

Whole English Catalog



FALL 2017

The English Major Club

Do you want to meet more students in the department? Do you wish you had friends to go to for help on assignments? Do you enjoy just having fun?

The English Club is looking for members. It is a club for majors, minors, and anyone who simply enjoys anything written. If you've been looking for someone to help proof your assignments, talk about books, check out Buffalo's literary scene, and simply relax and have fun with, then the English Club is for you.!

E-mail ub.undergraduateenglishclub@gmail.com for more information

Look for us on Facebook under [UB English SA](#).

Did you know...

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

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



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

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

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

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

FYI...

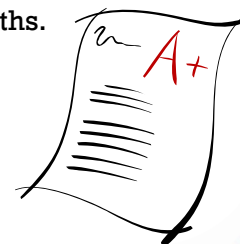
Incomplete Policy: The grace period for incomplete grades is 12 months.

Incomplete grades assigned for (semester):

Summer 2016
Fall 2016
Spring 2017

Will default in 12 months on:

August 31, 2017
December 31, 2017
May 31, 2018



English Department News



- ◆ UB English is on Twitter!! Follow us: @UBEnglish
- ◆ Look for us on Facebook at: [University at Buffalo English Department](#)
- ◆ Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as the Journalism Certificate Program.
- ◆ The UB Seminar is the entryway to your UB education. These are “big ideas” courses taught by our most distinguished faculty in small seminar settings. Embracing broad concepts and grand challenges, they encourage critical thinking, ethical reasoning, and reflective discussion from across the disciplines. The seminars are specifically designed to address the needs of incoming freshmen and transfer students and to prepare them for the academic expectations of a world-class research university.
- ◆ Keep an eye out for our Fireside Chats Series. These are talks hosted by our faculty, with free lunch provided.
- ◆ Don't forget about the annual End of the Semester/Holiday Party! This is held during the last week of classes in our main office, Clemens 306.
- ◆ For much more information, please visit our website at: English.buffalo.edu



University at Buffalo Counseling Services

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

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

Please visit our website:

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

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

Hours: Mo, Tu, Fri: 8:30am - 5:00pm

We, Th: 8:30am - 7:00pm

Counselors also available on South Campus (2nd floor Michael Hall offices), Monday 8:30am - 7pm, Tuesday-Friday 8:30 am - 5 pm.

After-Hours Care: For after-hours emergencies, an on-call counselor can be reached by calling Campus Police at 645-2222.

Additional emergency resources can be found by going to our [Crisis Intervention page](#).

Department of English ~ Fall 2017

*Subject to change

199	UB Freshman Seminar: (<i>University Honors</i>) Hollywood & American Lit	MWF	10:00	Solomon
199	UB Freshman Seminar: The Writing of Food Politics	MWF	12:00	Lavin
199	UB Freshman Seminar: Making Shakespeare - Case of Othello	MWF	2:00	Bono
199	UB Freshman Seminar: Non-Fiction Prose	MWF	3:00	Lyon
199	UB Freshman Seminar: The Name is the Game: The Poetics & Politics of Names and Naming	T Th	12:30	Goldman
199	UB Freshman Seminar: Watching Television	T Th	8:00	Schmid
199	UB Freshman Seminar: Me? Language and the Self	T Th	9:30	Miller, C.
199	UB Freshman Seminar: Arthurian Myth	T Th	2:00	Frakes
199	UB Freshman Seminar: Non-Fiction Prose	MWF	4:00	Lyon
193	Fundamentals of Journalism	W (eve)	7:00	Galarneau
202	Technical Communication	CL2 Course MWF	9:00	Reid, A.
202	Technical Communication	CL2 Course T Th	9:30	Maxwell
202	Technical Communication	CL2 Course T Th	2:00	Maxwell
207	Intro Writing Poetry/Fiction (CW)	CL2 Course MWF	11:00	Reber
207	Intro Writing Poetry/Fiction (CW)	CL2 Course MWF	11:00	Nashar
207	Intro Writing Poetry/Fiction (CW)	CL2 Course T Th	12:30	McCaffery
208	Writing about Literature	CL2 Course MWF	11:00	Pulver
208	Writing about Literature	CL2 Course T Th	11:00	Cardon
209	Writing About Science	CL2 Course MWF	3:00	McIntyre
209	Writing About Science	CL2 Course MWF	9:00	Goffeney
209	Writing About Science	CL2 Course MWF	12:00	Greer
209	Writing About Science	CL2 Course T Th	9:30	Sheldon
210	Professional Writing	CL2 Course MWF	10:00	Vanlieshout
210	Professional Writing	CL2 Course MWF	1:00	Hoffman
210	Professional Writing	CL2 Course MWF	2:00	Hoffman
212	How to Write Like a Journalist	CL2 Course T Th	11:00	Biehl
231	British Writers 1	MWF	9:00	Schiff
241	American Writers 1	MWF	9:00	Dauber
241	American Writers 1	T Th	9:30	Cosimini
252	Poetry	T Th	2:00	Ma
263	Environmentalist Writings	T Th	2:00	Eilenberg
268	Irish Literature	T Th	11:00	Valente
270	Asian American Literature	T Th	3:30	Lim
276	Literature and Law	MWF	1:00	Lyon
281	Special Topics: <i>Literature & Medicine</i>	MWF	12:00	Gould
285	Writing in the Health Sciences	CL2 Course MWF	11:00	Hoffman
285	Writing in the Health Sciences	CL2 Course MWF	12:00	Sanders
285	Writing in the Health Sciences	CL2 Course MWF	1:00	Heister
285	Writing in the Health Sciences	CL2 Course MWF	11:00	Ha
288	Intro to Shakespeare: Earlier	MWF	10:00	Bono
290	Literature & War	T Th	11:00	Schmid
301	Criticism	T Th	11:00	Ma
301	Criticism	T Th	3:30	Conte
302	Old English (E)	T Th	12:30	Frakes
315	Milton (E)	T Th	11:00	Eilenberg
330	Studies in British Literature	T Th	2:00	Keane
338	The Novel in the U.S.	T Th	12:30	Daly
341	Studies in African American Literature (B)	MWF	10:00	Young
347	Visions of America (E)	T Th	3:30	Daly
354	Life Writing	T Th	9:30	Holstun
362	Poetry Movements	T Th	9:30	Ma
370	Critical Race Theory	T Th	2:00	Lim
374	Bible as Literature (E)	Mondays (eve)	7:00	Christian
377	Mythology (E) or (B)	T Th	11:00	Frakes

379	Film Genres	T Th	2:00	Shilina-Conte
380	New Media (JCP)	Mondays (eve)	7:00	McShea
381	Film Directors (<i>Off Campus</i>) <i>*Formerly ENG 438*</i>	T (eve)	7:00	Jackson
383	Studies in World Literature	Wednesdays	3:30	Christian
390	Creative Writing Poetry (CW)	T Th	3:30	Goldman
391	Creative Writing Fiction (CW)	Mondays (eve)	7:00	Milletti
393	Writing Non-Fiction Prose (JCP)	Wednesdays (eve)	6:30	Anzalone
394	Writing Workshop-Spectrum Photographers (JCP)	Mondays	7:00	Biehl
394	Writing Workshop-Spectrum Newspaper Writers (JCP)	Mondays	5:00	Biehl
398	Ethics in Journalism (JCP)	Tuesdays (eve)	7:00	Andriatch
400	Department Honors: <i>Psychoanalysis</i>	T Th	9:30	Miller, S.
434	Advanced Creative Writing: Poetry (CW)	T Th	12:30	Mac Cormack
435	Advanced Creative Writing Fiction (CW)	Tuesdays (eve)	7:00	Anastasopoulos
440	Film Theory	Thursdays	4:00	Shilina-Conte
447	Literature of Migration	Online	Online	Conte
495	Supervised UG Teaching	MWF	1:00	Reid, R.

Compilation of Required Courses for the English Major

Criticism

301	Criticism	Ma
301	Criticism	Conte

Early Literature

302	Old English	Frakes
315	Milton	Eilenberg
347	Visions of America	Daly
374	Bible as Literature	Christian
377	Mythology (<i>OR Breadth of Literary Study</i>)	Frakes

Breadth of Literary Study

341	Studies in African American Literature	Young
370	Critical Race Theory	Lim
377	Mythology (<i>OR Early Literature</i>)	Frakes
383	Studies in World Literature	Christian

Compilation of Journalism Courses

193	Fundamentals of Journalism	Wednesdays (eve)	Galarneau
380	New Media	Mondays (eve)	McShea
393	Writing Non-Fiction Prose	Wednesdays (eve)	Anzalone
394	Writing Workshop (<i>Spectrum - Photographers</i>)	Mondays	Biehl
394	Writing Workshop (<i>Spectrum Newspaper</i>)	Mondays	Biehl
398	Ethics in Journalism	Tuesdays (eve)	Andriatch

Compilation of Creative Writing Courses

207	Intro Writing Poetry/Fiction	T Th	McCaffery
207	Intro Writing Poetry/Fiction	MW	Reber
207	Intro Writing Poetry/Fiction	MW	Nashar
390	Creative Writing Poetry (CW)	T Th	Goldman
391	Creative Writing Fiction (CW)	Thursdays	Anastasopoulos
434	Advanced Creative Writing Poetry	T Th	Mac Cormack
435	Advanced Creative Writing Fiction	Tuesdays (eve)	Anastasopoulos



UB Freshmen and Transfer Student Seminars

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

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

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

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

199 UB Freshman Seminar, MWF, 1:00-1:50, Reg. No. 21604 **Professor Walter Hakala: Walking Dictionaries**

Lexicography (“writing about words”) fundamentally shapes the ways we think about and organize the world around us. From 4,500-year-old Sumerian clay tablets to the definitions that pop up on an iPad, our interactions with words are inseparable from technologies of reference. Some of these technologies are wired directly into our brains: many of the world’s oldest surviving “texts” circulated for hundreds of years before being committed to writing. By encoding words within verses of poetry, arranging them in “memory palaces,” and applying other mnemonic techniques, we can achieve fantastic feats of memory. Writing, however, makes it possible to see words in different



ways. Through writing, we can see the way things used to sound long ago, enabling etymological inquiries into their history. Words may be arranged and then rearranged to suit different purposes. Questions become possible: Why, for example, should we eat the chicken before the egg, or, for that matter, *angel* before *airplane*? Who would be willing to spend his or her life copying and recopying thousands of words? Writing requires time, concentration, and lots of paper—these are not always easy to come by. As technologies of print spread throughout the world, ordinary people for first time could possess their own dictionaries, authors could compile them for potentially millions of users, and those users could consult them in an infinite variety of situations. What words should and should not be included in a dictionary? Who gets to decide what a word means? What kinds of communities emerge from these texts?

In this course, we will look at how words, objects, and ideas are defined and get equated across cultures, languages, and time. We will uncover the structures that make dictionaries and other genres of lexicography legible to users.

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We will question the social structures that underwrite a lexicographer's authority. Mostly, though, we will get our hands dirty practicing different methods of lexicography. Readings will be on topics like cognition, memory, the history of writing, and biographies of those "harmless drudges" involved with compiling dictionaries and other lexicographical works. Students will have the choice of completing different of assignments on such topics as mnemonic techniques, vocabularies in verse, using Google Books to find early instances of terms, and designing the perfect dictionary entry. By reading, discussing, and experimenting with a wide range of genres, students will develop a broad familiarity with the history and practice of lexicography.

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

199 UB Freshman Seminar, MWF, 10:00-10:50, Reg. No. 21625
Professor William Solomon: Hollywood and American Literature
University Honors Section

"Hollywood and American Literature" examines the impact of motion pictures on narrative fiction and lyric poetry in this country through much of the twentieth century. Like the mass of Americans in these years, writers often fell in love with the movies; but just as consistently they expressed their hostility toward their new cultural rival. Moreover, as the sound era in film got underway, increasing numbers of American writers looked to the film industry both as a means of supplementing their incomes and as an opportunity to adapt their craft to an exciting new medium. As a logical consequence of this new experience, stories and poems focused on either the making or the watching of movies began to appear in print. This trend led to the gradual development of a literary sub-genre--the Hollywood novel--in which actors, directors, producers and spectators frequently took center stage as the main characters. In this course, we will read and analyze a representative selection of twentieth-century literary materials that have addressed the psychological and sociopolitical repercussions of the growth of the cinema in this country. This course might also be of particular interest to students interested in the historical dialogue between independent and mainstream or studio film production from the silent period to the 1960s.

199 UB Freshman Seminar, MWF, 12:00-12:50, Reg. No. 21620
Professor Chad Lavin: The Writing of Food Politics

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

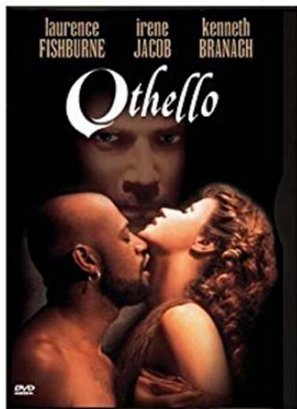
- What is it like to work in a slaughterhouse?
- Is obesity an infectious disease?
- Is vegetarianism political?
- Why is it rude to belch at the table?
- Are you going to eat that?

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



199 UB Freshman Seminar, MWF, 2:00-2:50, Reg. No. 21603
Professor Barbara Bono: Making Shakespeare - The Case of Othello

William Shakespeare really did exist, and really did write all or most of the plays traditionally attributed to him, as well as some others which have been lost. But how did Shakespeare—the glover's son from Stratford with the good grammar school education, the possible Catholic tutor, the young man from the provinces come down to the big city to begin to play on and to write for the London stage, the businessman of the documentary record—become “Shakespeare,” the quintessential “author” in the western literary tradition, the bane and delight of every school child today, and the continued subject of critical, philosophical, and aesthetic appreciation and reinterpretation?



We can address this question through any number of Shakespeare's plays. Our proof text for this semester will be *Othello*, in the 2016 Norton Critical Edition of the play, edited by Edward Pechter, which combines the text of the play with its source, literary criticism about it from the 17th through to the 21st century, and some discussion of performance.

In addition to considering the play through this critical edition we will also review the performance and adaptative traditions in film, from Orson Welles (1951, with Welles as Othello) and Stewart Burge (1965, with Laurence Oliver as Othello) to Oliver Parker (1995, with Laurence Fishburne as Othello and Kenneth Branagh as Iago), to Richard Eyre's *Stage Beauty* (2004, a costume drama about what happened to the play in the Restoration), Tim Blake Nelson's *O* (2001, the high school basketball *Othello* starring Mekhi Phifer as O and Josh Harnett as Hugo), Vishal Bhardwaj's *Omkara* (2011, an Indian version of the play), and Mike Figgis' *Internal Affairs* (1990, a *los angelino* copy drama adaptation), and any live performance which happens to become available to us.

Classroom practice will build from a collective table-read and preliminary blocking of the play. In addition to reading the play and its criticism and watching the films, students will complete several Worksheets assessing their note-taking skills and comprehension of the play, an editing and interpretative exercise which will also teach and assess issues of indebtedness and academic integrity, conduct an in-class oral “Film Critics’ Debate,” and conceptualize and present a brief creative response to the seminar’s content. They will also be taught time management by completing, by the end of the third week of class, a flow chart derived from the Syllabi of all their courses, and then, in the week before Thanksgiving, recurring to that flow-chart and comparing where they are with their semester’s work. Student will conference one-on-one with their instructor twice during the course of the semester and will use both the UBLearn and DIGICATION platforms in this class.

199 UB Freshman Seminar, Professor Arabella Lyon: Non-Fiction Prose
TWO SECTIONS AVAILABLE:
MWF, 3:00-3:50, Reg. No. 21621
MWF, 4:00-4:50, Reg. No. 24103

This class teaches students how to write compelling stories drawn from real life using the form known as “creative nonfiction.” The essence of creative nonfiction is all in its name – factual stories (“non-fiction,”) written stylishly and well (or “creatively”). Creative nonfiction is especially known as a vehicle for memoirs or personal essays, but this wide-ranging term also includes a diverse number of styles that include travel writing, popular science, investigative reporting, autobiography, political opinion, magazine journalism, war writing, sports writing, current affairs, and popular

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science. The opportunities are endless and creativity is key.

This is a “workshop” seminar which means that students will practice their writing skills in class, developing their art by discussing their writing with their classmates and by guided readings through essays by practitioners in the field that express the breadth and possibilities of the form.

The first few weeks of the class will be made up of writing exercises and discussion of general principles and ideas such as: finding and structuring a story, generating plot, developing scenes, writing characters, the ethics of non-fiction and researching a topic. As the weeks go by progresses, students will select a topic for their own writing and work on it for the rest of the semester. By the end of the semester, students will have begun to explore their own abilities as writers and developed an insight into the craft and discipline of nonfiction, as well as identifying the importance of making informed, insightful and supportive critiques of one another’s work.

Along with short readings we will be studying Mark Kramer and Wendy Call’s *Telling True Stories: A Nonfiction Writer’s Guide from the Neiman Foundation at Harvard University* and David Eggers’ *Zeitoun*.

199 UB Freshman Seminar, T Th, 12:30-1:50, Reg. No. 21622

Professor Judith Goldman: The Name is the Game: The Poetics & Politics of Names and Naming

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

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

We’ll then study naming/names across a number of discourses and disciplines: • toponymy (place-names), critical cartography (map studies), and poems on the naming of places • species taxonomy • Biblical and other representations of Adamic naming • speech act theory: or, “how to do things with words,” which includes productive social acts of naming such as baptism and insult (we’ll look at “verse invective,” or the poetry of insult and affront) • hate speech and “political correctness” • brand names and critical study of marketing strategies • nicknames • anthropological study of naming/names in relation to kinship (family structures) • Shakespeare’s *The Comedy of Errors*, a “comedy of identity” that in part turns on names • naming and re-naming in African American culture and community during slavery and post-slavery • name-displays as central to public monuments, such as Maya Lin’s Vietnam Veterans Memorial and the Names Project’s AIDS Memorial Quilt • the unnameable (?), as addressed in philosophy, religious texts, and poetry.



199 UB Freshman Seminar, T Th 8:00-9:20 Reg. No. 21624

Professor David Schmid: Watching Television

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



199 UB Freshman Seminar, T Th, 9:30-10:50, Reg. No. 21623

Professor Cristanne Miller: Me? Language and the Self

“‘Me?!’ Language and the Self” explores ways that language—particularly figurative language such as metaphors—help construct our sense of who we are in relation to other groups and categories of people and in relation to social structures of value. Are you described or perceived as nerdy, cool, fat, thin, large, small, handsome, pretty, homely, black, brown, white, quick, slow? What do these categories mean? Who influences definitions? How does language of popularity, weight, race, appearance, or other descriptive categories (whether essentializing or superficial) impact your life? Language can push us to think more inclusively about ourselves, others, and all things in the world, but it can also carry embedded assumptions that influence our perception without our consciousness or recognition. Through reading literature, journalism, advertisements, and any other kind of print that engages in description of people or human behavior, students in this class will become more sensitive to the politics of daily language use and the significance of nuance in communication; they will develop finer strategies for analyzing what they hear and read; and they will develop strategies for constructing (more) adequate forms of language use in response to important ideas of our time.

199 UB Freshman Seminar, T Th, 2:00-3:20, Reg. No. 24102

Professor Jerold Frakes: Arthurian Literature

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



193

Fundamentals of Journalism
Andrew Galarneau
W (eve) 7:00 - 9:40
Reg. No. 18782

[BN]

NOWHERE BUT THE BUFFALO NEWS

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

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

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

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

202 Technical Communication

Technical Communication
Professor Alex Reid
MWF 9:00 - 9:50
Reg. No. 23546 *CL2 Course*

Technical Communication
Professor Alex Reid
T Th 9:30 - 10:50
Reg. No. 24362 *CL2 Course*

Technical Communication
Professor Alex Reid
T Th 2:00 - 3:20
Reg. No. 24363 *CL2 Course*

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

The contemporary workplace increasingly relies upon the ability of people to produce, manage, and communicate information. The traditional work of technical communication would have included writing instructions for procedures, workplace policies, and safety manuals. Today technical communicators have a far more diverse role, participating in user-centered design, organizing information, conducting research, and composing across the full spectrum of media. When people think of technical communication, their first thoughts are about subjects like engineering, computers, and science. Certainly there is a demand for technical communication in those fields, but one also finds technical communication in finance, insurance, state and federal offices, non-profit agencies, media companies, pharmacy and many other industries. Being a technical writer is a particular type of career, one that the Bureau of Labor Statistics projects will see faster than average growth over the next decade and currently pays a median annual wage of over \$70K. However it is not only technical writers who require these communication skills, but also really anyone who imagines a career in any of these fields.

In this class students will work individually and in groups to produce a series of technical communication documents surrounding real world communication problems. These problems will be selected by the class and might involve local or campus issues or relate to everyday products. As with all Communication Literacy 2 courses, this class will be writing intensive. There will be four major assignments. One will focus on visual communication, and at least one will be a collaborative, small group project. All of the projects will incorporate text, image, and possibly other media. No prior knowledge or experience with scientific, technical, or digital topics is expected.



207 Intro to Writing Poetry/Fiction

Intro to Writing Poetry/Fiction
Jake Reber

MWF 11:00 - 11:50

Reg. No. 19294 *CL2 Course*

Intro to Writing Poetry/Fiction
Claire Nashar

MWF 11:00 - 11:50

Reg. No. 18928 *CL2 Course*

Intro to Writing Poetry/Fiction
Professor Steven McCaffery

T Th 12:30 - 1:50

Reg. No. 23168 *CL2 Course*

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

Through a series of linked exercises and 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.

*This course counts toward the English major or minor requirements, as well as for the pre-requisite for the Creative Writing Certificate.

208

Writing about Literature
Morgan Pulver

MWF 11:00 - 11:50

Reg. No. 24108 *CL2 Course*

208

Writing about Literature
Allison Cardon

T Th 11:00 - 12:20

Reg. No. 24337 *CL2 Course*

This course investigates the very interesting set of problems that come up whenever we try to account for a literary text. Literature tends to say more than we can fit into our arguments, complicate as much as support our ideas, outdo the exemplarity or general applicability of our citations. These problems have preoccupied a number of key twentieth-century thinkers, and we will read some of them as we think about the methodology of literary criticism and its limits. We will, of course, spend time reading literature as well, focusing on shorter pieces and excerpts from authors like William Shakespeare, Robert Browning, Virginia Woolf, and Samuel Beckett. The course will have us talking a lot about how to write about literature effectively, but we will also explore the possibility that much of the difficulty involved in doing so goes hand in hand with the distinct value of literature, making it something worth writing about to begin with.





209

Writing About Science

Caitlin McIntyre

MWF 3:00 - 3:50

Reg. No. 23789 *CL2 Course*

In this course, we will examine a range of approaches to scientific and environmental writing across a number of genres. From seminal moments in the history of science to academic articles, popular writing, novels and films, we will consider effective communication to a range of audiences, including experts, peers, policy-makers, and the enthusiastic reader. We will ask what insights the arts and humanities offer to scientific composition by considering what makes narrative and storytelling compelling and engaging. We will also explore how to put good scientific writing to work in students' own writing, from the formulation of research questions to finding evidence and communicating effectively in various scientific genres.



209

Writing About Science

Martin Goffeney

MWF 9:00 - 9:50

Reg. No. 23788 *CL2 Course*

In this class we will learn how to write about science to educate, enlighten, provoke, and inspire nonscientists. We will read widely in contemporary science writing and consider how science writing can be, also, great literature. Students will make their own forays into this stimulating and socially relevant genre by developing narratives and essays on scientific topics of their choosing that consider science's relation to broader cultural and social issues.

We will also consider how interviews and first-hand experiences and observations can work with library research to narrate both the intellectual core of a scientific subject but also its human heartbeat. We will move through the research, drafting and revising process several times. Along the way, students will learn to be better writers and learn things about science and writing that they might not have expected were there to be learned.



209

Writing About Science

Amy Greer

MWF 12:00 - 12:50

Reg. No. 24116 *CL2 Course*

In this course, we will apply scientific thinking to writing about science. Throughout a sequence of

assignments, students will learn about explaining complicated "stuff", investigating popular scientific claims, identifying pseudoscience, presenting scientific ideas in person, and applying the principles of logic and the scientific method in research in writing. Our readings span from contemporary science journalism to essays from prominent scientists (and famous explainers) like Carl Sagan and Richard Feynman.

Critical thinking and vivid explanation will be key pillars in this course. While I assume you have some experience in basic research and library skills, we'll refine those skills in this course as you learn to seek out high quality information with the resources available at UB. Conveying information accurately and clearly demands precision in writing, so we will also work to develop your skills with language and description.

To clarify: this class concerns writing *about* science, not performing scientific experiments themselves. There will be no lab reports, nor any information about how to apply for grants or compose specialized documents. In other words, we will not be writing *as* professional scientists, but rather striving to write clearly *about* the discipline. Other classes will address writing in scientific professions, but those who work in the sciences should also be skilled at communicating that work to others. This course will work on developing those skills in basic communication about science and scientific concepts. In doing so, we will have lively discussions about scientific topics, essays, and trends.



209

Writing About Science

Ryan Sheldon

T Th 9:30 - 10:50

Reg. No. 24336 *CL2 Course*

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



210 Professional Writing
Eric Vanlieshout
MWF 10:00 - 10:50
Reg. No. 24354 *CL2 Course*

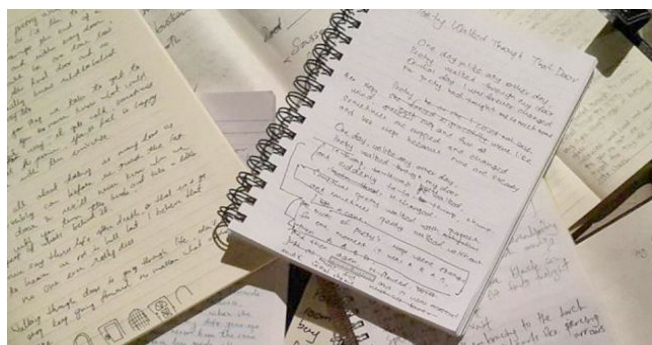
An investigation of genres of professional and workplace communication that are common across the business world including memos, progress reports, and presentations. Contemporary professional communication occurs across media platforms and through a variety of devices, as such this course addresses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

210 Professional Writing
Nicholas Hoffman
MWF 1:00 - 1:50
Reg. No. 24355 *CL2 Course*

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

210 Professional Writing
Nicholas Hoffman
MWF 2:00 - 2:50
Reg. No. 24356 *CL2 Course*

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



212 How to Write Like a Journalist
Jody Kleinberg-Biehl
T Th 11:00 - 12:20
Reg. No. 23096 *CL2 Course*

Journalists generally talk about two kinds of stories: hard news and features. Hard news stories make you smarter. Features make you wiser. That's what we'll be writing in this class – in depth pieces that focus on one topic, problem, trend or person. We'll also be looking at the work of some of journalism's greatest writers. Every week, we will read pieces of feature writing and analyze what makes them remarkable. We will also critique features appearing in current newspapers and magazines and on websites. We will work to become more perceptive and critical news consumers. At a time when the digital revolution is flooding the market with information and disinformation, this course will help students recognize the differences between news and propaganda, news and opinion, bias and fairness,





231 British Writers 1
Professor Randy Schiff
MWF 9:00 - 9:50
Reg. No. 23457

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, Anglo-Norman, Late Medieval, Early Modern, and 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*, read *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, make one presentation before the class, take two exams, and write one 4-6 page paper and one 7-9 page paper.



241 American Writers 1
Professor Kenneth Dauber
MWF 9:00 - 9:50
Reg. No. 20933

This course is an introduction to the founding works of American literature, from the beginning of "America" during a period of revolutionary turmoil as an idea in the mind of people like Benjamin Franklin, to its consolidation in the Civil War. As one writer from the period put it, "What is an American?" In their various ways, the works of the nineteenth century attempt to answer that question, inventing new forms of the novel, providing narratives of self-development and self-degeneration, and in general questioning what holds us together and what keeps us apart in a series of "firsts" that have continued to influence the stories Americans tell themselves about themselves to the present day. We will read books by Franklin (arguably the "first" American), C. B. Brown (the "first" professional American novelist), James Fenimore Cooper (inventor of the Western), Edgar Allan Poe (inventor of the mystery story), Ralph Waldo Emerson (godfather of American philosophical writing), Harriet Beecher Stowe (whose "Uncle Tom's Cabin," a "woman's" novel about slavery was the most popular book in America after the Bible until well into the twentieth century), Frederick Douglass (the foremost abolitionist of the era), culminating in the literary gifts to the world of Nathaniel Hawthorne and Herman Melville. Now more than ever, in divisive political times, it is good to go back to the roots and measure where we are by the ruler of where we were, reading works that still have vital things to tell us.

241 American Writers 1
Seth Cosimini
T Th 9:30 - 10:50
Reg. No. 24121

"Making American Culture"

From Broadway phenomenon *Hamilton: An American Musical* to films like *Django Unchained* and TV's *American Horror Story: Roanoke*, the literature and culture of early America seems to be enjoying a twenty-first century moment in the spotlight. To understand why, we will read American literature from European contact through the Civil War to see how writers attempted to understand what "America" is and should be—a problem we have yet to solve. The fundamental difficulty these writers encounter in *Continued...*

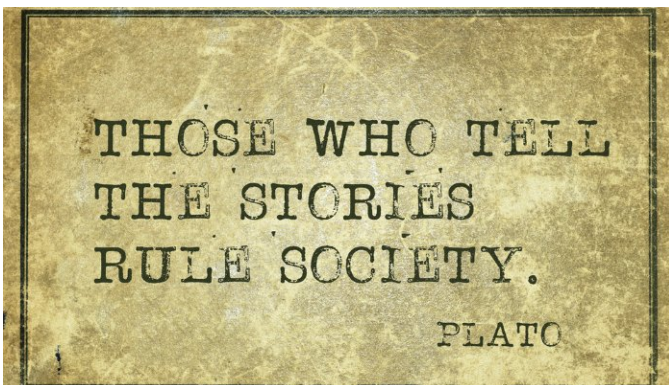


understanding “America” derives from the inescapable contradictions of it being a settler colonial nation: How could America be a vast wilderness to be cultivated when hundreds of Native nations already occupied the land for thousands of years? How could the United States be a shining example of ideals like democracy and liberty when women of European decent were denied the rights of citizenship and Africans and their descendants were enslaved?

In this course, we will discuss how early American writers both made sense of and challenged these contradictions. We will also explore how their work remains relevant to our lives today: What do the words of Sojourner Truth and Walt Whitman tell us about hashtags like #BlackLivesMatter, #NoDAPL, #FightFor15, and #WomensMarch? How do the colonial adventure novels of Catharine Maria Sedgwick and James Fenimore Cooper help us to interpret contemporary fictional heroes like Katniss Everdeen and Jason Bourne? By the end of this course, we will emerge with a complex understanding of early American literature and its continued relevance.

Course readings will include the fiction, narratives, poetry, and speeches of William Apess, James Fenimore Cooper, Emily Dickinson, Fredrick Douglass, Ralph Waldo Emerson, Margaret Fuller, Francis E. W. Harper, Nathaniel Hawthorne, Harriet Jacobs, Thomas Jefferson, Herman Melville, Judith Sargent Murray, Edgar Allan Poe, Jane Johnston Schoolcraft, Catharine Maria Sedgwick, Sojourner Truth, Phyllis Wheatley, and Walt Whitman.

Requirements will include two traditional essays (5-7 pages), regular response papers, and a Public Humanities project we will create collaboratively. This project will introduce the tools and approaches of the Digital Humanities to help present these early American texts to new audiences and use the skills of literary analysis we will develop to participate in public discourse.



252

Poetry

Professor Ming Qian Ma

T Th 2:00 - 3:20

Reg. No. 23458

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

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

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

Class requirements include regular attendance, active participation in class discussions, unit quizzes, short interpretative papers, and a term paper.

Primary texts required for the class:

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



263

Environmental Writings
Professor Susan Eilenberg
T Th 2:00 - 3:20
Reg. No. 21601

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

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

268

Irish Literature
Professor Joseph Valente
T Th 11:00 - 12:20
Reg. No. 23459

The course provides a user-friendly introduction to the golden age of Irish literary culture, the period between 1880 and the Second World War, during which the small economically challenged island produced some of the greatest and most popular novelists, poets and playwrights in the history of the English language. Starting with vampire tales like Bram Stoker's *Dracula*, we will look at the works of James Joyce, William Butler Yeats, Samuel Beckett and others. The class will be taught in a "book club format," and participation will be the primary criterion for student assessment.

270

Asian American Literature
Professor Jeehyun Lim
T Th 3:30 - 4:50
Reg. No. 24270

This course introduces students to major literary texts in Asian American literature. Beginning with an examination of how the term "Asian American" was coined in the 1960s, we will survey literary texts that portray Asian identities and experiences in the United States in the twentieth century. The primary goal of the course is to understand how American writers gave expression to the predicaments and psychology of Asian American lives. To this effect, we will review major historical

events in relation to the literary texts. Historical events such as Asian exclusion, Japanese American Incarceration, the Korean War and the Vietnam War precipitated Asian migration to the United States and influenced the racial formation and social perception of Asians. We will examine how Asian American writers use literary forms to respond to and reflect on these events. Writers we will read include Carlos Bulosan, John Okada, Maxine Hong Kingston, Julie Otsuka, Chang-rae Lee, Karen Tei Yamashita and Viet Thanh Nguyen.

276

Literature & Law
Professor Arabella Lyon
MWF 1:00 - 1:50
Reg. No. 21602

Open any good newspaper, and human rights stories abound. Human rights talk has emerged as a powerful tool used in the construction of citizenships, histories, nation states, geopolitical boundaries, and human duty. Often human rights are considered laws or as having legal force, but as Joseph Slaughter notes, they are "a notoriously feeble legal regime" (24). In fact, Amartya Sen stresses their lack of legal standing, arguing that their (legal) existence is less important than their "really strong ethical pronouncements as to what should be done" (357). That is, the human rights may have more ethical force than legal force, but this raises interesting question about the law itself.



In this course, we examine human rights as represented in the law and in literature. We will consider the importance of human rights law in relationship to the importance of literary and rhetorical or political representations of human rights claims. The course will address a series of questions that will make us better readers of human rights law, advocacy, and representation. We will consider: Who can speak and advocate for whom? How are human rights defined in law, literature, and film? How are gender, race, nationality, class, age depicted within popular culture and legal/political documents? How is the subject of human rights violation constructed, and for what purpose to whose advantage? To approach these questions along a historical line, the course will begin with Sophocles' *Antigone* and some readings that structure human rights law, for example, the Declaration of Independence, Thomas Paine's *The Rights of Man*, and Elizabeth Cady Stanton's "Declaration of Sentiment." Most of the work of the *Continued...*

course, however, will consist of interpreting documentary film, fiction, journalistic pieces, and poetry as they pertain to law and politics.

In addition to being evaluated through participation, quizzes, presentations, and short reading responses, you will have to write two four to five-page papers that examine at least one of our longer readings.

281 Special Topics: Literature & Medicine
Declan Gould
MWF 12:00 - 12:50
Reg. No. 24132

Too often in our culture, the sciences and humanities are understood as irrelevant to or in conflict with one-another. But there is a rich history of texts and writers who have shown how the sciences and humanities can intervene in and inform one-another. Literature and medicine is one key area where the humanities and sciences overlap, and the authors who write at this intersection are crucial to these negotiations, especially in terms of how illness and disability are represented, experienced, and narrated. Texts at the intersection of literature and medicine have treated many of the central cultural issues of our time, including the ethics of stem cell research, metaphors of AIDs and cancer, access to healthcare, vaccination controversies, and the role that pharmaceuticals should play in the treatment of people with psychiatric disabilities. Literature about medicine raises philosophical and practical questions about the therapeutic benefits of reading and writing, the role of storytelling in the clinical diagnostic process, the ways that experiences and concepts of illness are constructed through literature, and the ways that the perspectives of patients and people with disabilities overlap with as well as complicate representations of illness, disability, and doctor/patient relationships written by healthcare professionals.



Through writing projects and class discussions, and by reading fiction, poetry, nonfiction, and science fiction, this course will introduce students to the field of literature and medicine. This class is designed for anyone with an interest in literature, medicine, and/or disability studies. A background in medicine is welcome but not required by any means. Possible readings include Susan Sontag, William Carlos Williams, Sylvia Plath, Audre Lorde, Oliver Sacks, Virginia Woolf, and Margaret Atwood.

285 Writing in the Health Sciences
Nicholas Hoffman
MWF 11:00 - 11:50
Reg. No. 23792 *CL2 Course*

This course introduces students to the rhetorical practices of technical and professional communication in the health sciences, including technical reporting, communicating with the public, and visual and oral presentations.

285 Writing in the Health Sciences
Jake Sanders
MWF 12:00 - 12:50
Reg. No. 24109 *CL2 Course*

This course introduces students to the rhetorical practices of technical and professional communication in the health sciences, including technical reporting, communicating with the public, and visual and oral presentations.

285 Writing in the Health Sciences
Luke Heister
MWF 1:00 - 1:50
Reg. No. 24117 *CL2 Course*

This course introduces students to the rhetorical practices of technical and professional communication in the health sciences, including technical reporting, communicating with the public, and visual and oral presentations.

285 Writing in the Health Sciences
Hyoseol Ha
MWF 11:00 - 11:50
Reg. No. 24801 *CL2 Course*

This course introduces students to the rhetorical practices of technical and professional communication in the health sciences, including technical reporting, communicating with the public, and visual and oral presentations.

288

Intro to Shakespeare: Earlier
Professor Barbara Bono

This course is MWF from 10:00 - 10:50, register by enrolling in the following recitation section:

288 Section BO1 Reg. No. 23462

Introduction to Shakespeare: Earlier Works is an introductory-level survey of Shakespeare's earlier works—that is, a selection of those plays and poems written before 1600: sonnets, comedies and histories. For the fall 2017 semester we will be reading a selection from the Sonnets and five or six plays from the following selection: *Romeo and Juliet*, *Midsummer Night's Dream*, *Titus Andronicus*, *Richard III*, *Richard II*, *1 Henry IV*, and *Twelfth Night*. Format: lecture and discussion. Weekly Worksheets, Sonnet analysis, midterm and cumulative final examinations, and final analytic and argumentative paper.



290

Literature & War
Professor David Schmid

This course is T TH from 11:00-12:20, register by enrolling in the following recitation section:

290 Section SC1 Reg. No. 23464

The aim of this class is to introduce you to the vast field of literary representations of war. By looking at the work of a wide range of writers from different countries and different historical periods, who write about different kinds of armed conflict, we will be able to identify both similarities and differences in the ways that writers have treated the subject of war. The subjects we will cover will include the relationship of war to colonialism and imperialism, gender, nation, sexuality, family, and futurity. We will also study the ways in which writers use a variety of techniques, including irony, humor, point of view, and either narrative resolution or open-endedness to indicate the complexity

of the causes and consequences of war. Finally, we will consider the possibility that one of the primary functions of literary treatments of war is to explore alternatives to armed conflict.

Reading List

Joseph Conrad, *Heart of Darkness*
George Walter (ed). *The Penguin Book of First World War Poetry*
Ernest Hemingway, *For Whom The Bell Tolls*
Dalton Trumbo, *Johnny Got His Gun*
Art Spiegelman, *Maus*
Kurt Vonnegut, *Slaughterhouse Five*
Dorothy Hughes, *In a Lonely Place*
Nora Okja Keller, *Comfort Women*
Tim O'Brien, *The Things They Carried*
Michael Herr, *Dispatches*
Sara Novic, *Girl At War*
Garth Ennis, *Unknown Soldier*
Helen Benedict, *Sand Queen*
Max Brooks, *World War Z*
Francis Ford Coppola, *Apocalypse Now*

Requirements

Informal written responses to the texts
Participation in class discussion
Two 5-7 page papers
Final exam

301

Criticism
Professor Ming Qian Ma
T Th 11:00 - 12:20
Reg. No. 17552

Designed as a survey class, English 301 is intended to introduce students to literary criticism of the 20th-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.

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.

Continued...

The primary texts for the course are:

Literary Theory: An Anthology, 2nd. 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.)

301

Criticism

Professor Joseph Conte

T Th 3:30 - 4:50

Reg. No. 20937



Pere Borrell de Caso,
Escaping Criticism (1874)

This version of Criticism will be devoted to the problem of postmodernism. We struggle to find an appropriate definition for an historical period that may have begun, according to architectural theorist Charles Jencks, on July 15, 1972, when the Pruitt-Igoe housing project in St. Louis was demolished, and may have ended with the collapse of the World Trade Center towers on September 11, 2001. For some, postmodernity cannot be defined, or is so beset with a deep form of irony that no definitive statement about it could possibly apply. We can, however, address certain issues that arise in the debates on postmodernism. Jean-François Lyotard argues that postmodernism is accompanied by incredulity, a new skepticism toward the grand narratives of Western culture, or the Big Lies. Marxist theorist Fredric Jameson suggests that the style of postmodernism is nothing more than the hyperinflation of a consumer economy, or the Big Buys. Charles Jencks contends that all postmodern buildings—and by extension, the images we encounter in our environment—are “double coded,” with aspects of both popular and elite culture. And, of course, there *is* irony. As Umberto Eco says, in his *Postscript to The Name of the Rose*, it is no longer possible to say “I love you madly.” It only possible to say, because romance novelist Barbara Cartland has already said it, “As Barbara Cartland says, ‘I love you madly.’”

We will read several essays on postmodernity collected in Jencks, ed. *The Post-Modern Reader*, 2nd ed. (2011). But since our goal will be to “perform” criticism, we’ll also read three fictions that respond to the question of postmodernity directly or indirectly: Margaret Atwood’s dystopian (and newly relevant) feminist novel, *The Handmaid’s Tale* (1986); Paul Auster’s reflexive detective novel, *City of Glass* (1985), and Don DeLillo’s satire of simulacral culture, *White Noise* (1985). In two midsemester writing assignments and a final critical essay, we will try to ascertain the degree to which the theory and practice of postmodernism are related.

302

Old English

Professor Jerold Frakes

T Th 12:30 - 1:50

Reg. No. 23466

Old English often has a bad reputation, as if the course itself were as dark and ghoulish as the monsters that Beowulf has to fight. Well, it doesn’t have to be like that. Most students who get turned off by Old English have been forced to read *Beowulf* as if it were as easy and accessible as a rerun episode of ‘The Big Bang Theory.’ Well, the bottom line is that it isn’t so very accessible, and learning to read Old English does in fact require some work. But it is possible, even in a single semester, and it is quite rewarding and can also be a lot of fun, because there is a great deal of interesting material in Old English that you won’t find elsewhere and that has nothing to do with swords and ogres and dragons (although there is some of that, too). Some students may find that Old English looks like a foreign language, but if you as speakers of modern English are briefly trained to recognize consciously what you already know about English, then suddenly Old English is, well, not exactly immediately like reading the *Spectrum*, but with some patience a whole new culture does in fact open up for you. Try reading the following sentence. *His linen socc feoll ofer bord in thaet waeter and scranc*. Yes, you’re right, that’s exactly what it means. And you are also right that this particular sentence is not exactly scintillating. But you’ve now read your first authentic Old English sentence, so it’s a start.

In the course we will spend a couple of weeks with guided review of what you already know about English, so that you can apply that knowledge to thousand-year-old texts. You know, for instance, that we add -s to nouns to make them plural (girl/girls), but you also know that there are some exceptions to *Continued...*



that rule (deer/deer, child/children). All three of those patterns are also present in Old English, and recognizing them as patterns in modern English alerts you to make use of that knowledge in reading Old English. You also know that if you dance and drink too much tonight, by tomorrow you have to say that you danced and drank (not drank) too much. Both of those familiar patterns of past tense verb formation are also present in Old English. Once we have refreshed our memories about things like this that we already know, we'll be ready for reading Old English texts: about daily



life, magic, religious practices, gender roles, burial customs, tenth-century women's fashions, shipwrecks, royal romance, riddles, polar exploration, marauding dragons over northern England, Viking marauders in southern England, heroes and heroines, saints and sinners, lovers and enemies. It's all there, and it's all available within a semester. Who knows, maybe by the end, some might even want to have another go at a few passages in *Beowulf*. Thaet waes god cyning!

This course satisfies an Early Literature Requirement.

315

Milton
Professor Susan Eilenberg
T Th 11:00 - 12:20
Reg. No. 23467

This course will be devoted to the study of John Milton, devoted student of power relations, a poet whose imaginative audacity and intellectual power have inspired three centuries of poets and other readers with wonder and chagrin. Milton is the premier poet of excess, a too-muchness that works, paradoxically, to convert

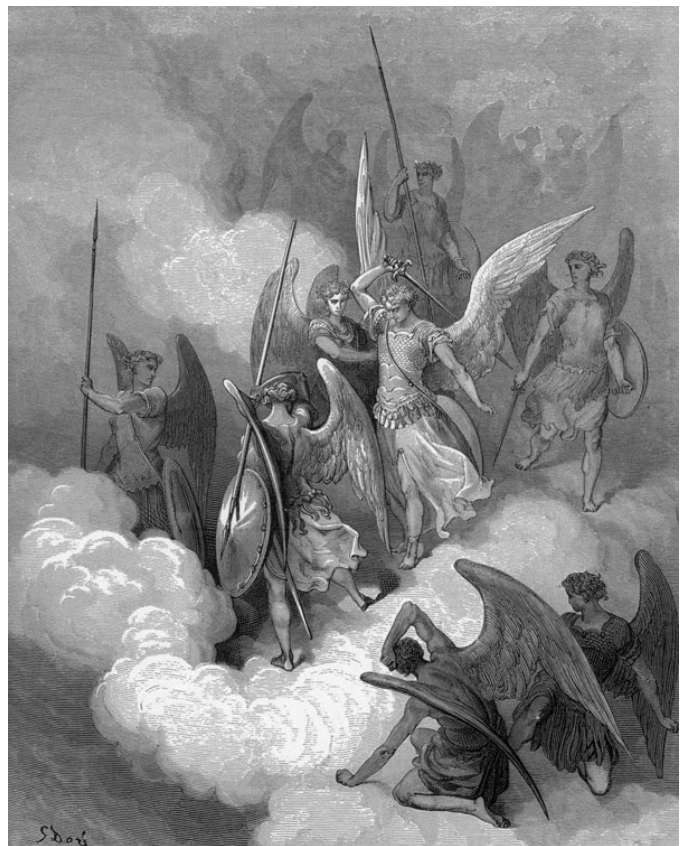
plenitude into poverty and to subvert the possibility of measurement and comparison that reason requires. This subversion--the confusion between too much and too little--will be our theme as it was Milton's. We shall read his major poetry and a little of his prose: Paradise



Lost, Paradise Regained, Areopagitica, as well as such slighter works as *Comus* and "On the Morning of Christ's Nativity." For relief from sublimity--and in order to remember the stories that nourished the poems --we shall also be reading Ovid's Metamorphoses.

The written work will include four brief, written responses to the reading, a midterm, a final paper, and a final exam. Attendance will be required and intelligent participation appreciated.

This course satisfies an Early Literature requirement.



330

Studies in British Literature
Professor Damian Keane
T Th 2:00 - 3:20
Reg. No. 23468

SPY FICTION AND POLITICAL THRILLERS IN THE ERA OF MODERNISM

Why was it necessary to invent spy fiction? How was political intrigue figured in works dedicated to rendering the inner world of the sensations? What does this relationship say about how the world has been imagined and understood, not only within the geopolitically demarcated spheres of espionage bureaus, but from inside the contours of everyday experience itself? In this course, we will examine British spy fiction and political thrillers written between the late Victorian period and the early phase of the Cold War, along with the countering issues of imperial rivalry, but also modernization, economic competition, technological change, and ethical grayness. We will examine the narrative and generic qualities of the texts, while also seeking to distinguish differences among various levels of literary, para-literary, and mass market production. As we will begin to see how readerships were created and maintained over an eighty-year stretch of time.

Works we read will be drawn from among those of: Eric Ambler, Elizabeth Bowen, John Buchan, John le Carré, G.K. Chesterton, Erskine Childers, Joseph Conrad, Len Deighton, Daphne du Maurier, Ian Fleming, Graham Greene, Geoffrey Household, Aldous Huxley, Rudyard Kipling, William Le Queux, Helen MacInnes, Compton Mackenzie, Alastair MacLean, W. Somerset Maugham, George Orwell, Robert Louis Stevenson, Bram Stoker, H.G. Wells, and Alexander Wilson.

Requirements for the course will include attendance and in-class participation; several shorter response papers; and a final written project.



338

The Novel in the U.S.
Professor Robert Daly
T Th 12:30 - 1:50
Reg. No. 24127

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 consider what the American novel has done for us lately. We shall read American novels, written in the 20th and 21st centuries, for our purposes and in the contexts of their times and our own.

To start with a recent voice, in the autumn 2013 issue of *New Literary History*, Nancy Easterlin argued for adaptationist literary theory: "Everyday living is an interpretive process," not just "textual," but "a fundamental life process" that we "make special or elaborate in literary texts" and that "literary studies . . . increase the efficacy of meaning-making processes and the conscious awareness of humans" by "engaging in communal interpretation."

In 2013 Alan H. Goldman linked reading novels with preparing for life outside them: "Novels . . . challenge us to continuously interpret as we read," thereby "broadening our repertoire of responses to situations that might arise" in our lives. Earlier scholars had already started the theoretical argument in this direction. In 2006 Amanda Anderson argued, "We must keep in mind that the question, How should I live? is the most basic one" and "must acknowledge the priority of normative questions and the fundamentally practical structure of human action and understanding." In 2012 Jeffrey Nealon argued for reading literature as a preparation for living in the larger world that includes but is not limited to language and literature. He suggests that we have "relied on a kind of linguistic nostalgia, clinging to the life raft of the hermeneutics of suspicion," and he suggests that we need to move from "the hermeneutics of suspicion" to a "hermeneutics of situation," our own situations as well as those of the texts. They and others will help, but mostly we shall read the texts themselves closely, in detail and in context.

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,

Continued...

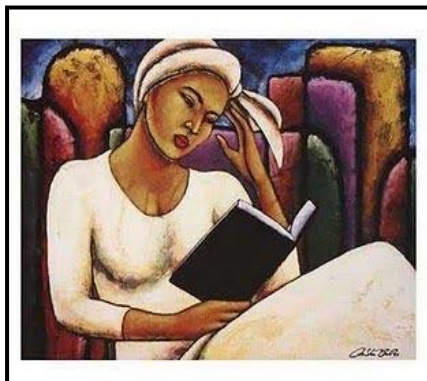
John Gardner, Toni Morrison, Amy Tan, Susan Power, and Annie Dillard. We shall explore questions of representation and agency, of literature and life. We shall consider these texts as both representative (participating in the cultural conversations of their times) and hermeneutic (affording practice and skills in the arts of interpretation).

Each student will write two preliminary examinations, each preceded by a careful review in class, a take-home final examination, and a research essay on a subject of his or her own choosing. I shall provide handouts on how to research and 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 aspects of living well in American culture.

341

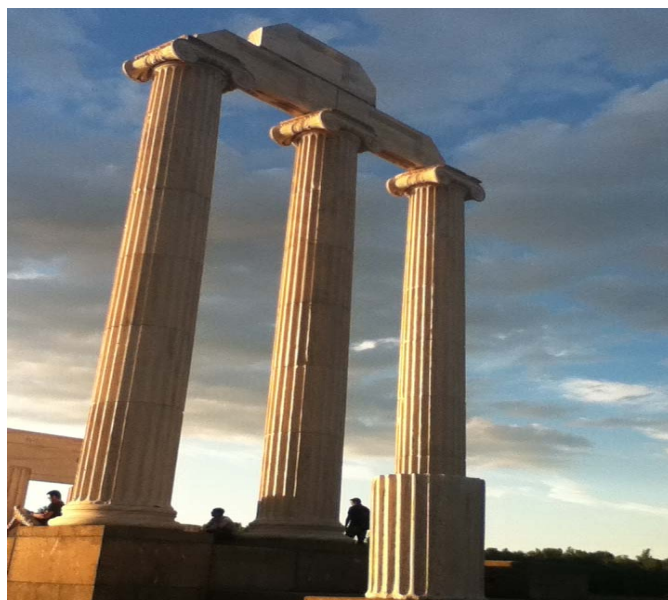
Studies in African American Literature
Professor Hershini Young
MWF 10:00 - 10:50
Reg. No. 23470

This class will focus on contemporary African American literature as a way to discuss both the history of blackness in this country but also its possible future trajectories. Using a varied array of texts, students will



learn about various aesthetic traditions in African American literature, even as they consider the present-day reality that black men and women face today such as the persistence of coerced labor and living through Hurricane Katrina. Of primary concern is the ways that various identities intersect with one another: for example, we will foreground how gender or class shape racial identity in particular locations. We will also think through the importance of coupling critical thinking with embodied praxis—students will be encouraged to bring the texts to life through different performative strategies.

This course satisfies a Breadth of Literary Study Requirement.



UB's Baird Point, on Lake LaSalle - North Campus

347

Visions of America (Early Period)
Professor Robert Daly
T Th 3:30 - 4:50
Reg. No. 21254

This course is open to majors and non-majors alike and does not presume any prior acquaintance with its material. For majors, it does fulfill the early period requirement. We shall read classic American literature, from the 17th through the 19th century (nothing from the 20th or 21st centuries), focusing what it meant in the making of American culture and what it means for us now. We shall read selections, most of them quite short, from many authors, and we shall explore their connections and what they can tell us about the arts of making sense of both literature and life in America.

In the autumn 2013 issue of New Literary History, Nancy Easterlin argues for adaptationist literary theory: “Everyday living is an interpretive process,” not just “textual,” but “a fundamental life process” that we “make special or elaborate in literary texts” and that “literary studies . . . increase the efficacy of meaning-making processes and the conscious awareness of humans” by “engaging in communal interpretation.” In the winter 2012 issue of New Literary History, Charles Altieri suggests that “seeing-in” to literature “affords the possibility of making more supple, more intricate, and more intense our repertoires for engaging, understanding, and shaping experience in the world beyond the text.” So we shall discuss how *Continued...*

selected works of American literature can inform our own lives here and now.

William Bradford, Anne Bradstreet, Mary Rowlandson, Phillis Wheatley, Susanna Rowson, Benjamin Franklin, Washington Irving, Edgar Allan Poe, Ralph Waldo Emerson, Nathaniel Hawthorne, Frederick Douglass, Henry David Thoreau, Emily Dickinson, Rebecca Harding Davis, and Zitkala-Sa all have parts in the story. Though there are many writers, the reading load will not be heavy. The thinking and discussing load will be heavy, since we shall focus on both analysis and synthesis.

Each student is expected to participate in class discussions and to write two preliminary examinations, a take-home final, and a research essay on topic of his or her own choosing.

This course satisfies an Early Literature Requirement.

354

Life Writing
Professor James Holstun
T Th 9:30 - 10:50
Reg. No. 21630

From the days of chattel slavery to the contemporary world of racialized poverty, Afro-Americans have struggled to liberate and remake themselves through their own life writing. In the course, we will read autobiographical novels, "as told to" autobiographies, and straight-up autobiographies by Afro-American women and men. Our readings will include

Our Nig (1859): Harriet Wilson's novelized autobiography about growing up a working-class servant in New Hampshire, a quasi-slave-narrative about life in a free state.

Crusade For Justice: The Autobiography of Ida B. Wells (1931; 1970), with Alfreda M. Duster: autobiography of the anti-lynching crusader and feminist activist.



Ida B. Wells



James Baldwin

Go Tell It on the Mountain (1953): James Baldwin's autobiographical novel on his struggles with religion and family life.

The Autobiography of

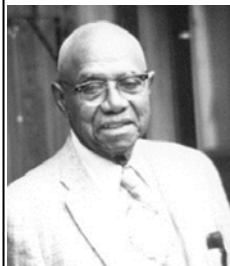
Malcolm X (1965), with Alex Haley: the classic account of his multiple self-transformations in his struggles against racism and for social justice.

Coming of Age in Mississippi (1968): Anne Moody on life in the Jim Crow South, and the Civil Rights movement that partially transformed it.



Anne Moody

Black Worker in the Deep South (1972): Hosea Hudson's account of growing up a sharecropper and a communist labor leader in the "Black



Hosea Hudson

Belt" of Georgia, with some excerpts from Nell Irvin Painter's later "collaborative autobiography," *The Narrative of Hosea Hudson: The Life and Times of a Black Radical* (1987), and from *All God's Dangers: The Life of Nate Shaw*, Nate Collins's pseudonomized autobiography, as told to Theodore Rosengarten.

We'll also read some of the autobiographies of elderly ex-slaves collected in the 1930s by the WPA, and some autobiographical accounts of contemporary black working life.

We'll be talking about questions of form (genres of life writing, style, structure) as well as content. This will be a writing-and-discussion class, with minimal lecture and no tests. Everyone will write two brief semiformal essays a week (5-10 minutes apiece); an eight-page paper at mid-semester; and a fifteen-page expansion of it at the end of the semester. You must have particular editions of our books—any old one will not do. Books at the University Bookstore; write me in August for a more definite reading list and links to cheaper used copies: jamesholstun@hotmail.com.



362

Poetry Movements
Professor Ming Qian Ma
T Th 9:30 - 10:50
Reg. No. 24101

Focusing on the postmodern scene of American poetry since the 1960s, this class will study what has been variously called the innovative, the experimental, the exploratory, or the avant-garde poetry. The general thematic rubric of this class is "cultural postmodernism." Defining it as the "denaturing of experience," N. Katherine Hayles argues that "cultural postmodernism" articulates "the realization that what has always been thought of as the essential, unvarying components of human experience are not natural facts of life but cultural constructions." In this context, we will read representative poetry texts and examine the poetic practices in the four areas outlined by Hayles: the denaturing of "experience," the denaturing of "consciousness," the denaturing of "time," and the denaturing of "space." Poets to be studied in this class will include, for example, Charles Olson, John Cage, Frank O'Hara, Larry Eigner, Harry Mathews, David Antin, Marie Waldrop, Susan Howe, Kathleen Fraser, Clark Coolidge, Robert Grenier, Lyn Hejinian, Marjorie Welish, Ron Siliman, Rae Armantrout, Leslie Scalapino, Bruce Andrews, Charles Bernstein, among others.

Class requirements: Regular attendance, active participation in class discussions, periodic response papers, and a term paper.

Texts required for the class:

Pau Hoover ed. *Postmodern American Poetry: A Norton Anthology*. New York: Norton, 1994.

Supplementary excerpts of criticism, poetry, and poetics to be distributed in handout form.



370

Critical Race Theory
Professor Jeehyun Lim
T Th 2:00 - 3:20
Reg. No. 24271

This course examines major concepts and arguments in critical race theory in relation to American literature by writers of color. Critical race theory emerged in the 1970s primarily in the field of legal studies as a critique of racial inequalities that go unacknowledged by the law's insistence on rigid notions of formalist equality. Since its emergence, critical race theory has had a notable influence on literary and cultural criticism. In this course, we will examine concepts in critical race theory that have been most productive for literary and cultural criticism, including whiteness as property, intersectionality, internal colonialism and reparations. The objective of the course is to examine the distance between ideals of equality and lived experiences of inequality as a space of literary and cultural engagement. Critical race theorists we will read include Cheryl Harris and Kimberlé Crenshaw. Writers we will read include Nella Larsen, Audre Lorde, Gloria Anzaldúa, Américo Paredes, Louise Erdrich, Chang-rae Lee, Julie Otsuka and Sandra Cisneros.

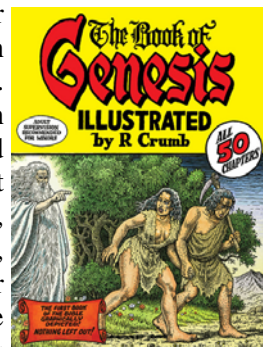
This course satisfies a Breadth of Literary Study requirement.



374

Bible as Literature
Professor Diane Christian
Mondays (eve) 7:00 - 9:40
Reg. No. 23473

The course will consider major texts of the Hebrew and Christian Bibles from *Genesis* to *Revelation*. The primary emphasis will be on reading the texts accurately, and secondarily on looking at the great interpretive traditions—religious, artistic, historical, anthropological, and psychological. We'll look, for example, at the iconography of the Adam and Eve story, Freud's rewriting of Moses in *Moses and Monotheism*, some moviemakers' revisions of Moses and Christ, and Biblical presentation of violence and sacrifice. We'll also read cartoonist R. Crumb's recent rendering of *Genesis*.



Two hourly exams and one ten-page paper.

This course satisfies an Early Literature requirement.

377

Mythology

Professor Jerold Frakes

T Th 11:00 - 12:20

Reg. No. 21042

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



379

Film Genres

Professor Tanya Shilina-Conte

T Th 2:00 - 3:20

Reg. No. 22053

“World cinema” can no longer be reduced to the category of individual national cinemas, eroded by the oppositional formula “the West and the Rest.” David Martin-Jones suggests approaching “world cinemas” in the plural mode “as an interconnected multiplicity (forest) rather than a collection of autonomous sovereign nation-states (trees).” To use the metaphor of the GPS navigation device, this class will engage in remapping and recalculating the alternative routes of world cinema. Creating this new cartography will require different models of reconceptualization.



One such concept is “Minor Cinema,” which will serve as the cornerstone for this class. On the one hand, we will look at minor cinema as a vehicle of experimentation that goes against dominant practices and mainstream currents, pushing the limits of cinematic

language to open new horizons. On the other hand, we will engage with minor cinema as political cinema, created by or for minority figures. Mikhail Bakhtin once stated that “in culture, exotopy is the most powerful tool for understanding.” The look from the outside invites “becoming-minor,” in order to entertain and celebrate difference, not sameness. Approached from both angles, minor cinema intersects with cinema of small or unrecognized nations, women’s cinema, queer cinema, indigenous cinema, black cinema, amateur cinema, remix culture, etc. In addition, we will explore a range of other competing terms at the intersection of transnationalism, information age, global culture, and activist cinema. These will include “Third Cinema” (Solanas & Getino), “Intercultural Cinema” (Marks), “Accented Cinema” (Naficy), “Peripheral Cinema” (Iordanova), “Nomadic Cinema” (Andrew), as well as postcolonial, hybrid, marginal, militant, interstitial, and diasporic cinema.

Critical texts and films assigned in this class will help us move beyond national frameworks to account for an increasingly transnational imagination of film production, reception, and distribution. Rachel Falconer describes a person who is critically attuned to the new challenges of globalized networked culture as a “DJ of Thought.” This class invites you to become a DJ of Thought.

380

New Media

Keith McShea

Mondays (eve) 7:00 - 9:40

Reg. No. 24104

Sports Journalism

This class will help you understand what it means to be a sports journalist and help you gain a deeper insight into what it takes to covering athletics -- from the big business of professional sports to a high school soccer game -- and how technology has transformed coverage at every level. The class will teach you to talk, write and think about what competition means and what it means to your audience. It will teach you the best way not only to report the scores and the winners, but how to tell the longer stories that go beyond the day-to-day action in the arenas and stadiums. You will be covering games, writing profiles and columns, keeping blogs, taking your own photos and videos to supplement your storytelling, and learning about the pivotal -- and sometimes dangerous -- role social media plays in sports today.

Continued...

The instructor, Keith McShea, is a Deputy Sports Editor at The Buffalo News, where he has been an award-winning reporter and blogger.

381

Film Directors
Professor Bruce Jackson
Tuesdays (Eve) 7:00 - 9:40
Reg. No. 21632

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

FORMERLY ENG 438 FILM DIRECTORS



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

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

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

We try to pick films that will let us think and talk about genre, writing, narrative, editing, directing, acting, context, camera work, relation to sources. The only fixed requirement is that they have to be great films--no films of "academic" interest only. You can go to

www.buffalofilmseminars.com for the latest information on the schedule, as well as a full list of all the films we've programmed in the first fourteen series, and other information about the screenings and the class.

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

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

383

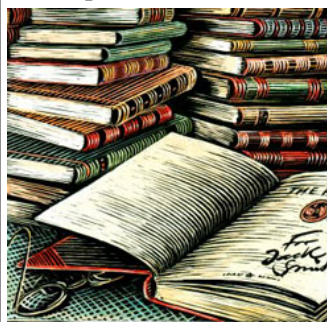
Studies in World Literature
Professor Diane Christian
Wednesdays 3:30 - 6:10
Reg. No. 23474

The class will consider famous works of World Literature from the ancient world to the present, loosely organized around themes of Love and Death and sometimes their linkage.

We'll read "The Courtship of Inanna" from ancient Sumer "The Song of Songs" from the Hebrew Bible (arguably the greatest love poem in world literature), Plato's "Symposium," Sophocles "Antigone," and Euripides' "The Bacchae," "Amor & Psyche" from Apuleius and many famous love poems and stories, including Chaucer's Wife of Bath's Tale. For death, we'll sample Homer, Plato, Virgil, *Revelation* and Freud, as well as theories of love and death like Bataille's *Death and Sensuality*.

We'll think about movies as world literature too and compare Fellini's "Juliet of the Spirits" with Shakespeare and Almodóvar's *Julieta*.

Two quizzes (30% each toward grade) and one ten-page paper developed, written, and rewritten over the semester (60%).



This course satisfies a Breadth of Literary Study Requirement.

390 Creative Writing Poetry
Professor Judith Goldman
T Th 3:30 - 4:50
Reg. No. 23475

In this intermediate workshop, students will gather further skills as poets by writing alongside weekly readings that span an aesthetic spectrum of contemporary poetries, as well as other texts and artworks meant to inspire wide-ranging and adventurous critical thinking about language, concepts and practices, media and culture, society and the world. You will write based on inspiration from other poets, artists, and musicians, creative writing exercises connected to interdisciplinary readings, and your own independent research and ideas.

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

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

391 Creative Writing Fiction
Professor Christina Milletti
Mondays (eve) 7:00 - 9:40
Reg. No. 18431

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

We'll ask:

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

As a fiction workshop, this intermediate level course has several objectives: first, to develop upon the fundamental elements of fiction (such as plot, character, voice, setting etc) that you began to learn in 207; second, to present you with an array of readings and exercises that will assist you in designing specific, individualized

approaches to your own work; and last, to give you multiple opportunities to contextualize and showcase your skills within short and long fictions.

Students in this class will try their hand at a wide range of techniques—from the traditional to the avant-garde—so that you can begin to situate your work and poetics. Methods of revision and invention will be considered at length so that you will also become skilled editors of your own work. Together, we will explore the relation of fictional worlds to the words that create them by exploring assigned exercises, reading workshop submissions, and discussing selected readings. Our aim? To hone your knowledge of how fiction is made so that you can begin to write stories on your own.

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

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

393 Writing Non-Fiction Prose
Charles Anzalone
Wednesdays (eve) 6:30 - 9:10
Reg. No. 24105

Feature Writing for Journalists, and Just About Everyone Else

Imagine a course that flat-out guarantees you a significant and noticeable improvement in your writing skills. One that teaches timeless techniques of storytelling to make writing a pleasure and powerful asset in your tool box, not something to worry about or fear. Imagine reading the kind of non-fiction journalism that brings out strong emotions – laughter, sadness, outrage, common humanity, insight into current issues – and then learning how to do the same in your own writing. And then picture a course that regularly includes multi-media examples of storytelling techniques and teaching exercises unique to any arts and sciences course around. I was a writer and editor at The Buffalo News for 25 years. Now I am a full-time senior editor in UB's Office of Communications. So this has to be a night course, but we're going to try to make it as stimulating and captivating as possible.

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. But we'll take all sincere writing candidates, regardless of their

Continued...



experience and comfort with the English language, as long as you're willing to do the work. It's perfect – necessary, actually – for journalism certificate students. But this course has made a lasting difference with students who soon see how the craft and lessons of journalism – traditional and current – improve any writing they want to do. Any writing at all.

Journalism endures as one of the most powerful forms of communication, and knowing how to tap into its ability to inform and persuade makes you stronger professionally. This training will help you whether you plan to pursue a journalism/communications career or simply want to upgrade your writing skill for the inevitable time when effective writing is a path to your career and personal goals.

This course mixes online experience with traditional literary skills essential for any medium in today's rapidly changing communication world. Successfully completing this course allows you to blog, chat, post, produce script for video – as well as mastering the course's main thrust – building a solid writing foundation to write journalism articles, online or print.

We will teach students both how to edit and improve other writers' drafts, and how to incorporate those valuable writing techniques into their own writing. 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.

Imagine being comfortable and confident in your writing and editing skills, rather than seeing your writing ability as a source of anxiety. If you're an aspiring writer – as a journalist, author, professional writer or just want to use your writing ability to connect with others – consider this course as a door to the kind of non-fiction writing that endures and resonates in readers far beyond the daily offering. It's a path to a superior writing consciousness that my students will attest pays dividends that last your entire life. And we're going to try to have fun doing it.

394 Writing Workshop: *Spectrum Photographers*
Jody Kleinberg Biehl
Mondays 7:00 - 8:20
Reg. No. 16596

SPECTRUM PHOTOGRAPHERS
SECTION

394 Writing Workshop: Writing for *The Spectrum*
Jody Kleinberg Biehl
Mondays 5:00 - 6:20
Reg. No. 17942

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

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

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

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

398 Ethics in Journalism
Bruce Andriatch
Tuesdays (eve) 7:00 - 9:40
Reg. No. 19339

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 *Continued...*



in Journalism pushes students to examine how every action a journalist makes in gathering, organizing and presenting the news requires a value judgment. The course covers media credibility, steps in ethical decision-making, handling anonymous and unreliable sources, accuracy letters, conflict of interest and the difference between reporting and exploiting grief. The course uses the Society of Professional Journalists code of ethics as a model and guideline.

Students study a range of historical scenarios, including Watergate, as well as hypothetical cases. They debate the instructor and each other and participate in a panel that takes a position on an ethical conflict and defends it. Students read and discuss the decisions and mistakes of journalists who have come before them and analyze the dilemmas unfolding in newsrooms today.

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

400

English Honors: *Psychoanalysis*
Professor Steven Miller
T Th 9:30 - 10:50
Reg. No. 21633

Freud, Literature, and Society

This course will provide students with an intensive introduction to the work of Sigmund Freud through detailed readings of his texts that examine the origins of the human social bond. Freud developed psychoanalysis as a medical treatment for patients suffering from mental disorders,

but he quickly realized that these disorders are as much social as they are biological; and that psychoanalysis promised to provide new insights about the hitherto unsuspected bases of society, ethics, politics, and aesthetics. After establishing the basics of psychoanalytic theory and practice in such texts as *Studies in Hysteria*, *The Interpretation of Dreams* and *Three Essays on the Theory of Sexuality*, our discussions will revolve primarily around the texts



where Freud examines the origins of society (*Totem and Taboo*, *Group Psychology and the Analysis of the Ego*, *Civilization and Its Discontents*), gender and sexual difference ("The Taboo of Virginity," "Consequences of the Anatomical Distinction Between the Sexes," "Female Sexuality," and the role of art and literature in modern life (*Leonardo da Vinci and a Memory from his Childhood*, "Dream and Delusion in Jensen's *Gradiva*," "The Uncanny."). Readings might also include essays by psychoanalysts and philosophers who developed Freud's insights in new directions such as Melanie Klein, D.W. Winnicott, Jacques Lacan, Herbert Marcuse, Luce Irigaray, and Judith Butler.

434

Advanced Creative Writing: Poetry
Karen Mac Cormack
T Th 12:30 - 1:50
Reg. No. 20940

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

Texts to be considered include: the 19th century attacks on grammar and the Italian Futurist and Dada writers; the 20th century writing, Chance Operations, the 21st century writing in Treated Texts, the radical 20th century and early 21st century as a creative strategy. (Antecedent centuries will be included for discussion.) As content will be considered, as well as what happens to temporality within a poetic text. How does time enter writing as both historical content and readerly experience? By exploring these varying dynamics the course will contextualize the multiple meanings of writing poetry at the beginning of the 21st century.

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

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

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

435

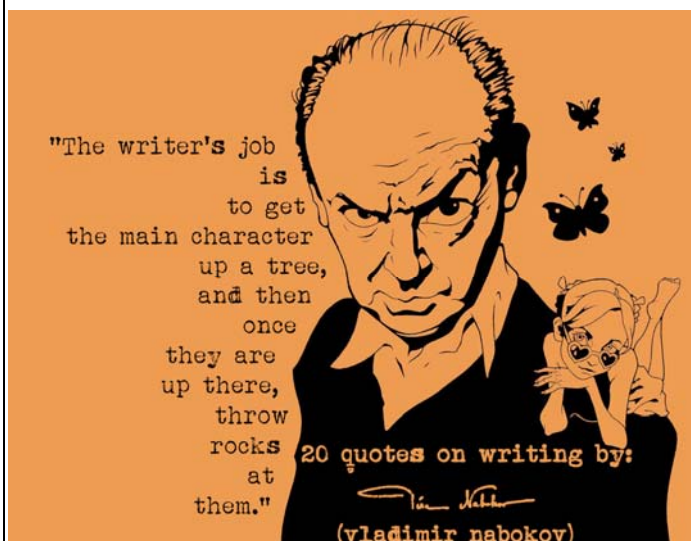
Advanced Creative Writing Fiction
Professor Dimitri Anastasopoulos
Tuesdays (eve) 7:00 - 9:40
Reg. No. 24100

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

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

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

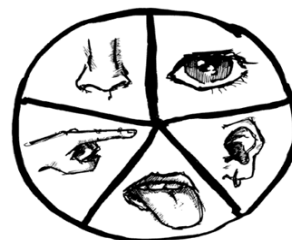
This course counts as an English Elective, as well as toward the Creative Writing Certificate.



440

Film Theory
Professor Tanya Shilina-Conte
Thursdays 4:00 - 6:40
Reg. No. 23476

Introduction through the Senses



This course will guide you through the maze of "pre-" and "post-," "-isms" and "-ships" in film studies. We will examine theories of realism, formalism, semiotics,



psychoanalysis, feminism, structuralism, post-structuralism, and cognitive criticism with a particular emphasis on the embodied perception. Assigned readings for the course will include selections from the writings of Bazin, Eisenstein, Baudry, Metz, Balázs, Gunning, Arnheim, Mulvey, Bordwell, Deleuze, Marks, Sobchack, and Shaviro, among others. Following Thomas Elsaesser's approach to film theory

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



447

Literature of Migration
 Professor Joseph Conte
 ONLINE COURSE
 Reg. No. 20941

The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious “better life”; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances.



Second-generation immigrants face the duality of a national identity—striving to become recognized as “real Americans”—and an ethnic heritage that they wish to honor and sustain but which marks them as always an “other.” Here we encounter the hyphenated status of the preponderance of “natural born” American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban, and professionalized surrounding.

We will view films and read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in

How the Other Half Lives (1890). Anzia Yezierska’s novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. We’ll want to compare Yezierska’s immigrant experience of 1900 with the Soviet-era migration of Russian Jews to New York in Gary Shteyngart’s comic autobiography *Little Failure* (2014). *Mount Allegro* (1989), Jerre Mangione’s memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its “imported from Italy” values, and yet desperate to find recognition as an authentic version of “Americanness.” The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, “rich abundance,” but not a single Mafioso. In his long career as an English teacher and barroom raconteur, Frank McCourt preserved the harrowing story of his youth in Limerick, Ireland and New York for *Angela’s Ashes* (1997) and *‘Tis* (1999); like so many immigrant families, the McCourts re-emigrated between transatlantic failures. We’ll screen the film adaptation of *Angela’s Ashes*, directed by Alan Parker, and read the second volume of his autobiography. Junot Díaz, in *The Brief Wondrous Life of Oscar Wao* (2007), follows the “Ghetto Nerd,” his voluptuous sister and hot-tempered mother between urban-industrial Paterson, New Jersey and their Dominican homeland. Finally, we’ll view the docufiction film, *Who Is Dayani Cristal?* starring Gael García Bernal and directed by Marc Silver, which retraces the journey made by a migrant laborer whose desiccated body was found in Arizona’s forbidding Sonora Desert.

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



495

Supervised UG Teaching

Rhonda Reid

MWF 1:00 - 1:50

Reg. No. 20942



English 495 introduces students to theories of writing and writing consultancy.

The skills developed in this class will help students to leverage writing skills into professional contexts and provide experience with teaching and mentoring in both real and virtual environments. Students who have completed the course are eligible to apply as writing consultants in the Center for Writing Excellence.



The Buffalo Bulls mascot leads the team to the field for the game against the Baylor Bears at University of Buffalo Stadium.

Continue on to find information about:

- ♦ *The Creative Writing Certificate*
- ♦ *The Journalism Certificate Program*
- ♦ *English Honors*
- ♦ *Major and Minor requirements*
- ♦ *Application for Degree deadlines*

. . . and more!

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2017-2018

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

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

1. FULL MAJOR IN ENGLISH

Minimum Requirements for Department Acceptance:

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

Department Requirements for Graduation:

1. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)
2. Two additional 200-level courses (202-299)
3. Ten courses (30 credits) on the 300-400 level, as follows:
 - A. One course (3 credits) in Criticism – English 301. Criticism introduces the students to the practice and principles of literary criticism. Classes will discuss the close reading of texts (including poetry, prose, and analytical writing), the intelligent use of secondary sources, the revision of critical prose, the meaning of scholarly conventions, and several varieties of literary theory. Topics vary with instructors' interests, but in all sections students will draft and revise a research paper of at least twelve pages. Criticism may not fulfill any other requirements for the major.
 - B. Four courses (12 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
 - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
 - D. Four additional (elective) courses: one in the ENG 200-ENG 400 level, two in the ENG 300-ENG 400 level, and one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

13 courses (39 credits) in all.

* * * * *

2. JOINT MAJOR IN ENGLISH

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

Department Requirements for Graduation

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

1. One 200-level survey course (ENG 221 World Literature, ENG 231 British Writers 1, ENG 232 British Writers 2, ENG 241 American Writers, ENG 242 American Writers 2)
2. Two additional 200-level courses (202-299)
3. Seven courses on the 300-400 level, as follows:
 - A. One course (3 credits) in Criticism – English 301. Criticism introduces the students to the practice and principles of literary criticism. Classes will discuss the close reading of texts (including poetry, prose, and analytical writing), the intelligent use of secondary sources, the revision of critical prose, the meaning of scholarly conventions, and several varieties of literary theory. Topics vary with instructors' interests, but in all sections students will draft and revise a research paper of at least twelve pages. Criticism may not fulfill any other requirements for the major.
 - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified

courses that focus on literature written before 1800.

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

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

10 courses (30 credits) in all.

* * * * *

3. MINOR IN ENGLISH

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

Department Requirements for Graduation

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

Six courses (18 credits) in all.

* * * * *

4. ENGLISH HONORS PROGRAM

Minimum Requirements for Department Acceptance:

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

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

Department Requirements for Graduation with Honors

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

* * * * *

5. GENERAL RECOMMENDATIONS

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

* * * * *

English Honors Program

The English department offers an honors program for serious students who enjoy doing intensive work and would like the challenge and excitement of exchanging ideas and research with fellow students and instructors in a seminar setting. Planning and writing a thesis is another opportunity the honors program offers.

Minimum Requirements for Department Acceptance:

For entry to the English Honors Program, students must have a 3.5 GPA within English or faculty recommendation for Honors; if the latter, students must have achieved a 3.5 GPA before graduation in order to graduate with honors, and submit a 5-7 page critical English writing sample. Students with a 3.8 GPA or higher in English do not need to submit a writing sample, simply stop in and let us know you would like to be a part of our Honors Program.

Department Requirements for Graduation with Honors

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



The UB English Department is also a proud member of the International
English Honor Society, **Sigma Tau Delta ~ Σ T Δ**.

Student membership is available to undergraduate students currently enrolled at a college or university with an active Sigma Tau Delta chapter.

Candidates for undergraduate membership must have completed a minimum of two college courses in English language or literature beyond the usual requirements in freshman English. The candidate must have a minimum of a B or equivalent average in English and in general scholarship, must rank* at least in the highest thirty-five percent of his/her class, and must have completed at least three semesters of college course work. *This requirement may also be interpreted as "have an overall B average in general scholarship." (e.g., 3.0 GPA on a 4.0 scale).

There is a one-time enrollment fee ~ \$47 membership fee includes \$40 Sigma Tau Delta Lifetime Membership fee, \$3 SUNY GUSF fee, and \$4 that will go towards a fund to support the activities of Sigma Tau Delta at the University at Buffalo.

Enrollment takes place once a year, applications and enrollment fee are due mid-March.

For more information on Sigma Tau Delta and member benefits, please visit their website at: <http://www.english.org/sigmatd/index.shtml>



CREATIVE WRITING CERTIFICATE

The Department of English is pleased to announce the launch of a new Creative Writing Certificate for undergraduates. The new 6-course curriculum will give young writers the skills they need to significantly develop their practice of poetry and fiction. By taking writing workshops from the introductory to advanced levels, along with courses in contemporary literature, student writers will begin to experience writing as an active way of looking at, and inserting themselves into, the world around them. Our aim is to help our students share their unique imaginative universe.

Creative Writing students have a wealth of writing related opportunities to draw on in the English Department: *NAME*, the recently revived student-run poetry and fiction magazine, as well as the vibrant Poetics Plus reading series and the Exhibit X Fiction Series, which bring nationally regarded poets and fiction writers to Buffalo to meet with students.

CREATIVE WRITING CERTIFICATE CURRICULUM (6 courses):

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

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

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

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



Journalism Program Overview

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

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

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

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

Contact us:

Journalism Certificate Program - 311 Clemens Hall, North Campus, Buffalo, NY 14260-4610

Phone: 716.645.0669

Fax: 716.645.5980

Email: ub-journalism@buffalo.edu

Program Director: Jody Kleinberg Biehl

Website: journalism.buffalo.edu

ABOUT THE PROGRAM

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

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

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

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

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

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

STUDY TIPS

TRY NOT TO CRAM

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

MAKE A REASONABLE STUDY SCHEDULE

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

EAT WELL & EXERCISE

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

JOIN A STUDY GROUP

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

MEET WITH YOUR PROFS

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

SET A TIME LIMIT FOR EACH SUBJECT

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

REWARD YOURSELF

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

STUDY IN APPROPRIATE ENVIRONMENT

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

KNOW YOUR DISTRACTIONS

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



IN ALL YOUR WORK, STRIVE FOR:

CLARITY ACCURACY GENEROSITY RIGOR

CLARITY: WRITE LUCIDLY, ARTICULATELY, WELL. YOUR ESSAYS SHOULD HAVE CLEAR AIMS AND ASK SUBSTANTIVE QUESTIONS. CONSTANTLY TRY TO IMPROVE YOUR STYLE AND ENLARGE YOUR POWERS OF EXPRESSION. REMEMBER — YOU AIM TO COMMUNICATE, SO GIVE YOUR READER ROOM TO FOLLOW. ASPIRE TO NUANCE, BUT AVOID COMPLEXITY FOR COMPLEXITY’S SAKE.

ACCURACY: IN YOUR LANGUAGE, IN YOUR RESEARCH, IN YOUR CITATIONAL PRACTICES, IN YOUR TRANSCRIPTIONS AND NOTE-KEEPING. INACCURACY PROLIFERATES FROM THE POINT OF YOUR FIRST MISTAKE. CONSTANTLY CHECK AND REVISE YOUR WORK TO ELIMINATE ERRORS.

GENEROSITY: YOU PARTICIPATE IN A COMMUNITY OF SCHOLARS. NURTURE THAT COMMUNITY BY SHARING YOUR THOUGHTS, SHARING YOUR PASSIONS, AND SHARING YOUR SOURCES. SPEAK TO EACH OTHER. INTELLECTUAL WORK IS FOR THE COMMON GOOD. WE ARE HUMANISTS, AFTER ALL.

RIGOR: LEARN YOUR FIELD, READ DEEPLY AND WIDELY, NEVER CUT CORNERS. AIM TO SERVE THE PRINCIPLES THAT FIRST BROUGHT YOU TO ACADEMIA, AND NEVER TRY TO MIMIC SOMEBODY ELSE.

DEPARTMENT OF ENGLISH

SPECIAL POINTS OF INTEREST:

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

Looking forward to Fall...

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

HUB System Features:

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

- **Institutional Checklist/ To-Do Items/**

Admissions:
*View application status
...and much more!*



NEED HELP??

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

HUB Student Center

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

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

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

**HAVE A GREAT
SEMESTER!!!**
~The English Department

Getting ready to graduate???

Seniors ready to Graduate:

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

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

Deadlines are as follows:
September 1, 2017

- *File by July 15, 2017*

Feb. 1, 2018

- *File by Oct. 15, 2018*

June 1, 2018

- *File by Feb. 15, 2018*

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

