 6:30pm  
Registration No: TBA

*This course will count as an elective toward the English major/minor.*



COL 345: Contemporary African Literature  
Professor Shaun Irlam  
Tuesday/Thursday, 11:00 – 12:20am, 640 Clemens  
Registration No: 23981

*This course will count as an elective toward the English major/minor.*



COL 470: Jewish Law  
Professor Sergey Dolgopolski  
Days/Times TBA  
No: 24053

Read, listen, think, discuss, and, if you like, present the texts on the stage, as we study various analytic, and interpretive principles by which Jewish law functions in Talmudic reasoning. The course is a study of Jewish Law and the main lines of reception and Interpretation from late antiquity through modernity in the broader context of Western philosophy, literature and culture. Special emphasis of the relationships between law, narrative in the political dimension of human existence. Satisfies Jewish Studies Minor and Major requirements. Grad students taking this course will be expected to read more extensively and to write a graduate level research paper.

*This course will count as an elective toward the English major/minor.*

*Any questions regarding the Comparative Literature courses should be directed to their office:*

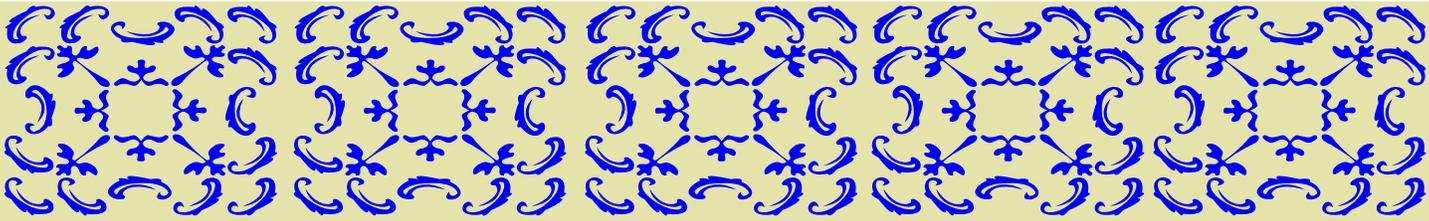
*Department of Comparative Literature*

*638 Clemens Hall*

*(716) 645-2066*

<http://www.cas.buffalo.edu/col>



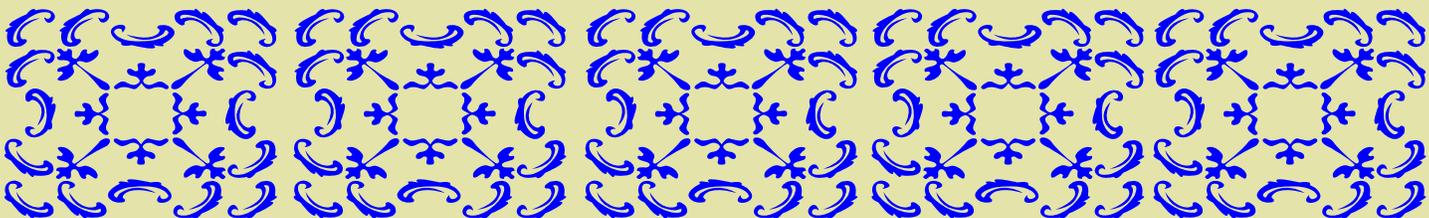


# *Welcome New Faculty!*

*The English Department would like to welcome our newest faculty members, Professor David Alff and Professor Judith Goldman.*

*Professor Alff received his PhD from the University of Pennsylvania. His research focuses on the relationship of writing to acts of building and ideas of improvement, both in eighteenth-century Britain, and around the world today. Outside the classroom he is an avid distance runner and even more avid Phillies fan.*

*Professor Goldman received her PhD from Columbia University, with a dissertation on Adam Smith, the “human natural” system, and the origins of modern social science. She has taught literature, inter-arts courses, and creative writing at Columbia, San Francisco State University, University of Chicago, and University of California, Berkeley. Her books of poetry include *Vocoder* (Roof 2001), *DeathStar/Rico-chet* (O Books 2006), and *l.b.; or, catenaries* (Krupskaya 2011). Among her research interests are contemporary North American and British poetry and poetics; sound, voice, and performance; media studies; ecopoetics; biopolitics; political economy of affect; theories of language and of lyric; critical race studies.*



# MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2013-2014

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

Professor Andrew Stott  
303 Clemens Hall (645-2579)  
Nicole Cavallaro

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

### **Minimum Requirements for Department Acceptance:**

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

### **Department Requirements for Graduation:**

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

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

### **Departmental Language Requirement for Graduation**

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

\* \* \* \* \*

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

### **Minimum Requirements for Department Acceptance:**

Same as for the full major.

### **Department Requirements for Graduation**

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

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

**Nine courses (27 credits) in all.**

### **Departmental Language Requirement for Graduation**

Same as for the full major.

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

#### **Minimum Requirements for Department Acceptance:**

Same as for the full major.

#### **Department Requirements for Graduation**

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

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

\* \* \* \* \*

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

#### **Minimum Requirements for Department Acceptance:**

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

#### **Department Requirements for Graduation with Honors**

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

\* \* \* \* \*

### **5. GENERAL RECOMMENDATIONS**

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

## CREATIVE WRITING FOCUS

The Department of English is pleased to announce the launch of a new Creative Writing Focus 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.

For more information about the new Creative Writing Focus, contact Christina Milletti, at [Milletti@buffalo.edu](mailto:Milletti@buffalo.edu) or join the Facebook page at: [www.facebook.com/UBCWF](http://www.facebook.com/UBCWF)

### CREATIVE WRITING FOCUS CURRICULUM (6 courses):

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

### PLEASE NOTE:

The Creative Writing Focus will **NOT** appear on transcripts like a Minor. However, students will receive a Letter from the English Department at the English Department graduation ceremony. Students who graduate with the Creative Writing Focus, moreover, can highlight it in on their resumes, c.v.'s, and graduate school applications.