

# *Whole English Catalog*

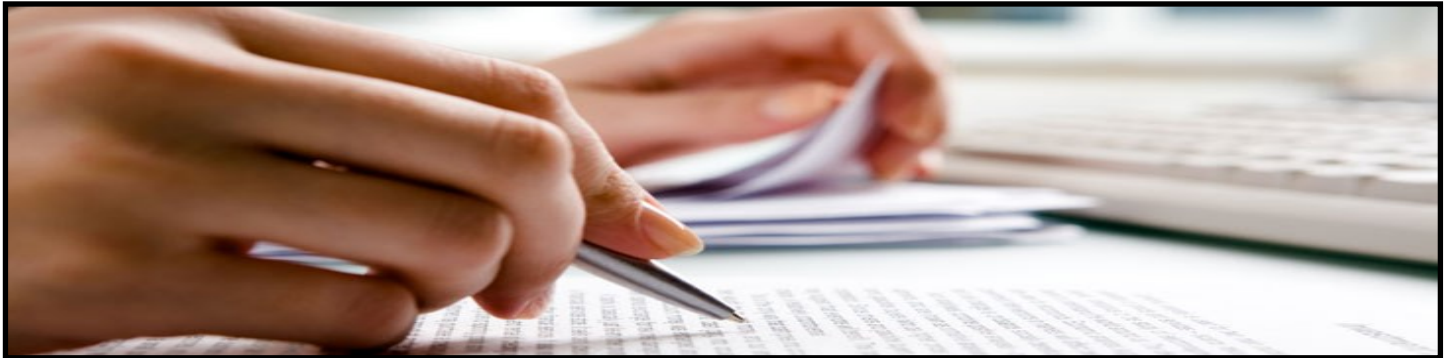


*Fall 2024*

## English Department News



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



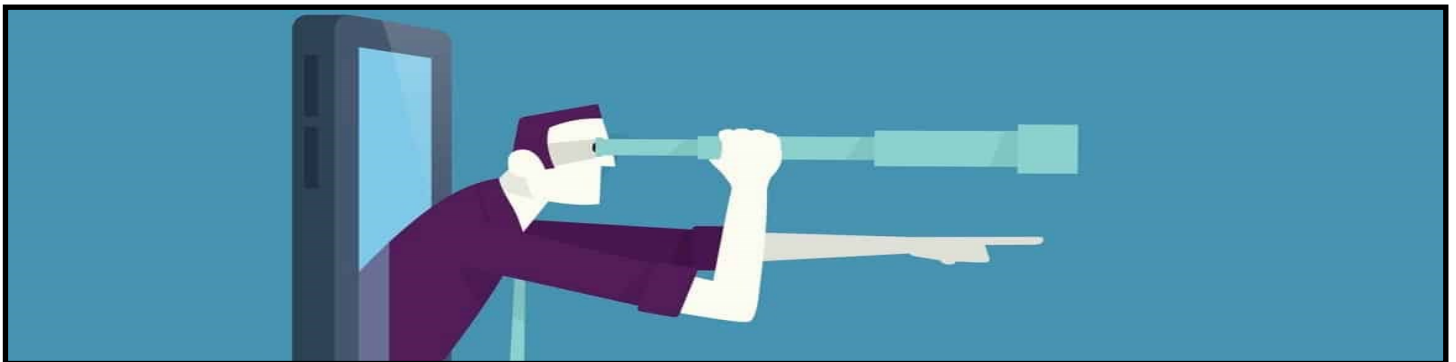
### Did you know...

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

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



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



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

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

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

# UB Health and Wellness: Mental health counseling

It's normal to be stressed out when you're a college student. Whether you're worried about your grades, your friends or a personal crisis, we're here to help you. Counseling — also known as mental health counseling — is available at no cost to all undergraduate and graduate students currently enrolled at UB.

## ***What to expect...***

When you go to counseling, you can expect to have open and honest discussions with a trained counselor in a safe environment. As you talk about your feelings, behaviors, relationships, life experiences and circumstances, your counselor will work with you to help you identify your strengths, find resources, and begin a process of change and growth. Ultimately, this process is designed to help you make healthy choices and take appropriate actions, so you can have more satisfying relationships and make greater progress toward your life goals.



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*Participation in counseling is private and confidential as permitted by law. In fact, counselors are under ethical and legal obligations **not** to release confidential information.*

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## University at Buffalo Counseling Services

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

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

**Please visit our website:**

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

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

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

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

# Department of English - Fall 2024

*\*Subject to change*

199	UB Freshman Seminar: Myths of King Arthur		MWF	9:00	Schiff
199	UB Freshman Seminar: Vampires!		MWF	10:00	Mack
199	UB Freshman Seminar: Utopia (Honors Section)		MWF	12:00	Lavin
199	UB Freshman Seminar: Hollywood and American Literature (Honors Section)		MWF	12:00	Miller, S.
199	UB Freshman Seminar: Real Life: Telling Stories Creatively		MWF	4:00	Tirado-Bramen
199	UB Freshman Seminar: Justice (Honors Section)		T Th	9:30	Weeber
199	UB Freshman Seminar: Watching Television		T Th	11:00	Schmid
199	UB Freshman Seminar: Labor, Literature, and the Working Class		T Th	12:30	Holstun
199	UB Freshman Seminar: Writing Red & Black: The Fiction and Drama of Alice Childress		T Th	2:00	Holstun
110	Great Books		T Th	3:30	Dauber
213	Fundamentals of Journalism (JCP Pre-requisite)		W (eve)	6:30	Galarneau
222	Survey of Asian Literature		MWF	10:00	Hakala
231	British Writers 1		T Th	11:00	Varnado
241	American Writers 1		MWF	1:00	Tirado-Bramen
251	Short Fiction		T Th	9:30	Schmid
263	Environmental Humanities		T Th	12:30	Mazzolini
271	African American Literature		MWF	10:00	Thaggert
310	Shakespeare, Late Plays (E)		T Th	3:30	Eilenberg
319	Eighteenth Century Literature (E)		T Th	11:00	Aiff
324	Nineteenth-Century British Novel		T Th	12:30	Eilenberg
341	Studies in African American Literature		MWF	12:00	Thaggert
347	Visions of America		MWF	2:00	Lavin
349	Literature of Migration				Conte
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	10:00	Coffman
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	11:00	McLaughlin
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	1:00	McLaughlin
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	3:00	Jaeggle
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	T Th	9:30	Anastasopoulos
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	T Th	2:00	Siehnel
351	Writing About the Environment	<b>CL2 Course</b>	MWF	9:00	Drury
351	Writing About the Environment	<b>CL2 Course</b>	MWF	11:00	TBA
351	Writing About the Environment	<b>CL2 Course</b>	T Th	3:30	Mazzolini
352	Writing for Change	<b>CL2 Course</b>	MWF	10:00	Aiff
352	Writing for Change	<b>CL2 Course</b>	T Th	12:30	Feigenbaum
352	Writing for Change	<b>CL2 Course</b>	T Th	3:30	Mardorossian
353	Technical Communication	<b>CL2 Course</b>	MWF	12:00	Didier
353	Technical Communication	<b>CL2 Course</b>	MWF	5:00	Barber
353	Technical Communication	<b>CL2 Course</b>	T Th	2:00	Rice
354	Writing about Literature	<b>CL2 Course</b>	T Th	12:30	Anand
355	Writing About Science	<b>CL2 Course</b>	MWF	12:00	Dulchinos
356	Professional Writing	<b>CL2 Course</b>	MWF	9:00	Sechrist
356	Professional Writing	<b>CL2 Course</b>	MWF	11:00	Williams
356	Professional Writing	<b>CL2 Course</b>	MWF	12:00	Wenger
356	Professional Writing	<b>CL2 Course</b>	MWF	2:00	Reber
356	Professional Writing	<b>CL2 Course</b>	MWF	3:00	Martin
356	Professional Writing	<b>CL2 Course</b>	T Th	8:00	Mehri
356	Professional Writing	<b>CL2 Course</b>	T Th	2:00	Winnicki
357	How to Write Like a Journalist	<b>CL2 Course</b>	M (eve)	6:30	Anzalone
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	9:00	Ohm

**REMOTE**

358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	10:00		Dickson
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	1:00		Mitts
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	2:00		Yang
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	3:00		Yang
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	9:30		Hoffman
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	11:00		Hoffman
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	12:30		Engel
358	Writing in the Health Sciences	<b>CL2 Course</b>	T Th	3:30		Burgess
369	Literary Theory ( <i>Criticism/Theory</i> )		T Th	11:00		Ma
371	Queer Theory ( <i>Criticism/Theory</i> <b>OR</b> <i>Breadth of Literary Study</i> )		T Th	9:30		Varnado
374	Bible as Literature (E)		M (eve)	6:30	<b>REMOTE</b>	Christian
377	Mythology (E)		T Th	3:30		Segol
378	Contemporary Literature		Wed (eve)	6:30	<b>REMOTE</b>	Conte
379	Film Genres				<b>REMOTE</b>	Shilina-Conte
380	New Media		T Th	11:00		Hyun
381	Film Directors		Tu (eve)	6:30	<b>REMOTE</b>	Jackson
<del>383</del>	<del>Studies in World Literature (B)</del>		<del>T Th</del>	<del>9:30</del>		<del>Holstun</del>
383	Studies in World Literature (B)		T Th	2:00		Ma
387	Women Writers		T Th	2:00		Winter
389	Psychoanalysis and Culture ( <i>Criticism/Theory</i> )		MWF	10:00		Miller, S.
390	Creative Writing Poetry (CW)		M W	2:00		Marris
391	Creative Writing Fiction (CW)		Tu (eve)	6:30		Milletti
<del>393</del>	<del>Writing Non-Fiction Prose</del>		<del>T Th</del>	<del>2:00</del>		<del>Mardorossian</del>
394	Writing Workshop: The Spectrum		Th (eve)	6:30		Parrino
397	Digital and Broadcast Journalism (JCP)		M (eve)	6:30		Mc Shea
398	Ethics in Journalism (JCP)		Tu (eve)	6:30		Andriatch
434	Advanced Creative Writing Poetry (CW)		M W	12:00		Marris
<del>435</del>	<del>Advanced Creative Writing Fiction (CW)</del>		<del>W (eve)</del>	<del>6:30</del>		<del>Anastasopoulos</del>
440	Film Theory ( <i>Criticism/Theory</i> )		Tu	4:00	<b>REMOTE</b>	Shilina-Conte

## Compilation of Required Courses for the English Major

### EARLY LITERATURE

310	Shakespeare Early Plays	Eilenberg
319	Eighteenth Century Literature	Aiff
374	Bible as Literature	Christian
377	Mythology	Segol

### CRITICISM/THEORY

369	Literary Theory	Ma
371*	Queer Theory	Varnado
389	Psychoanalysis and Culture	Miller, S.
440	Film Theory	Shilina-Conte

### BREADTH OF LITERARY STUDY

371*	Queer Theory	Varnado
383	Studies in World Lit	Holstun
383	Studies in World Lit	Ma

\*371 *Queer Theory* satisfies a *Criticism/Theory* **OR** a *Breadth* requirement



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

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

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

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

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

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

The School of Law recognizes that qualified undergraduate students have the capacity and readiness to complete their undergraduate education and their law degree in less time than the seven years of study typically required. We encourage undergraduate students to accelerate their course of study by completing their Bachelor of Arts and Juris Doctor in just six years of full-time study, saving students one year's worth of time and tuition.

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

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

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

*More information:* [https://catalog.buffalo.edu/academicprograms/englishschlibrnshp\\_comb\\_of\\_ba.html](https://catalog.buffalo.edu/academicprograms/englishschlibrnshp_comb_of_ba.html)

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

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

*More information:* [https://catalog.buffalo.edu/academicprograms/englishinfo\\_lib\\_sci\\_comb\\_ba\\_unknown\\_applying.html](https://catalog.buffalo.edu/academicprograms/englishinfo_lib_sci_comb_ba_unknown_applying.html)

## The English Department also offers three minors:

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

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

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



## **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, 9:00-9:50, Reg. No. 22876**

#### **Professor Randy Schiff: Myths of King Arthur**

Our course will explore cultural productions associated with King Arthur, considering works of literature, mythology, and the visual arts. Course lectures will present a descriptive and analytical survey of the historical and cultural worlds of King Arthur, moving from the misty beginnings of Arthurian legend in early medieval history, to medieval and modern versions of the myth. We will pair this general introduction to Arthurian literature with close engagement with five Arthurian works: three major medieval masterpieces (in translation), and two modern works (one novel and one film). We will read much of Thomas Malory’s *Le Morte Darthur*, which offers the most complete version of Arthur’s story; we will read Chrétien de Troyes’ *Perceval*, which tells the (fragmentary) story of the Fisher King and the Grail; and we will read *Sir Gawain and the Green Knight*, which follows a knight who must keep his promise in a very dangerous game. We will next experience the dynamism of Arthurian myth by turning to two modern Arthurian works. We will read Marion Zimmer Bradley’s feminist revision of Arthurian myth, *The Mists of Avalon*; then, we will explore questions about adaptation and revision by studying the 2021 A24 film *The Green Knight*. This course will show students the continuity and dynamism of Arthurian myth, exploring how its meanings vary across times, places, and media. Students will be expected to participate in class discussion; to keep an electronic reading journal; to make one class presentation; to take two exams; and to write two formal papers.

### **199 UB Freshman Seminar, MWF, 10:00-10:50, Reg. No. 22875**

#### **Professor Ruth Mack: Vampires!**

Vampires! Why do we care so much about them? The past few years have seen an explosion of representations of our blood-sucking friends: *Twilight*, *True Blood*, *The Vampire Diaries*—but also nearly endless numbers of games, manga, etc. What is it about these creatures that appeals to us? What makes them so attractive or compelling? In



this course, we will attempt to answer this question by going back to the modern vampire's origins in the late 18th and 19th centuries, and tracing its path through the 20th and 21st. The vampire has invariably signaled concerns with issues of race, nationality, sexuality, and disease. It also necessarily raises questions about the boundaries between life and death. Most recently, it also has tended to indicate anxieties regarding human exploitation and dependency. This course will consider all these issues, even as it provides an introduction to literary and film study for first year and incoming students.

**199 UB Freshman Seminar, MWF, 4:00-4:50, Reg. No. 18196**  
**Professor Carrie Tirado-Bramen: Real Life: Telling Stories Creatively**

This class teaches students how to appreciate 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, war writing, sports writing, and current affairs. Although this course will primarily be about reading and discussing nonfiction writing, students will have the opportunity to write a few creative nonfiction essays.

**199 UB Freshman Seminar, MWF, 12:00-12:50, Reg. No. 23752 (Honors section)**  
**Professor Steven Miller: Hollywood and American Literature**

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. 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.

**199 UB Freshman Seminar, MWF, 12:00-12:50, Reg. No. 22877 (Honors section)**  
**Professor Chad Lavin: Utopia**

How do we imagine the future? How do we envision political community? Should we be realistic, or demand the impossible?

These are questions which drive utopian thought – efforts to imagine an alternative world without any of the problems and anxieties of our own world. The word utopia comes from the Greek *ou* (meaning not) and *topos* (meaning place). So utopia is literally no-place. The more common imagined future today, it seems, is dystopia (literally, bad utopia). Dystopias abound, from *1984* and *The Handmaid's Tale* to *Wall-E* and *The Hunger Games*. Utopia is the more hopeful, but perhaps equally critical, vision of an alternate future. Given the real threats of political polarization, international war, global pandemic, and climate change, is it still possible to imagine that the best – rather than the worst – is yet to come?

In this class we will explore utopia as a literary genre, a style of political philosophy, a work of imagination, and a concrete project. We will examine some examples of utopian thought, do some research into the form and the content of utopian ideas, and begin constructing our own utopias.

Reading and writing assignments will ask you to think critically about utopias as well as the world(s) that utopians are reacting to. They will also ask you to reflect regularly on the world(s) that you inhabit, and how (if at all) you can imagine improving on it.

**199 UB Freshman Seminar, T Th, 9:30-10:50, Reg. No. 15777**  
**Professor Susan Weeber: Justice**

What is justice? Is it retribution? Compensation? Is a just society the same as an equal society? How do issues of race, gender, sexuality, class, and nationality figure into how we think about these questions? In this class, we will address these issues through a series of case studies: slavery and reparations; immigration; criminal justice; educa-





tion; mass shootings and gun laws; #metoo; Black Lives Matter; LGBTQ anti-discrimination legislation; housing; environmental activism. Readings and screenings will be supplemented with occasional field trips and conversations with local activists.

**199 UB Freshman Seminar, T Th, 11:00–12:20 , Reg. No. 17642**

**Professor David Schmid: Watching Television**

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

**COURSE REQUIREMENTS**

Attend class and participate in class discussion.

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

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

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

**199 UB Freshman Seminar, T Th, 12:30-1:50, Reg. No. 22874**

**Professor James Holstun:**

**Labor, Literature, and the Global Working Class**

Maybe we think about imaginative literature as an escape from the workaday world—into a world of love, sex, adventure, psychological introspection, and fantasy beyond the 9-to-5. But what happens when writers center all their attention on the world of work—work as self-creation, self-preservation, and *struggle*?

**CANCELED**

This class will focus on four great writers who create four autobiographical and fictional narratives of labor:

- Takiji Kobayashi, *Crab Cannery Ship* (1929) and *Yasuko* (1931): two astonishing Japanese novellas about a shipboard strike in the Sea of Okhotsk, and the radicalization of two sisters in Hokkaido, as they join in a mass strike.
- Peter Abraham, *Mine Boy* (1946): on immigration from the South African countryside to the townships and gold mines.
- Meridel Le Sueur, *The Girl* (1939/1978): on women’s waged and reproductive labor during the Depression, and the struggles for union equity and women’s community.
- Carlos Bulosan, *American Is in the Heart* (1946): autobiographical novel about a Filipino peasant who becomes an immigrant agricultural laborer and union organizer in California’s Central Valley.


*Continued...*



We'll also be reading some shorter essays and autobiographical writings by our four authors; Karl Marx and Alice Childress on creative and alienated labor; and some theories and non-fictional accounts of strikes. You'll be writing two informal essays (5-10 minutes' writing) a week, a five-page paper at mid-semester, and a ten-page expansion of it at the end. You'll also be writing a short autobiographical essay about one of your own work experiences and your experience (or perhaps, like me, *inexperience*) with striking. We'll gather them together in a class publication.

As part of the common core of Freshman Seminars, we'll talk about skills of time management, note-taking, library research, paper development and revision, and electronics. Books at the University Bookstore, and PDF course reader available in the first week of classes. Happy to meet or Zoom to talk with you more about the class—or get you started on some early reading and viewing this summer! Contact me at [jholstun@buffalo.edu](mailto:jholstun@buffalo.edu).

**199 UB Freshman Seminar, T Th, 2:00-3:20, Reg. No. 16498**  
**Professor James Holstun: Writing Red & Black: The Fiction and Drama**  
**of Alice Childress**

Alice Childress (1916-1994) was the granddaughter of ex-slaves, the daughter of a impoverished single mother, a junior-high dropout, and a mother at age 19. She was also one of the greatest imaginative writers of twentieth-century America. Her reputation as a novelist and a playwright has exploded during the past twenty years.  and also contribute to it. We will read

- Florence (1949): a one-act about a quietly explosive train station encounter in the Jim Crow South.
- Gold Through the Trees (1952): an anthology play about Black struggle in Africa, the Caribbean, and the US.
- Trouble in Mind (1955): on Broadway racism in the staging of an anti-lynching play.
- Like One of the Family (1956): her anthology novel about Mildred Johnson, a Black domestic worker in New York City;
- A Hero Aint Nothin' but a Sandwich (1973): her young adult novel about a thirteen-year-old heroin addict;
- Wedding Band: A Love/Hate Story in Black and White (1966): on cross-race love in WWI-era South Carolina.
- Wine in the Wilderness (1969): on the class bigotry of the Black bourgeoisie in the midst of a riot in Harlem.

We will focus on Black feminism, Childress's struggle with the anticommunist Blacklist, and the role of drama and fiction in twentieth-century civil rights and class struggle. You'll be writing two informal essays (5-10 minutes' writing) a week, a five-page paper at mid-semester, and a ten page expansion of it at the end. And you'll be doing ground-breaking original research by annotating one of the unpublished "Mildred" monologue, which we'll gather and publish as a class. Special emphasis on stagecraft: we'll be examining some video versions, and you'll draw up stage directions for one scene of a play.

As part of the common core of Freshman Seminars, we'll talk about skills of time management, note-taking, library research, paper development and revision, and electronics. Books at the University Bookstore, and PDF course reader available in the first week of classes. Happy to meet or Zoom to talk with you more about the class—or get you started on some early reading and viewing this summer! Contact me at [jholstun@buffalo.edu](mailto:jholstun@buffalo.edu).

P.S.: if you're in Buffalo in May, don't miss the [Ujima Theater's staging of Childress's Wedding Band!](#)

**110 Great Books**  
**Professor Kenneth Dauber**  
**T Th 3:30 - 4:50**  
**Reg. No. 24051**

The purpose of this course is to familiarize you with some of the touchstones of Western culture, the “canon,” as it has been defined by an aggregate of the UB professoriate in several polls of the faculty over the last years. The major idea is to give you a kind of cultural literacy, to put you in possession of something of our shared historical legacy, to make you acquainted with some of the best or the most significant documents from the beginning of writing to the modern age. What has been thought through the ages about the “nature” of mankind? When did thinking begin to be historical and how has the idea of history developed? What is philosophy? How has “truth” been thought in religious terms, in psychological terms, in scientific terms? What variety of ethical positions have been staked out over the course of centuries?

Works to be studied range through various fields and cultures and will include the Bible, Homer’s Odyssey, Plato, Shakespeare’s Hamlet, representative “novels” ( a new form that was ushered into being with “modernity”), Darwin, and others. By the end of the class, you should have some sense of the different forms of thinking that history offers us (epic, dialogue, scripture, fiction) and the different ways of considering the relation of people to people, what defines society, and the very idea of humankind and humanity’s place in the world.

**213 Fundamentals of Journalism**  
**Andrew Galarneau**  
**Wednesdays (eve) 6:30 - 9:10**  
**Reg. No. 21682**

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.*

**222 Survey of Asian Literature**  
**Professor Walter Hakala**  
**MWF 10:00 - 10:50**  
**Reg. No. 22199**



This course will introduce students to narratives of romance that span Asia’s wide variety of religious, literary, theatrical, and cinematic traditions. Rather than defining romance by what it contains, we will instead consider what romance as a genre does. Through this approach, it becomes possible to examine why certain narratives were compelling enough to be transmitted across and preserved within a diverse range of cultures and historical periods. “Texts” include English translations of a Sanskrit drama, *The Arabian Nights*, an early Japanese novel, recent Bollywood cinema, Korean television melodramas, and the worldwide Harlequin Romance phenomenon. There are no prerequisites for this class. This course is the same as AS 221 and course repeat rules will apply. Students should consult with their major department regarding any restrictions on their degree requirements.

Satisfies 200-level requirements for English and Asian Studies majors and minors. No prerequisite coursework or knowledge is expected prior to the start of the course.

**231 British Writers 1**  
**Professor Christine Varnado**  
**T Th 11:00 - 12:20**  
**Reg. No. 22885**

This course is a broad survey of British literature, starting with the English language's transition from Old into Middle English, and culminating with 18th century novels and plays addressing gender norms, colonialism, travel, and the Atlantic slave trade. We will explore the most violent and tear-soaked of lives in Chaucer's bawdy Canterbury tales, Shakespeare's wildly popular plays along with the ways that they stage "race before race," and, in early modern women's writing, experience some of the weirdest fiction ever written. This class will be interactive and collaborative, with a focus on participation, and many opportunities to try out different ways of reading.

**CANCELED**



**241 American Writers 1**  
**Professor Carrie Tirado-Bramen**  
**MWF 1:00 - 1:50**  
**Reg. No. 22886**

This course provides an overview of American literature from pre-colonization to the Civil War. We will approach this literature through a number of questions: who, for instance, has historically counted as "American"? How do these texts engage with the enduring themes of wilderness and civilization, freedom and slavery, exceptionalism and democracy. We will consider the multitude of voices—and possibilities—that exist within American literature.



**251 Short Fiction**  
**Professor David Schmid**  
**T Th 9:30 - 10:50**  
**Reg. No. 21683**

The purpose of this class is to introduce you to the genre of short fiction. We will read a wide variety of authors who write about an extraordinary range of subjects. Throughout the semester, our discussions of the genre will have a dual focus. We will be attentive to the formal characteristics of the short story, such as character development, plotting, and point of view, and we will also examine what these stories have to tell us about the cultures that produce them. By the end of the semester, I hope that we will all have a better understanding of what short fiction does, how it does it, and what it can do that no other literary genre can.

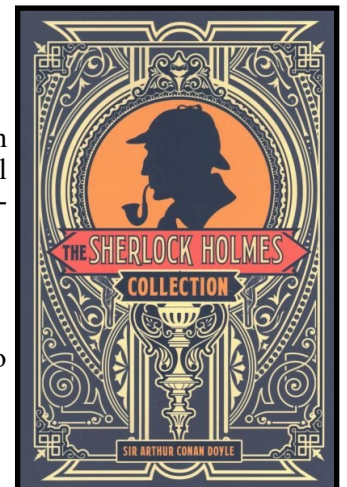
**Course Texts**

The instructor will provide copies of all the readings. The emphasis of this class is on breadth of coverage, but I also want us to study one author in a little more depth. To this end, we will also read a selection of Sherlock Holmes stories by Sir Arthur Conan Doyle and look at a couple of examples of how these short stories have been adapted into tv shows.

**Course Requirements**

Completion of all reading and writing assignments (reading notes throughout the semester, two 5-7 page papers, and one final assignment).

Participation in class discussion.



**263 Environmental Humanities**  
Professor Elizabeth Mazzolini  
T Th 12:30 - 1:50  
Reg. No. 22888

What do the humanities have to do with the environment? What does humanistic practice offer a civilization reckoning with climate change, toxic waste, and other existential threats? Can stories and theories intervene to protect the earth and its inhabitants? This class will explore the potential for imagination, analysis, and narrative for confronting some of our most pressing problems. Ideas, power, and politics help create relations between and among humans and the sea, air, nonhuman animals, forests, dirt, mountains and grasslands, and everything in between. Course reading—which will include novels, essays, poems, histories, and philosophies—will explore how genres and concepts shape everything from environmental policies to everyday life. Reading about and practicing these concepts and relationships will present us with a range of possibilities for thinking and acting under current circumstances. Many of your ideas may be confirmed, but some may also be challenged. In the end, members of this class will be rewarded with altered or enhanced relationships to reading, writing, social and environmental justice, the earth, and other people; the world and its varied inhabitants may be better off for it.

**271 African American Literature**  
Professor Miriam Thaggert  
MWF 10:00 - 10:50  
Reg. No. 17793

Why have discussions of America's history of enslavement appeared in recent news reports of the 21<sup>st</sup> century? Why is the topic of enslavement and the efforts to repair or redress the evils of enslavement now the source of contemporary debates?

This survey course centers on American slavery and the texts that contributed to the origins of African American literature, the slave narrative. Providing a historical context in which to read various slave narratives, the class will also examine how enslavement, research such as Nikole Hannah-Jones' *The 1619 Project*, and the discussions around reparations shape current American intellectual life.



We will also discuss: early versions of the African American novel; the black American's transition from slavery to nominal freedom; male and female slave narratives; comparisons of the literary portrayals of black life in the North and the South; literary and visual representations of lynching; and early cinematic representations of the black image.

Likely class requirements include quizzes, active class discussion and attendance, short responses, a mid-term, and final paper.

**310 Shakespeare, Late Plays**  
Professor Susan Eilenberg  
T Th 3:30 - 4:50  
Reg. No. 22889

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

I shall ask each student to write frequent Perusall annotations, an outline of a scholarly paper, a midterm paper, a midterm exam, a longer paper, and a final exam. There will be occasional quizzes.

*This course satisfies an Early Literature requirement.*

**319 Eighteenth Century Literature**  
Professor David Alff  
T Th 11:00 - 12:20  
Reg. No. 23126

***The Eighteenth Century Now***

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

*This course satisfies an Early Literature requirement.*

**324 19th-Century British Novel**  
Professor Susan Eilenberg  
T Th 12:30 - 1:50  
Reg. No. 23110

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

**CANCELED**

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

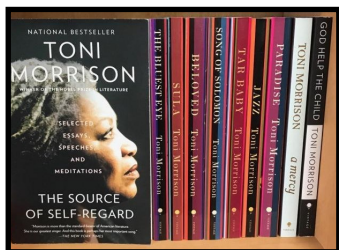
**341 Studies in African American Literature**  
Professor Miriam Thaggert  
MWF 12:00 - 12:50  
Reg. No. 20971

***Studies in African American Literature: Toni Morrison***

This class will introduce you to the many dimensions of Toni Morrison, one of the most important writers of the late 20<sup>th</sup>/early 21<sup>st</sup> century. In addition to writing eleven novels, two short stories, a libretto, several children's books, poems, a play, and numerous essays, Morrison was also an editor at Random House and edited the works of several prominent figures, such as [Lucille Clifton](#), [Angela Davis](#), [Muhammad Ali](#) and [Toni Cade Bambara](#).



We will discuss Morrison's fiction and nonfiction within the larger context of American and African American culture and history and learn why she is such a significant literary and historical figure.



Some of the topics we will address this semester include: gender, constructions of race, class, the family, beauty standards, racism, femininity and masculinity, the slave narrative, music, photography and religion.

Likely requirements include quizzes, active class discussions and regular attendance, midterm, short writing responses, and a final research paper or project.

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

**347 Visions of America**  
**Professor Chad Lavin**  
**MWF 2:00 - 2:50**  
**Reg. No. 22891**

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

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

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

**349 Literature of Migration**  
**Professor Joseph Conte**  
***ASYNCHRONOUS REMOTE***  
**Reg. No. 18832**

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 scramble of American life in a mobile, suburban and professionalized surrounding.



We will view films and read a selection of both fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska’s novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. We will watch a silent feature film, *The Italian* (1915), directed by Reginald Barker, in which a Venetian gondolier finds something other than the American Dream in the tenements of New York’s Lower East Side. *Mount Allegro* (1989), Jerre Mangione’s memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its “imported from Italy” values, and yet desperate to find recognition as an authentic version of “Americanness.” The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, “rich abundance,” but not a single Mafioso. We’ll then view the film *The Immigrant* (2016), directed James Gray, in which two sisters from Poland arrive at Ellis Island in 1921 intent on pursuing the American Dream, only to face indignities and moral dilemmas in order to survive in the United States.

In another “New York story” (there are millions!), Teju Cole’s novel, *Open City* (2011) follows the perambulations of a Nigerian immigrant, Julius, trained as a psychiatrist, as he tries to relieve the stress of his professional

*Continued...*

obligations and the breakup with his girlfriend, Nadege. Viet Thanh Nguyen's short stories in *The Refugees* (2017) show the exacting toll that forced migration can take, as families are broken between the homeland that has expelled them and the country that often reluctantly receives them. In Laila Lalami's *The Other Americans* (2019), the American Dream of a Moroccan immigrant family is shattered when the father, Driss Guerraoui, is killed by a hit-and-run-driver in a small Mojave desert town, and the only witness is an undocumented migrant from Torreón, Mexico who fears deportation if he were to come forward. Finally, we'll view the documentary film, *Fire at Sea (Fuocoammare)*, (2016), directed by Gianfranco Rosi, which was nominated for an Academy Award for Best Documentary Feature. The film is set on the tiny island of Lampedusa, off the coast of Sicily, during the European migrant crisis, and contrasts the migrants' dire and often deadly Mediterranean crossings from north Africa to the ordinary life of the islanders.

As this is an exclusively online course, our discussion of these books and films will take place in the UB Learns environment. Writing assignments on ethnicity, identity, and migration will be shared and critiqued among class members in blogs and discussion boards throughout the semester. ENG 349 Literature of Migration fulfills the General Education requirement for Diversity Learning and various thematic pathways.



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

Gabriel Coffman  
 MWF 10:00 - 10:50  
 Reg. No. 17672

Amanda McLaughlin  
 MWF 11:00 - 11:50  
 Reg. No. 17097

Amanda McLaughlin  
 MWF 1:00 - 1:50  
 Reg. No. 19901

Michael Jaeggle  
 MWF 3:00 - 3:50  
 Reg. No. 18383

Professor Dimitri Anastasopoulos  
 T Th 9:30 - 10:50  
 Reg. No. 22879

Allison Siehnel  
 T Th 2:00 - 3:20  
 Reg. No. 16203

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

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

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

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



### **351 Writing about the Environment**

#### **CL2 Course**

3 Sections Available

Adam Drury  
MWF 9:00 - 9:50  
Reg. No. 21830

TBA  
MWF 11:00 - 11:50  
Reg. No. 18441

Professor Elizabeth Mazzolini  
T Th 3:30 - 4:50  
Reg. No. 20791

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

### **352 Writing for Change**

#### **CL2 Course**

3 Sections Available

Professor David Alff  
T Th 12:30 - 1:50  
Reg. No. 22880

Professor Paul Feigenbaum  
MWF 10:00 - 10:50  
Reg. No. 22881

Professor Carine Mardorossian  
T Th 3:30 - 4:50  
Reg. No. 18058

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

### **353 Technical Communication**

#### **CL2 Course**

3 Sections Available

Eli Didier  
MWF 12:00 - 12:50  
Reg. No. 21837

Professor Jay Barber  
MWF 12:00-12:50  
Reg. No. 21836

BreAnna Rice  
T Th 2:00 - 3:20  
Reg. No. 22882

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

### **354 Writing About Literature**

#### **CL2 Course**

1 Section Available

Rachit Anand  
T Th 12:30 - 1:50  
Reg. No. 17720

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

**355 Writing About Science**  
**CL2 Course** - 1 Section Available  
Carissa Dulchinos  
MWF 12:00 - 12:50  
Reg. No. 22883

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

**356 Professional Writing**  
**CL2 Course**  
7 Sections Available

Joey Sechrist  
MWF 9:00 - 9:50  
Reg. No. 16551

Spencer Williams  
MWF 11:00 - 11:50  
Reg. No. 18445

Carter Wenger  
MWF 12:00 - 12:50  
Reg. No. 16552

Jacob Reber  
MWF 2:00 - 2:50  
Reg. No. 21838

Heather Martin  
MWF 3:00 - 3:50  
Reg. No. 20651

Sharmeen Mehri  
T Th 8:00 - 9:20  
Reg. No. 16927

Kinga Winnicki  
T Th 2:00 - 3:20  
Reg. No. 17721

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

**357 How to Write Like a Journalist**  
**CL2 Course**  
Charles Anzalone  
Mondays (eve) 6:30 - 9:10  
Reg. No. 16945

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

*This course also counts toward the Journalism Certificate.*

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

Jiwon Ohm  
MWF 9:00 - 9:50  
Reg. No. 18446

Sojung Yang  
MWF 2:00 - 2:50  
Reg. No. 16503

Professor Nicholas Hoffman  
T Th 11:00 - 12:20  
Reg. No. 16931

Nathaniel Dickson  
MWF 10:00 - 10:50  
Reg. No. 16500

Sojung Yang  
MWF 3:00 - 3:50  
Reg. No. 16929

Kaitlyn Engel  
T Th 12:30 - 1:50  
Reg. No. 21839

Adam Mitts  
MWF 1:00 - 1:50  
Reg. No. 16686

Professor Nicholas Hoffman  
T Th 9:30 - 10:50  
Reg. No. 17723

Andrew Burgess  
T Th 3:30 - 4:50  
Reg. No. 17722

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.

**369 Literary Theory**  
**Professor Ming-Qian Ma**  
**T Th 11:00 - 12:20**  
**Reg. No. 21688**

### **Literary Theory - Theory of Avant-Garde**

As a course on literary theory, “English 369” focuses on the phenomenon of “avant-garde.” A term widely used to refer to artists or artistic works that are nonconventional in conception, novel in aesthetics, experimental in practice, and radical in politics, “avant-garde” is usually understood as standing for creative endeavors that pose challenges to traditions by pushing beyond the boundaries of the establishments. But what, more concretely, is the phenomenon called “avant-garde”?

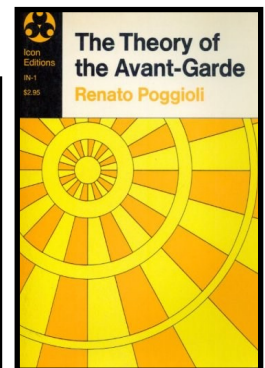
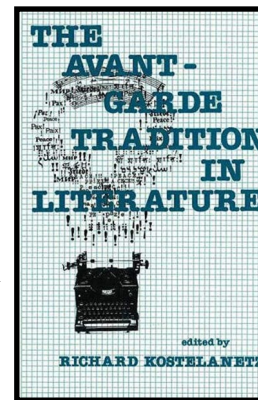
To answer this question, this course will concentrate on one early and foundational study of avant-garde titled *The Theory of the Avant-Garde* by Renato Poggioli, examining closely the basic issues that define the phenomenon of “avant-garde.” The theory of “avant-garde” will then be explored and understood further through selected readings from *The Avant-Garde Tradition in Literature* (edited by Richard Kostelanetz), which provides concrete examples of various avant-garde ideas and practices in literature all over the world.

Class requirements: Regular attendance, active participation in class discussions, student presentations, and periodic response papers.

Primary texts required for the course:

- 1). *The Theory of the Avant-Garde* by Renato Poggiolo. Cambridge, MA: Harvard University Press, 1968.
- 2). *The Avant-Garde Tradition in Literature*, edited by Richard Kostelanetz. Buffalo, NY: Prometheus Books, 1982.
- 3). Supplementary readings in poetry, art, and theory to be distributed in handout form

***This course satisfies a Criticism/Theory Requirement***



**371 Queer Theory**  
**Professor Christine Varnado**  
**T Th 9:30 - 10:50**  
**Reg. No. 23098**

What is the body of thought (and art and activism) known as queer theory? Where did it come from; who made it and why; and most importantly, what does it *do*? What can you do with it? These are some of the key questions of this course. Queer theory emerges from a merger of radical grassroots political protest during the AIDS epidemic of the 1980s-90s, and practices of textual analysis developed in literary studies – which is to say: it comes both from the streets and from reading and loving literature. In this course we will read foundational queer theorists (Audre Lorde, Jack Halberstam, Samuel Delany, Eve Sedgwick) next to a wide range of literary and cultural objects (poems by Emily Dickinson, Essex Hemphill, and Qwo-Li Driskill, novels by Herman Melville and Alison Bechdel, films, songs, visual art, and fashion) in order to illuminate queer theoretical methods and interventions. Sex, desire, bodies, gender, and sexual orientation are the formative concerns of the field, but queer theory also has much to say about beauty, pleasure, death, violence, environmental catastrophe, childhood, feelings, work, time, history, race, colonialism, and viral pandemics. Interrogating the ways in which these things are queer issues, contain queerness, and/or cry out for a queer analysis is one of the chief aims of this course.



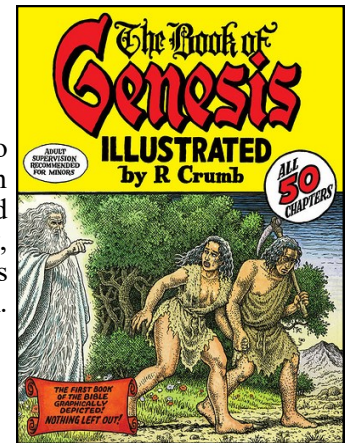
***This course satisfies a Criticism/Theory Requirement  
OR Breadth of Literary Study Requirement***

**374 Bible as Literature**  
Professor Diane Christian  
Mondays (eve) 6:30 - 9:10 **REMOTE SYNCHRONOUS**  
Reg. No. 17649

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 Marla Segol  
T Th 3:30 - 4:50  
Reg. No. 23162

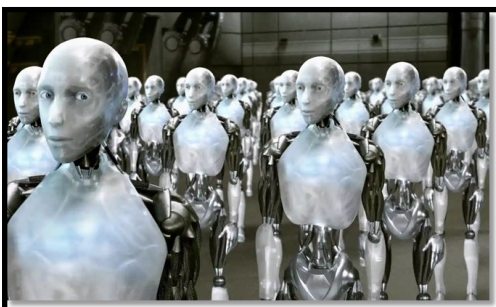
**People, Gods, Gender, and Sexuality in Ancient Middle Eastern Myth**

The myths of the ancient Middle East are among the earliest written interpretations of the world and human existence, asking key questions about human nature, gender, sexuality, and social order. And they are still relevant today, for many modern religious, literary, social, and political models are rooted in ancient Near Eastern cultures. In this course we focus on creation and origin myths from ancient Egypt, Mesopotamia, Syria (Ugarit), and Israel, not just in terms of what they say, but in terms of the big questions they ask, and what they do. For myths are often enacted in ritual and social practice, and they raise fundamental questions about the cosmos and our place in it. Myths are always growing and changing, to imagine and then reimagine what it is to be human, to live in the world, to find our place in the cosmos. They explore the human relation to the divine and to other people, presenting, performing, and interrogating different models for gender, sexuality, family, society, and self. In this class we will work to historically and culturally contextualize these ancient narratives to try to understand them on their own terms; at the same time we will apply modern theories of myth, ritual, gender, and sexuality to see what they can teach us about the here and now.

**378 Contemporary Literature**  
Professor Joseph Conte  
Wednesday (eve) 6:30 - 9:10 **REMOTE SYNCHRONOUS**  
Reg. No. 20642

**Literature and Technology**

The novel in the twenty-first century has labored to retain its relevance in a culture now fully dominated by iconic and digital media. Long-form analogue narrative has been contested by digital media, in which any content form—audio, video, text—is converted into patterns of binary digits (a language of two characters, 1/0) without discrimination, destroying the “alphabetic monopoly” of print literature. While the literary author was once engaged in shaping the principal medium of communication, now the writer may no longer be regarded as practicing in the most prevalent art form. This displacement demands that the writer consider whether “assimilation” by information technology and social media is inevitable, or whether it is still possible to maintain a resistant or relevant position in contemporary culture.



But all is not lost. One strategy is that of remediation, in which the legacy forms of print fiction and the cinema reuse, repurpose, and represent new media in order to critique their appeal and comment on their cultural value. In order to investigate this technological remediation, we will read six novels and view four films. Kazuo Ishiguro's *Never Let Me Go* (2005) presents the moral dilemma of clones who are unknowingly raised as organ donors. In Dave Eggers's *The Circle* (2013), a powerful technology company endeavors to

*Continued...*

usurp a democratic election through social media. In William Gibson's *The Peripheral* (2014), a VR gamer in a dystopian near-future intersects with her counterpart in an alternate reality seventy years later, changing both her future and his past (now a streaming series on Amazon Prime). Ian McEwan's *Machines Like Me* (2019) posits an alternative history of the 1980s in which the Internet and social media already exist, and an android named Adam becomes involved in a love-triangle with a human couple. In Don DeLillo's *The Silence* (2020) an electromagnetic pulse on the night of the 2022 Super Bowl causes all of the world's technology systems to go dark. In *Noor* (2021), Afrofuturist Nnedi Okorafor plumbs biotechnology and Artificial Organisms in a near-future Nigeria.

Because the feature film has also been disrupted by short-wave bursts of visual media, we will "screen" *A.I. Artificial Intelligence* (dir. Steven Spielberg, 2001), *Inception* (dir. Christopher Nolan, 2010), *Blade Runner 2049* (dir. Denis Villeneuve, 2017), and *The Matrix Resurrections* (dir. Lana Wachowski, 2021).

This synchronous Remote course will be conducted through UB Learns in the Brightspace LMS and Zoom class meetings, with streaming of films on Digital Campus. Students will be required to participate in ten graded discussions and complete two writing assignments on the novels and films.

**379 Film Genres**  
**Professor Tanya Shilina-Conte**  
**REMOTE ASYNCHRONOUS**  
**Reg. No. 21691**

**Introduction to Global Film History and Film Genres**



This intensive course in film history and film genres will expose students to screenings and scholarship chronicling the political, social and technological conditions of film production from the 1890s to the present. We will examine early motion pictures, pre-code Hollywood, German Expressionism, French Impressionism and Surrealism, Soviet Montage, Neorealism, the French New Wave, Post-colonial filmmaking, 1970s Hollywood, as well as digital and large-format filmmaking. Since the course is offered asynchronously online, students will be expected to rent / purchase the films to be analyzed in this class.

**380 New Media**  
**Professor Trina Hyun**  
**T Th 11:00 - 12:20**  
**Reg. No. 23871**

In this course, we will approach the topic of "New Media" from two perspectives. The first approach will be rooted firmly in the present, examining the types of technology that we would consider "new media" today, including smartphones, social media, the Internet, and so-called artificial intelligence. How are these new forms reshaping our brains—and our bodies? Is theorist Friedrich Kittler right to claim that "media determine our situation"? The second approach will be more historical in nature. Here, we will pursue the following questions: are our contemporary conversations about new technologies rehashing the same questions and concerns human societies have long dealt with or does our current moment actually constitute a radical break with the past? What's new about "new media"? What do media do for us—and to us? Throughout the semester, we'll see how "older" forms of media—writing, sound recording, photography, and even the sea—engage with these emerging technologies.



**381 Film Directors**  
**Professor Bruce Jackson**  
**Tuesdays (Eve) 6:30 - 9:10, REMOTE**  
**Reg. No. 15778**

**FALL 2023 SEMESTER REMOTE**  
**INSTRUCTION**

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

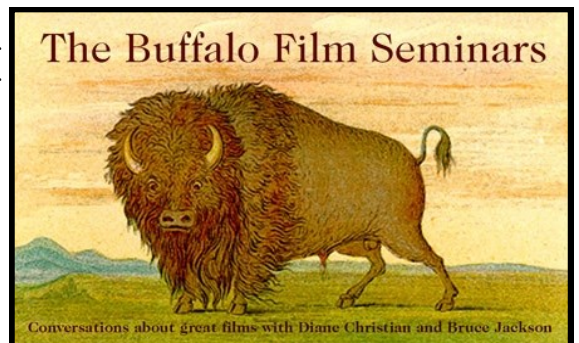
Until Covid, all the action took place on a Tuesday night at the Dipson Amherst Theater. The two of us would prepare a Goldenrod Handout—12-16 pages of notes on each week's film—that would be available on a table in the lobby. The two of us would introduce each film, we'd screen it, take a short break,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

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

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

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

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



**383 Studies in World Literature**  
**Professor James Holstun**  
**T Th 9:30 - 10:50**  
**Reg. No. 16932**

We will consider two brilliant socialist feminist narrative artists: ), novelist and filmmaker Sembène Ousmane of Senegal (1923-2007) and novelist and essayist Sahar Khalifeh of Occupied Palestine (1941-).



*Sembène Ousmane*

We'll read and view Sembène's

**CANCELED**

- early great novel, *God's Bits of Wood*, which tells the story of a Senegalese railway workers' strike in the late forties,
- his short story "The Promised Land," about a Senegalese domestic worker in France, and its acclaimed short film adaptation, *Black Girl*;
- his novella *Xala* (about neocolonial Senegal and, of course, erectile dysfunction) and its film adaptation.
- his film *Moolaadé*, about African women's collective resistance to female genital mutilation; and

- a selection of his essays and interviews.

*Continued...*

We will read Khalifeh's

- *Wild Thorns*: about the Palestinian working class and the limits of armed resistance;
- *Passage to the Plaza*: about women's lives during the lockdowns of the First Palestinian "Intifada," or uprising;
- *The End of Spring*: her greatest novel—an epic account of the Second Intifada; and
- a selection of her essays, interviews, and biographical writings.

Both Sembène and Khalifeh are critics of colonialism (French and Israeli), but they are also ferocious analysts of Senegalese and Palestinian patriarchy and capitalism. And they brilliant practitioners of literary and film realism. Our big critical touchstone: what special kinds of joy, what special kinds of knowledge, do we gain from *narrative*?



*Sahar Khalifeh*

Daily informal short essays (5-10 minutes focused writing), an eight-page midterm paper, and a sixteen-page expansion of that paper at the end of the semester. Books at the University Bookstore, with a PDF course reader available in the first week of classes. Happy to meet or Zoom to talk with you more about the class—or to help you get you started on some early reading and viewing this summer! Contact me at [jholstun@buffalo.edu](mailto:jholstun@buffalo.edu).

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

### **383 Studies in World Literature**

**Professor Ming-Qian Ma**

**T Th 2:00 - 3:20**

**Reg. No. 22878**

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

Primary texts for the course:

- *The Norton Anthology of World Literature*, Shorter Third Edition, Volume 1
- Supplementary readings distributed in handout form

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

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

### **389 Psychoanalysis & Culture**

**Professor Steven Miller**

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

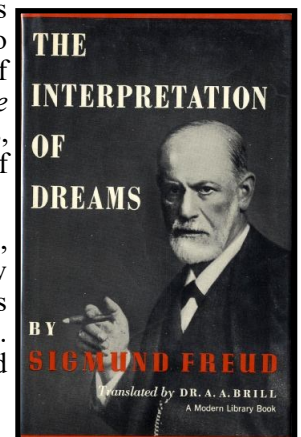
**Reg. No. 22892**

#### **Freud, Literature, and Society**

This course will provide students with an intensive introduction to the work of Sigmund Freud through detailed reading of his texts that examine the social bond and its origins. Freud developed psychoanalysis as a medical treatment for patients suffering from mental disorders, but he quickly realized that these disorders are as much social as they are 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 *The Interpretation of Dreams* and *Three Essays on the Theory of Sexuality*, our discussions will revolve primarily around case histories, memoirs, and documentary films. What I propose is that we "reverse engineer" the process of psychoanalytic insight.

We will—as far as case histories, memoirs, and documentary films allow—begin with patients, their symptoms, and their suffering. This approach will allow us to examine precisely how psychoanalysts work with their patients and then how the exploration of psychic suffering leads to greater understanding about the underlying structure and defects of modern social organization. In addition to texts by Freud, we will read texts by Melanie Klein, D.W. Winnicott, Leonard Shengold, Alison Bechdel, Lucie Cantin, Brett Kahr, and Anna Motz.

*This course satisfies a Criticism/Theory requirement.*



**390 Creative Writing Poetry**  
**Professor Laura Marris**  
**M W 2:00 - 3:20**  
**Reg. No. 21935**

In this poetry writing workshop, students will submit original poems each week, compose critical responses, revise their work, and read a range of pieces from poets across the genre. Over the course of the semester, we will look at both poem-making techniques (like form, sound, line, and image) and broader ideas (like the poetry of witness). Each student will finish the semester with a portfolio of revised poems and a better understanding of how to listen to and develop their own voice as a writer. This course builds on the skills of ENG 350 (formerly 207) and takes a deeper look at the craft of poetry in contemporary practice.

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

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

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**391 Creative Writing Fiction Workshop**  
**Professor Christina Milletti**  
**Tuesdays (eve) 6:30 - 9:10**  
**Reg. No. 18835**

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 207 or ENG 350 : Introduction Poetry Fiction or equivalent.*

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

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**393 Writing Non-Fiction Prose**  
**Professor Carine Mardorossian**  
**T Th 2:00 - 3:20**  
**Reg. No. 23164**

This course will focus on nonfiction prose written by and about medical professionals, their patients, caretakers. It is a course in a field that has been referred to as the medical humanities or health humanities. Nonfiction is typically based on facts, real events, and real people, and in relation to human health, it often evokes life and death situations that demand categorical, scientific, and material intervention. Yet, we also know from the very doctors and professionals who write about the science of medicine that the devices and techniques are instrumental to the science of medicine and the art of medicine are ideally inseparable. In the tradebook about the dreams of the **CANCELED** g nonfiction and the various media representations such as documentaries that derive from it.

Upon successful completion of the course, students will be able to create factually accurate narratives that appeal to a broad audience and discuss and evaluate the writings of contemporary authors (including Paul Kalanithi, Nina Riggs, Atul Gawande) as well as explore the interaction between particular media (such as graphic medicine, film, or literature) and the discourse of healthcare.





**394 Writing Workshop:  
Writing for *The Spectrum*, and *Spectrum Photographers*  
Matthew Parrino  
Thursdays (eve) 6:30 - 7:50  
Reg. No. 20909**



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

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



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

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

**397 Digital and Broadcast Journalism  
Keith McShea  
Monday (eve) 6:30 - 9:10  
Reg. No. 17127**

This course prepares students to work in a media market where photos and video almost always accompany reported pieces. The Internet has smashed the barriers between television, radio and print journalism and students in this class will study and discuss these changes and work to produce their own projects. Students will increase their analytical skills and learn to combine original reporting and writing with photos, graphics, text and tweets. This class will help students develop the versatility necessary to succeed in a quickly evolving and growing media market. Students will develop as media producers and consumers and learn to better exercise their civic responsibilities as journalists and as citizens.

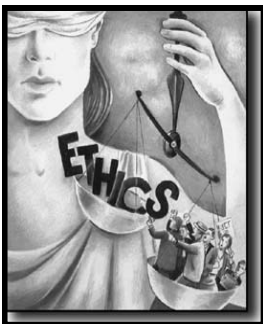
**The class requires a smartphone.**

The instructor, Keith McShea, is an award-winning reporter and blogger for The Buffalo News.

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

**398 Ethics in Journalism  
Bruce Andriatch  
Tuesdays (eve) 6:30 - 9:10  
Reg. No. 14693**

Is it ever OK to break the law to get a story? When is it the right decision to publish a rumor? How do you know whether a picture that likely will offend readers and viewers should be used anyway? Ethics in Journalism pushes students to examine how every action a journalist makes in gathering, organizing and presenting the news requires a value judgment. The course covers media credibility, steps in ethical decision-making, handling anonymous and unreliable sources, accuracy letters, conflict of interest and the difference between reporting and exploiting grief. The course uses the Society of Professional Journalists code of ethics as a model and guideline.



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

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

### 434 Advanced Creative Writing: Poetry

Professor Laura Marris

M W 12:00 - 1:20

Reg. No. 22894

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

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

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

### 435 Advanced Creative Writing Fiction

Professor Dimitri Anastasopoulos

Wednesdays (eve) 6:30 - 9:10

Reg. No. 16497

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 their readers. Students will be urged to consider the nature of that "authenticity": how the writers' use of language shapes the representations of the phenomena she creates. Novelist Paul West puts it this way: "Language is not a tool. Let language grapple with phenomena."

**CANCELED**

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

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

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

### 440 Film Theory

Professor Tanya Shilina-Conte

Thursdays 4:00 - 6:40 **REMOTE SYNCHRONOUS**

Reg. No. 22895



### An 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 sensory dimension of the moving image. Assigned readings for the course will include selections from the writings of Bazin, Eisenstein, Baudry, Metz, Balasz, Gunning, Arnheim, Mulvey, Bordwell, Deleuze, Marks, and Sobchack, among others. Following Thomas Elsaesser and Malte Hagener's approach to film theory through the senses and focusing on the role of the 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 a variety of films, we will not only interpret the way we "see" and "hear" them 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 modes for knowing and representing the world through film and media.



*This course satisfies a Criticism/Theory Requirement*

# MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2024-2025

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

Professor Walter Hakala  
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. Three 200-level English courses (202-299)
2. Ten courses (30 credits) on the 300-400 level, as follows:
  - A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)
  - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
  - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
  - D. Five additional (elective) courses in the ENG 300-ENG 400 level, and at least one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

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

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## 2. JOINT MAJOR IN ENGLISH

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

### Department Requirements for Graduation

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

1. Three 200-level English courses (202-299)
2. Seven courses on the 300-400 level, as follows:
  - A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)
  - B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.
  - C. One course (3 credits) in Breadth of Literary Study, chosen from among specified upper-level English courses that are grounded in perspectives or experience outside the literary mainstream.
  - D. Two additional (elective) courses in the ENG 300-ENG 400 level, and at least one at the ENG 400 level; neither an internship nor an independent study will satisfy this requirement.

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

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### 3. MINOR IN ENGLISH

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

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

1. Two courses (6 credits) of English in the 202-299 range
2. One course (3 credits) in Criticism/Theory
3. One course (3 credits) in Earlier Literature
4. Two electives (6 credits) in the 300-400 range

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

\* \* \* \* \*

### 4. GLOBAL FILM MINOR

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

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

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

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

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

\* \* \* \* \*

### 5. ENGLISH HONORS PROGRAM

**Minimum Requirements for Department Acceptance:**

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

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

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

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

\* \* \* \* \*

### 6. GENERAL RECOMMENDATIONS

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

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# CREATIVE WRITING CERTIFICATE

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

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

## CREATIVE WRITING CERTIFICATE CURRICULUM (5 courses):

- \*Prerequisite for all creative writing courses: ENG 350 (3 credits): Intro to Writing Poetry and Fiction
- \*4 workshops in poetry or fiction (390, 391, 434, 435) (9 Credits). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.
- \*One of the following literature courses with a writing or author focus (3 credits):  
*326 Modern British and Irish Fiction, 328 Multicultural British Literature, 337 20th Century Lit in the U.S., 338 The Novel in the U.S., 339 American Poetry, 353 Experimental Fiction, 357 Contemporary Literature, 361 Modern & Contemporary Poetry, 362 Poetry Movements, 363 Modernist Poetry, or 387 Women Writers* (or another course approved by the Creative Writing Advisor).

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

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

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



## ***Journalism Certificate Program***

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

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

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

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

### **Contact us:**

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## ***ABOUT THE PROGRAM***

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

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

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

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

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

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



# IN ALL YOUR WORK, STRIVE FOR:

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## 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.

