Whole English Catalog

Spring 2025

English Department News

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

Did you know…

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

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

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

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

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

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

University at Buffalo Counseling Services

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

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

Please visit our website:

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

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

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

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

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

English BA/MA - The BA/MA program allows qualified UB undergraduates to begin work on their MA during their senior year, earning both degrees in just 5 years. Undergraduates must have a minimum GPA of 3.0 to be considered for the MA.
More information: *http://www.buffalo.edu/cas/english/graduate/master-program.html*

UB Teach - The UB Teach English Education Program is an accelerated, combined degree program that allows you to earn an *English BA* and an *English Education EdM* in five years. The program focuses on providing you with content expertise in English while preparing you to teach English at the adolescence level (grades 5 to 12).
More information: *http://ed.buffalo.edu/teaching/academics/ub-teach/english.html*

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

The School of Law recognizes that qualified undergraduate students have the capacity and readiness to complete their undergraduate education and their law degree in less time than the seven years of study typically required. We encourage undergraduate students to accelerate their course of study by completing their Bachelor of Arts and Juris Doctor in just six years of full-time study, saving students one year's worth of time and tuition.
More information: *http://www.law.buffalo.edu/admissions/3-plus-3.html*

English BA/MS School Librarianship

Earn your Bachelor's + Master's in just 5 years The MS degree in School Librarianship prepares students to secure state certified k-12 teacher librarian credentials for work in a school library setting (i.e., as a "school librarian").
More information: *https://catalog.buffalo.edu/academicprograms/englishschlibrnshp_comb_ol_ba.html*

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*

The English Department also offers three minors:

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

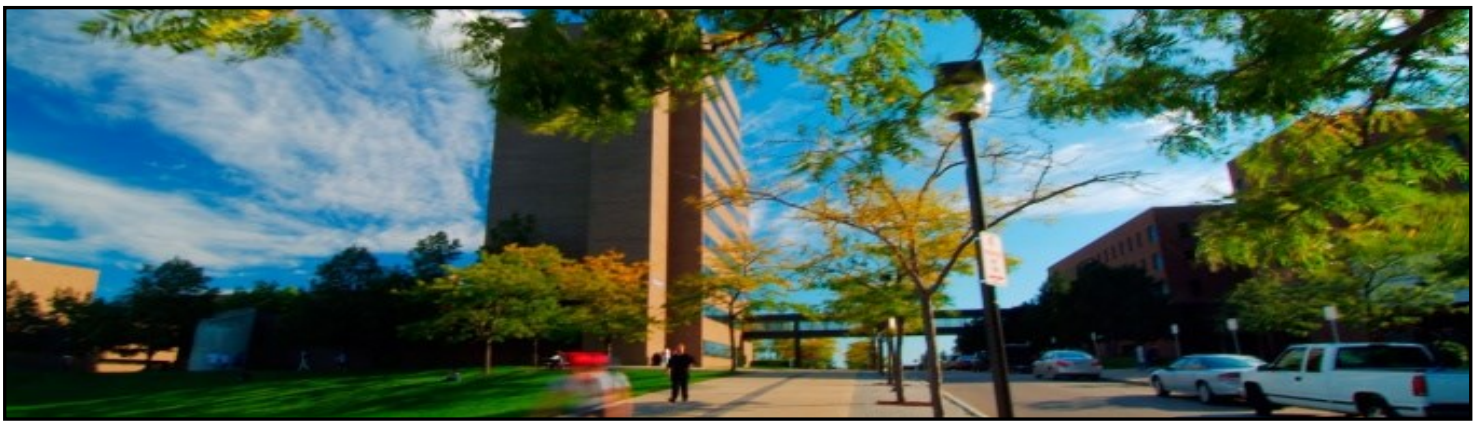
Digital Humanities minor - The Minor in Digital Humanities seeks to equip students with critical thinking and technological skills, while providing hands on experiences through workshops and internships where students can apply what they are learning in the classroom to projects on campus and in the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

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

Department of English - Spring 2025

199	*UB Freshman Seminar:*		*T Th*	*12:30*	*Tirado-Bramen*
125	Living Well in the Digital World		T Th	2:00	Hoffman
191	Literature and Technology				
213	Fundamentals of Journalism (*JCP Pre-requisite*)		W (*eve*)	6:30	Galarneau
221	World Literature		T Th	9:30	Anastasopoulos
232	British Writers 2		MWF	1:00	Eilenberg
241	American Writers 1		MWF	9:00	Dauber
252	Poetry		MWF	3:00	Ma
256	Film		T	4:00	Shilina-Conte
258	Mysteries		MWF	10:00	Schmid
271	African American Literature		T Th	9:30	Morris-Johnson
273	Women Writers		T Th	11:00	Thaggert
301	Criticism		MWF	12:00	Ma
315	Milton (E)		MWF	3:00	Eilenberg
320	Romantic Movement (E)		T Th	12:30	Goldman
328	Multicultural British Literature		MWF	2:00	Schmid
341	Studies in African American Literature (B)		T Th	2:00	Morris-Johnson
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	MWF	11:00	TBA
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	MWF	2:00	TBA
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	MWF	3:00	Marris
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	T Th	11:00	TBA
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	T Th	12:30	TBA
350	Intro Writing Poetry/Fiction (CW)	***CL2 Course***	T Th	3:30	TBA
351	Writing About the Environment	***CL2 Course***	MWF	12:00	Eilenberg
351	Writing About the Environment	***CL2 Course***	T Th	2:00	TBA
352	Writing for Change	***CL2 Course***	MWF	9:00	TBA
352	Writing for Change	***CL2 Course***	MWF	12:00	TBA
352	Writing for Change	***CL2 Course***	MWF	1:00	TBA
352	Writing for Change	***CL2 Course***	T Th	3:30	Mardorossian
353	Technical Communication	***CL2 Course***	MWF	1:00	TBA
353	Technical Communication	***CL2 Course***	MWF	3:00	TBA
353	Technical Communication	***CL2 Course***	T Th	11:00	TBA
353	Technical Communication	***CL2 Course***	T Th	12:30	TBA
353	Technical Communication	***CL2 Course***	T Th	2:00	TBA
354	Writing about Literature	***CL2 Course***	MWF	1:00	Weeber
355	Writing About Science	***CL2 Course***	MWF	10:00	TBA
355	Writing About Science	***CL2 Course***	T Th	9:30	TBA
356	Professional Writing	***CL2 Course***	MWF	9:00	TBA
356	Professional Writing	***CL2 Course***	MWF	11:00	TBA
356	Professional Writing	***CL2 Course***	MWF	12:00	TBA
356	Professional Writing	***CL2 Course***	T Th	2:00	TBA
356	Professional Writing	***CL2 Course***	T Th	5:00	TBA
357	How to Write Like a Journalist	***CL2 Course***	M (*eve*)	6:30	Anzalone
358	Writing in the Health Sciences	***CL2 Course***	MWF	9:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	MWF	10:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	MWF	11:00	TBA

358	Writing in the Health Sciences	***CL2 Course***	MWF	2:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	MWF	3:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	T Th	9:30	TBA
358	Writing in the Health Sciences	***CL2 Course***	T Th	11:00	TBA
358	Writing in the Health Sciences	***CL2 Course***	T Th	12:30	TBA
358	Writing in the Health Sciences	***CL2 Course***	T Th	3:30	TBA
369	Literary Theory (*Criticism/Theory*)		T Th	2:00	Ziarek
372	Feminist Theory (*Criticism/Theory*)		T Th	12:30	McEwan
374	Bible as Literature (E)		MWF	1:00	Dauber
375	Heaven, Hell, and Judgement (E)		M (*eve*) ***REMOTE***	6:30	Christian
377	Mythology (E)		W ***REMOTE***	3:00	Christian
379	Film Genres		*Online* ***REMOTE***		Conte
381	Film Directors		T (*eve*) ***REMOTE***	6:30	Jackson
383	Studies in World Literature (*B*)		W (eve) ***REMOTE***	6:30	Conte
384	Shakespeare & Film: Late Plays (E)		T Th	9:30	Varnado
390	Creative Writing Poetry Workshop (CW)		M W	1:00	Marris
391	Creative Writing Fiction Workshop (CW)		W *(eve)*	6:30	Anastasopoulos
393	Writing Non-Fiction Prose		T Th	2:00	Mardorossian
394	Writing Workshop-Spectrum *Writers* ***AND*** *Photographers* (JCP)		Th (*eve*)	6:30	Parrino
397	Digital and Broadcast Journalism (JCP)		M (*eve*)	6:30	McShea
398	Ethics in Journalism (JCP)		T (*eve*)	6:30	Andriatch
435	Advanced Creative Writing Fiction (CW)		T (*eve*)	6:30	Milletti
441	Contemporary Cinema		***REMOTE***		Shilina-Conte



Compilation of Required Courses for the English Major

EARLY LITERATURE

315 Milton
320 Romantic Movement
374 Bible as Literature
375 Heaven, Hell, and Judgement
377 Mythology
384 Shakespeare & Film

CRITICISM/THEORY

301 Criticism
369 Literary Theory
372 Feminist Theory

BREADTH OF LITERARY STUDY

341 Studies in African American Literature
383 Studies in World Literature

UB Freshmen and Transfer Student Seminars

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

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

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

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

199 UB Freshman Seminar, Real Life - Telling Stories
T Th, 12:30 – 1:50 , Reg. No. 23194, Professor Carrie Tirado-Bramen:

Our current moment marks a golden age of creative nonfiction. Some of the most dynamic and innovative writing is happening in this genre – from memoirs and personal essays to travel writing and investigative reporting. This genre also has a rich history and we will scratch the surface of a few of its twentieth-century highlights from Virginia Woolf and John Hersey to James Baldwin and Roxane Gay before moving on to contemporary examples. We will consider issues of ethics in telling true stories, and what it means to write from "real life." We will also explore the meaning of "creative" in discussing the genre of "creative nonfiction: does "creative" emphasize artistry and craft in addition to truthfulness? What role does accuracy play? We will also discuss the elements of craft that creative nonfiction borrows from fiction, including voice, description, point of view, story and dialogue. This course will not be a creative writing workshop, but it will be a course that delves into this rich and expansive genre as readers equipped with an analytical eye and a curious mind.

125 Living Well in the Digital World
Professor Nicholas Hoffman
T Th 2:00 - 3:20
Reg. No. 19556

The rapid development of digital media technologies has presented new challenges and opportunities for the pursuit of eudaimonia, or happiness, a foundational concern of Western philosophy and one enshrined in the Declaration of Independence. This course investigates the classical traditions of happiness and current challenges with living well in our heavily mediated, digital culture. In particular, the course considers the role that design plays in how we experience technologies and then expands that lens to examine how these technologies will affect the future of work.

Students will encounter and discuss these issues, conducting experiments that encourage them to rethink how they interact with digital media and considering how design practices from product design to the organization of online communities and the development of individual habits might help them to "live well".

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

213 Fundamentals of Journalism
Andrew Galarneau
Wednesdays (eve) 6:30 - 9:10
Reg. No. 10850

[BN]
NOWHERE BUT THE BUFFALO NEWS

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

Students learn to conduct interviews, use quotes, and write in American journalistic style. They also learn the importance of accuracy, integrity and deadlines. Students analyze the merit and structure of good (and bad) news stories. Social media exercises will give students a working knowledge of best practices for using it to extend the reach of their work.
Students will engage in writing exercises designed to help them master the fundamentals of news writing. Their main written products will be two stories that students will take from start to finish: shaping a story idea, identifying sources and interviewing them, then crafting the material into final written form. Students will read selected stories in class, pertinent to class discussions, and interview subject experts after class presentations.

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

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221 World Literature
Professor Dimitri Anastasopoulos
T Th 9:30 - 10:50
Reg. No. 23325

This course explores novels, poems, and non-fiction works that bear witness to, or try to depict, the degradations of war. We will consider at length how their language hearkens to the voices of victims, or, alternatively, how it halts before scenes of violence. We'll begin with a controversy between novelists JM Coetzee and Paul West in how they represent the brutality of war in their fiction. Whereas JM Coetzee argues in his novel *Elizabeth Costello* that horror should be approached with caution and sobriety, West counters in his essay, "The Novel and the Hangman," that violence should be made palpable in literature so that readers engage with its "unspeakable sorrow."

As the class focuses on the politics and aesthetics of speaking unspeakable violence, we'll read Terence Des Pres' account of witness writing in *Survivor,* in which Des Pres argues that certain forms of witness and/or writing about "existence in extremity" are highly specific in terms of their style, grammar, and rhetoric. We'll consider Theodor Adorno's warning "No poetry after Auschwitz" even as we read war poets such as Wilfrid Owen, Anna Akhmatova, Paul Celan, Nazim Hikmet and Saadi Youssef. We'll end by reading Joe Sacco's *Safe Area Gorazde,* a comic book portrayal of the Balkan Wars, in order to investigate how comic images and caricatures can represent the horrific, even as they emphasize the mundane concerns of ordinary people.

232 British Writers II
Professor Susan Eilenberg
MWF 1:00 - 1:50
Reg. No. 23157

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

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

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241 American Writers 1
Professor Kenneth Dauber
MWF 9:00 - 9:50
Reg. No. 21414

We will read and discuss the most important American writing from its origins to the Civil War, when the idea of an American literature and, even, the idea of America, was founding itself. Once considered a literature for children or a pale reflection of a British tradition that a hopelessly provincial nation could not quite match, American writing in the so-called American Renaissance blossomed in answer to a challenge of its independence. What is American literature? Is there such a thing as "democratic writing"? Is there a typical American character or characters? Does race or gender complicate these questions? Why do representative American novels look and feel so different from novels of the same period in Europe?

We will read some wonderful writers, works by Benjamin Franklin (the inventor of the American dream), James Fenimore Cooper (the inventor of the "Western"), Edgar Allan Poe (the inventor of the mystery story), Ralph Waldo Emerson (the originator of a new kind of philosophical "essay"), Harriet Beecher Stowe (the writer of America's most enduring "popular" novel), Frederick Douglass (ex-slave and abolitionist), Nathaniel Hawthorne (author of the most classic of classic American novels), and Herman Melville (author of perhaps the first "modern" novel).

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252 Poetry
Professor Ming-Qian Ma
MWF 3:00 - 3:50
Reg. No. 19458

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

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

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

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

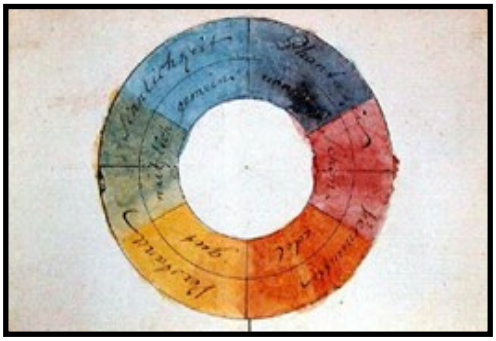
Primary texts required for the class:

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

256 Film
Professor Tanya Shilina-Conte
Tu 4:00 - 6:40, *REMOTE SYNCHRONOUS*
Reg. No. 23158

Film: Color and the Moving Image

A feast for the eyes, this class will take you on an over-the-rainbow tour of color theory and history in film studies. "There never was a silent film," Irving Thalberg famously declared, and just as with sound, color has accompanied cinema since its inception. Early filmmakers employed applied processes such as hand painting, stenciling, tinting and toning, long before the advent of such photographic color film systems as Technicolor and Eastmancolor.



First, we will examine color in the context of media technology development, ranging from the suppression of color in film history to the digital archiving, restoration, and preservation of films in the post-cinematic age. After a brief historical overview of cinematic color, we will concentrate on its role in different cultures and aesthetic traditions of representation. We will analyze the color palettes of individual directors, tackle the concept of synesthesia, and consider color's ability to create cross-communication among the senses, including hearing, smell, and touch. Topics for discussion and writing assignments for this class will also link the role of color in contemporary media to such sociopolitical aspects as gender, race, ethnicity, sexuality, environment, and censorship.

From the point of view of visual literacy studies, color is central to our experience of media and comprises an important aspect of film narrative. As an integral part of the mise-en-scène, it intersects with other elements of cinematic construction such as lightning, camera work, sound, framing, and editing. Focusing on the role of color in cinema, this course will introduce students to film terminology, deepen their understanding of cinema as an art form, help them to learn skills and methods of film analysis, and sharpen their ability to generate and articulate critical responses to films through a series of writing assignments.

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258 Mysteries
Professor David Schmid
MWF 10:00 - 10:50
Reg. No. 18125

For decades, mystery novels have been dismissed as "potboilers," not worthy of serious critical attention. Whatever one may think of the literary merits of mysteries, there is no denying the fact that they have proved to be a remarkably resilient and diverse form of popular fiction. The aim of this course is to survey a selection of both the most important examples of mystery writing and recent attempts to "update" the genre. Our focus throughout the semester will be on the narrative techniques used by these writers to create character, structure plot, and maintain suspense. We can tell a lot about a society from the way it discusses crime and punishment. Therefore, we will also study how these novels and short stories provide miniature social histories of the periods in which they were written.

Course Texts

Edgar Allan Poe	*The Dupin Tales* ("The Murders in the Rue Morgue," "The Mystery of Marie Roget," "The Purloined Letter")
Sir Arthur Conan Doyle	*Six Great Sherlock Holmes Stories*
Agatha Christie	*The ABC Murders*
Dashiell Hammett	*The Maltese Falcon*
Raymond Chandler	*The Big Sleep*
Chester Himes	*Cotton Comes to Harlem*
Jim Thompson	*The Killer Inside Me*
Sara Paretsky	*Blood Shot*
Barbara Wilson	*Murder in the Collective*
Thomas Harris.	*The Silence of the Lambs*

We will also discuss two movies: Billy Wilder's *Double Indemnity* (1944), and Christopher Nolan's *Memento* (2000). Attendance and keeping up with the reading are mandatory. There will be three five-to-seven-page papers, and reading notes throughout the semester.

271 African American Literature
Professor Nicole Morris-Johnson
T Th 9:30 - 10:50
Reg. No. 23159

What is African American Literature?

"If I were to participate in the critical discourse, I would need to clarify the question of what, other than melanin and subject matter, made me an African American writer. I didn't expect to arrive at some quintessential moment when the search was ended, even if that were possible. But I did want to be counted among those for whom the quest was seriously taken and seriously pursued." Toni Morrison

Questions such as what constitutes black literature, who counts as a black writer, and whether or not African American literature still exists have long been hotly debated in numerous fora, from newspapers to academic journals and conference halls. In this class, we will examine several debates involving black literature, including discussions on cultural representation, the black aesthetic, gender, class, the proper relationship between art and propaganda, and the very definition of black literature itself. Engaging the work of authors such as Phillis Wheatley, W.E.B. DuBois, George Schuyler, Zora Neale Hurston, Toni Morrison, Tracy K. Smith, and Ta-Nehisi Coates, we will comparatively analyze diverse views on black cultural production as articulated or contested across various literary movements. We will consider prominent questions and issues faced by black writers in the past and present, and the impact that their responses have upon current-day discussions of African American art.

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273 Women Writers
Professor Miriam Thaggert
T Th 11:00 – 12:20
Reg. No. 23160

Lucille Clifton

This course centers on a number of important women writers of color of the 20th and 21st century, with a particular focus on the Buffalo-area poet, Lucille Clifton. Known for her incisive use of language, Clifton has been compared to Emily Dickinson. Other writers likely to be discussed include: Nella Larsen, Ann Petry, Gwendolyn Brooks, Sandra Cisneros, Lynn Nottage, Jesmyn Ward and R.F. Kuang. Likely requirements include short responses and a final paper.

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301 Criticism
Professor Ming-Qian Ma
MWF 12:00 - 12:50
Reg. No. 12158

Designed as a survey course, English 301 is intended to introduce students to literary criticism of the 20th- and 21st-Centuries, with an emphasis on the post-1960s period. Chronological in approach, it will study the representative texts of selected schools of criticism, focusing on their fundamental issues, major concepts, basic terminologies, central paradigms, and principal methodologies. The goals of this course are 1) to learn and understand the principles of each kind of criticism; 2) to learn a range of interpretative and analytical methods; and 3) to practice writing literary criticism. Class requirements include mandatory attendance, active participation in class Q&A exchanges, response papers, and a term paper.

<u>Required Texts for the class</u>:

-----Literary Theory: An Anthology. Second edition. Edited by Julie Rivkin and Michael

Ryan. Blackwell 2004. ESBN: 1-4051-0696-4
-----Billy Budd and Other Stories by Herman Melville, with an introduction by Joyce Carol Oates. Signet 1961. ISBN: 0-451-52687-2

-----Supplementary reading materials in criticism will be distributed in handout form when needed.

This course satisfies an Criticism/Theory requirement.

315 Milton
Professor Susan Eilenberg
MWF 3:00 - 3:50
Reg. No. 23163

This course will be devoted to the study of John Milton, devoted student of power relations, a poet whose imaginative audacity and intellectual power have inspired three centuries of poets and other readers with wonder and chagrin. Milton is the premier poet of excess, a too-muchness that works, paradoxically, to convert plenitude into poverty and to subvert the possibility of measurement and comparison that reason requires. This subversion--the confusion between too much and too little--will be our theme as it was Milton's. We shall read his major poetry and a little of his prose: **Paradise Lost**, **Paradise Regained**, **Areopagitica,** as well as such slighter works as **Comus** and "On the Morning of Christ's Nativity." For relief from sublimity--and in order to remember the stories that nourished the poems--we shall also be reading portions of Ovid's **Metamorphoses**.

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

This course satisfies an Early Literature requirement.

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320 Romantic Movement
Professor Judith Goldman
T Th 12:30 - 1:50
Reg. No. 21417

While attending to iconic poems for which British Romanticism is best known, we will study this period (1780-1830), also known as "the Age of Revolution" and "the Age of Reform," through a cultural studies lens, reading texts in a number of genres like sports writing and political tracts, as well as examining works in other media such as paintings. Our topics will include: the Gothic; new developments in the life sciences; new human rights discourses and political protest; the transatlantic slave trade and the abolitionist movement; climate change and complex relations to nature; the industrial revolution and enclosure (privatizing common land); manners and mores of the Regency period; new animal rights discourses; and more. In terms of literary focus, we'll be thinking about developments around poetry in ordinary language, poetry in interaction with new and historical media, modes of novelistic representation, and the creation of publics through affective address. Regular reading responses and two papers, midterm (3-5pp) and final (6-8pp), will be required.

This course satisfies an Early Literature requirement.

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328 Multicultural British Literature
Professor David Schmid
MWF 2:00 - 2:50
Reg. No. 23513

If your exposure to modern Britain is limited to the steady diet of *Downton Abbey*, 1970s sitcoms, and royal documentaries offered by PBS, you could be forgiven for thinking that Britain was populated exclusively by people who are stupid, irritating, upper-class, royalist, and, above all, white. The truth (at least with regard to race) is very different. Modern Britain has never been more multicultural and the aim of this class is to examine how this fact has slowly and inexorably altered what it means to be 'British.' Although the presence of people of color in Britain goes back hundreds of years, this class will focus on post-World War II Britain beginning with the arrival of the ship named (appropriately) the Empire Windrush from the West Indies in 1948. The Windrush carried the first significant numbers of West Indian immigrants to England, thus triggering a process of transformation in British identity that is still unfinished and hotly contested. We will study this transformation through novels, poetry, music, film, and art.

Colin MacInnes, *Absolute Beginners* (1959)
Linton Kwesi Johnson, *Tings an Times* (1991)
Zadie Smith, *White Teeth* (2000)
Andrea Levy, *Small Island* (2004)
Hanif Kureishi, *The Buddha of Suburbia* (1990)
Meera Syal, *Anita and Me* (1996)
Onyekachi Wambu (ed), *Hurricane Hits England: An Anthology of Writing About Black Britain* (2000)

In addition to this material, we will watch and discuss the following films: *My Beautiful Laundrette* and *Four Lions*. Finally, we will listen to examples of the following musical genres and discuss their relation to Black British culture: Bhangra, Punk, Reggae, and Ska.

Requirements: Attendance, participation in discussion, two 7-9 page papers, reading notes, and a final exam.

341 Studies in African American Literature

Professor Nicole Morris-Johnson
T Th 2:00 - 3:20
Reg. No. 23175

Zora Neale Hurston

Often considered one of the foremost artists of the Harlem Renaissance, Zora Neale Hurston's work offers a unique (and at times controversial) view of American cultures during the mid-20th century. This course offers an in-depth look at Hurston's large and multifaceted oeuvre. Through an examination of her short stories, novels, plays, ethnography, memoir (or biography), and essays, we will explore how Hurston's work coincides with and departs from the main thematic and stylistic trends that define the American literary scene of her time. Central concerns will include the relationship between Hurston's anthropological work and her art.

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350 Intro to Poetry/Fiction

CL2 Course

6 Sections Available

TBA MWF 11:00 - 11:50 Reg. No. 17190	TBA MWF 2:00 - 2:50 Reg. No. 20651	Professor Laura Marris M W 3:00 - 4:20 Reg. No. 14711
TBA T Th 11:00 - 12:20 Reg. No. 17169	TBA T Th 12:30 - 1:50 Reg. No. 17412	TBA T Th 3:30 - 4:50 Reg. No. 19388

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
2 Sections Available

TBA
MWF 12:00 - 12:50
Reg. No. 18222

TBA
T Th 2:00 - 3:20
Reg. No. 18223

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

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352 Writing for Change
CL2 Course
4 Sections Available

Professor Ruth Mack
MWF 9:00 - 9:50
Reg. No. 18261

TBA
MWF 12:00 - 12:50
Reg. No. 18771

TBA
MWF 1:00 - 1:50
Reg. No. 18224

Professor Carine Mardorossian
T Th 3:30 - 4:50
Reg. No. 20140

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

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353 Technical Communication
CL2 Course
5 Sections Available

TBA
MWF 1:00 - 1:50
Reg. No. 19398

TBA
MWF 3:00 - 3:50
Reg. No. 17411

TBA
T Th 11:00 - 12:20
Reg. No. 18221

TBA
T Th 12:30 - 1:50
Reg. No. 20648

TBA
T Th 2:00 - 3:20
Reg. No. 16867

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

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354 Writing About Literature
Susan Weeber
CL2 Course
MWF 1:00 - 1:50
Reg. No. 18157

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
2 Sections Available

TBA
MWF 10:00 - 10:50
Reg. No. 20647

TBA
T Th 9:30 - 10:50
Reg. No. 18225

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

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356 Professional Writing
CL2 Course
5 Sections Available

TBA
MWF 9:00 - 9:50
Reg. No. 16809

TBA
T Th 2:00 - 3:20
Reg. No. 18772

TBA
MWF 11:00 - 11:50
Reg. No. 20646

TBA
MWF 12:00 - 12:50
Reg. No. 17413

TBA
T Th 5:00 - 6:20
Reg. No. 18226

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

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357 How to Write Like a Journalist
CL2 Course
Charles Anzalone
Mondays (eve) 6:30 - 9:10
Reg. No. 18113

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

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358 Writing in the Health Sciences
CL2 Course
9 Sections Available

TBA
MWF 9:00 - 9:50
Reg. No. 18227

TBA
MWF 10:00 - 10:50
Reg. No. 18228

TBA
MWF 11:00 - 11:50
Reg. No. 16667

TBA
MWF 2:00 - 2:50
Reg. No. 16817

TBA
MWF 3:00 - 3:50
Reg. No. 16816

TBA
T Th 9:30 - 10:50
Reg. No. 17171

TBA
T Th 11:00 - 12:20
Reg. No. 17192

TBA
T Th 12:30 - 1:50
Reg. No. 21113

TBA
T Th 3:30 - 4:50
Reg. No. 17414

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 Krzysztof Ziarek
T Th 2:00 - 3:20
Reg. No. 23239

In this course will ask questions about the role of literature, production of meaning, and creative expression in contemporary culture. Is literature a luxury, to paraphrase Lorde? What are poets for, as Heidegger asks? Do we need literature and arts to create meaningful lives and communities? How are these expressive abilities shaped by gendered, economic, and racialized relations of power and their influence over culture and language.

We will explore these questions by reading 20th and 21st century theorists and thinkers who are often considered innovative and audacious trailblazers. Our guides will include Saussure, Adorno, Anzaldua, bell hooks, Benjamin, Heidegger, Irigaray, Derrida, Foucault, Fanon, Freud, and Lorde. As we read them, we will also discuss several approaches to literature and art: from Frankfurt School, psychoanalysis, and phenomenology to deconstruction, feminisms, critical race studies, and post-colonial studies. These critical approaches will be put in conversation with short literary texts and poems.

At the very best, this course will teach you how to look for, question, or "deconstruct" the hidden presuppositions of the way we try and often fail to make sense of the world, texts and ourselves. At the very least, you could brag to your friends that you read and understood texts by the likes of Derrida, Anzaldua and Heidegger, and survived to tell the tale.

This course satisfies an Criticism/Theory requirement.

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372 Feminist Theory
Dr. Drew McEwan
T Th 12:30 - 1:50
Reg. No. 24059

This course surveys influential feminist frameworks for thinking about gender, sexuality, race, class, ability, and oppression, including a consideration of the ways in which gender has left its mark on literary history and culture. We will frame our discussion through the literary and cultural figure of the madwoman – a stigmatized site of maligned femininity at odds with cultural norms and logics. Through consideration of this figure, and feminist writings on the subject, we will consider how femininity, including transfemininity, has historically been framed in negative relation to reason. Our studies will have us reading literary works, canonical feminist theory, Black feminism, and queer and trans feminist interventions. This seminar will give students speculative instruments to help to see more in a reading, event or pattern than they would see without the lens of feminist theory.

This course satisfies an Criticism/Theory requirement.

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374 Bible as Literature
Professor Kenneth Dauber
MWF 1:00 - 1:50
Reg. No. 17416

"Bible" means book, and THE Bible has undoubtedly been the most influential book in Western history, one of the pillars, along with Greek philosophy, of Western self-understanding. But it has become so overlaid with doctrinal understandings, has been so canonized and so elevated, that it is too often not "read" in the way that good books ought to be read. We will, therefore, read healthy selections from the Old and New Testaments less for their strictly theological content than in an attempt to understand the roots of surprisingly modern ideas of history, ethics, social relations, government, the rights and responsibilities of individuals, and the relation of cultures to each other. What is the Bible's sense of the nature of mankind? What is the meaning of justice or the good? What are our freedoms and our constraints? We will pay particular attention to Genesis (as setting out a formative conception of humanity); to Exodus (as an account of the narrative of a people and the idea of history as a whole); to Deuteronomy (as a reflection on the place of the individual in relation to general principles); to the stories of the first kings of Israel, Saul and David (as a meditation on government and the place of religion in it); to some of the prophets (in an attempt to discover the limitations and possibilities of speech itself); to Job and Ecclesiastes (as testing the limits of skepticism and even heterodoxy), and to a couple of the Gospels (for a look at religious and perhaps even political revolution and, in the Gospels' revisiting of the Old Testament, the problem of inheriting a tradition and interpreting it).

Whether you have already read parts of the Bible or not, you will come away with a new set of eyes more attuned to the texture of Biblical living and to some of the fundamentals of Western thought and values.

This course satisfies an Early Literature requirement.

375 Heaven, Hell, and Judgement

Professor Diane Christian

REMOTE SYNCHRONOUS

Mondays (eve) 6:30 - 9:10

Reg. No. 12407

The course will consider ideas and images of eternal reward and punishment — stories and pictures of heaven, hell, and judgment from ancient Sumner to modern film. We will begin with the oldest known story of the underworld, five-thousand-year-old Sumerian goddess Inanna's descent "From the Great Above to the Great Below." We'll look at the Egyptian weighing of the soul at death against the feather of Maat or justice, at Odysseus's and Aeneas's explorations of the worlds of the dead, at Plato's and popular ideas of what's next. We'll also consider Biblical apocalypses, Sheol, Hades and heaven, medieval journeys to heaven and hell, Dante's Inferno and Paradiso, and Blakes's *The Marriage of Heaven and Hell.*

We'll look at paintings, mosaics, and sculptures of Judgment, heaven and hell, including especially some Byzantine art, Romanesque churches, Giotto, Signorelli, Michaelangelo, and Bosch. We'll close with the 1946 classic film, *A Matter of Life or Death*, released in America as *Stairway to Heaven*.

Through these verbal and visual imaginations we'll explore ethical and religious ideas of the judgment of good and evil, punishment and reward.

This course satisfies an Early Literature requirement.

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377 Mythology

Professor Diane Christian

REMOTE SYNCHRONOUS

Wednesdays 3:00 - 5:40

Reg. No. 15998

Mythology: Origin and Sexual Myths

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

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

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

The Amautalik, a giant ogress of the Tundra

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

This course satisfies an Early Literature requirement.

379 Film Genres: *Film Adaptation of the Novel*

Professor Joseph Conte

REMOTE ASYNCHRONOUS

Reg. No. 15626

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

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

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

This course will be conducted asynchronously through UB Learns Brightspace, with streaming of films through the University Libraries' Digital Campus collection. Students will be required to participate in weekly graded discussions and complete two writing assignments on the novels and films.

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381 Film Directors

Professor Bruce Jackson

REMOTE SYNCHRONOUS

Tuesdays (Eve) 6:30 - 9:10

Reg. No. 16311

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

Continued...

the company of others, and, because of the lack of distractions, with focus and concentration. The advantage of doing it asynchronously with the films constantly available, is we can, before and after our discussions revisit parts that take on particular relevance or interest.

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

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383 Studies in World Literature

Professor Joseph Conte

REMOTE SYNCHRONOUS

Wednesday (eve) 6:30 - 9:10

Reg. No. 20383

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

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

<u>This semester's reading list will include</u>:

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

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

This course satisfies a Breadth of Literary Study Requirement.

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384 Shakespeare & Film: Late Plays

Professor Christine Varnado

T Th 9:30 - 10:50

Reg. No. 22051

Shakespeare adaptations have been popular since the invention of motion pictures, and millions of people the world over have encountered Shakespeare's work first, or only, on screen. ENG 384: Shakespeare and Film is an intermediate-level survey of film adaptations and interpretations of William Shakespeare's late plays (after c.1600), including the major tragedies (*Hamlet*, *Othello*, *Macbeth*) and surreal romances (*The Tempest*), paying attention to how filmmakers have used Shakespeare's works to address the urgent questions and conflicts of their own time and place. The course begins with an examination of Shakespeare's role in early cinema, and takes students through a wide range of adaptations, from the faithful to the fantastical. We will interrogate the various ends to which films have used Shakespeare's texts – how these plays have functioned, in specific cultural contexts, as a powerful apparatus with which artists and audiences work through the problems of power, desire, injustice, violence, vulnerability, and nature which resonate, in different shapes and forms, in every society. Students will read, watch, research, discuss, and respond to both the plays and films.

This course satisfies an Early Literature Requirement.

390 Creative Writing Poetry Workshop
Professor Laura Marris
M W 1:00 - 2:20
Reg. No. 21422

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

Course requirements: Students will be expected to keep journals towards their creative writing development and to post critical and/or creative responses for each class. Each student will receive two 25 min individual workshops over the course of the semester and will present the work of fellow workshoppers to the class twice over the semester. Final portfolios will contain a brief orienting critical statement and 12-15pp of polished/revised creative work written over the course of the semester, as well as a revision dossier for one poem.

Course materials: Poets for our consideration may include: Daniel Borzutzky, Susan Briante, Brandon Brown, Cody Rose Clevidence, Allison Cobb, Aja Duncan, Laura Elrick, K. Lorraine Graham, Rob Fitterman, Ariel Goldberg, Douglas Kearney, Tan Lin, Dana Teen Lomax, Layli Long Soldier, Yedda Morrison, Harryette Mullen, craig santos perez, Claudia Rankine, Evelyn Reilly, Raquel Salas Rivera, Ed Roberson, Evie Shockley, Juliana Spahr, James Thomas Stevens, Chris Vitiello, Orlando White, C. D. Wright, and Heriberto Yepez.

***Pre-requisite*: ENG 350 : Introduction Poetry Fiction or equivalent.**

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

391 Creative Writing Fiction
Professor Dimitri Anastasopoulos
Wednesday (eve) 6:30 - 9:10
Reg. No. 22142

This workshop is for advanced fiction writers who have completed ENG 350 (formerly ENG 207). The course emphasizes the development of each student's style and invention process, as well as the practical and technical concerns of a fiction writer's craft. Students will not only be asked to locate a context for their fictions by situating their work among a community of other fiction writers, but also to envision how their stories might intersect with different schools of fiction. Each writer will be expected to conceive each story within the scope of a larger fiction project as well as to revise extensively in order to explore the full range of the story's narrative themes.

The workshop will blend a craft-centered approach with discussions on the form and theory of fiction. We will spend the first third of the semester reading published fictions and completing exercises designed to develop your skills at writing complex forms of narrative. In the second half of the semester, we will then engage one another's work in a traditional workshop format (i.e. each week we'll read two or three student manuscripts and critique them as a class; hopefully, the original student manuscripts will embrace the spirit, if not always the model, of assigned literature selections).

***Pre-requisite*: ENG 350 : Introduction Poetry Fiction or equivalent.**

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

393 Writing Non-Fiction Prose
Professor Carine Mardorossian
T Th 2:00 - 3:20
Reg. No. 23512

This course will focus on nonfiction prose written by and about professionals in medicine, science, engineering, education and in "the real world". Nonfiction is typically based on facts, real events, and real people, and it often evokes life and death situations that demand categorical, scientific, and material interventions. Yet, we also know from the professionals who write about their crafts and jobs that the world of the imagination and storytelling is never far from that of their nonfictional writings: literary devices and techniques are instrumental in creating factually accurate narratives. To grab people's attention, whether these are customers, patients, or students, you have to tell them a story and craft a narrative (sometimes known as a proposal) that will convince them you are worthy of their attention, endorsement, or even sponsorship. This is why nonfiction prose is never too far from fiction and vice versa. Still, in this class, we will read and write nonfiction essays and tease out how the consideration of facts as "representation" does not delegitimize so much as strengthen our understanding of the world of writing and its categorizations into genres. Examining the nonfactual in the factual reveals the perspectives through which "facts" get deployed regardless of the context or discourse in which they appear (science as well as the humanities; psychology as well as neuroscience; physical as well as mental healthcare, etc.). Realizing how "facts are facts" but also inevitably constructions is how this course will define "objectivity."

We will be reading essays from the major magazines, newspapers and journals available (*The New Yorker, New York Times, The Atlantic,* etc.) as well as excerpts from scholarly and popular texts, speeches, tributes, and practice the craft of writing nonfiction prose ourselves.

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394 Writing Workshop: *The Spectrum*
Matthew Parrino
Thursdays 6:30 - 7:50
Reg. No. 10864

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.)

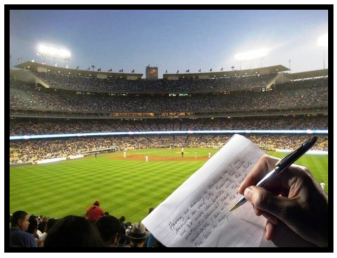
The Spectrum, UB's student newspaper, needs students who are aggressive, self-motivated, and willing to meet deadlines on a weekly basis. As a writer for one of *The Spectrum*'s desks (such as campus news, features, or sports), you'll be required to report and write at least twelve stories over the course 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. 17493



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

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

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398 Ethics in Journalism
Bruce Andriatch
Tuesday (eve) 6:30 - 9:10
Reg. No. 20384

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.

PROTECTING JOURNALISM SINCE 1909

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

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435 Advanced Creative Writing Fiction
Professor Christina Milletti
Tuesday (eve) 6:30 - 9:10
Reg. No. 18710

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

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

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

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

441 Contemporary Cinema
Professor Tanya Shilina-Conte
REMOTE ASYNCHRONOUS
Reg. No. 18126

Cinema in the Post-media Age

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

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

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

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

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

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2025-2026

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

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

Freshman Admission to the Program

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

Transfer Admission to the Program

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

Current UB Students Applying to the Program

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

1. FULL MAJOR IN ENGLISH - Department Requirements for Graduation

1. Three 200-level English courses (202-299)

2. Ten courses (30 credits) on the 300-400 level, as follows:

A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)

B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.

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

D. Five courses (15 credits) of additional elective courses, of which four courses (12 credits) must be at the ENG 300-400 level, and one course (3 credits) must be at the ENG 400 level. Internship (ENG 496), in dependent study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

13 courses (39 credits) in all.

JOINT MAJOR IN ENGLISH - Department Requirements for Graduation

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

1. Three 200-level English courses (202-299)

2. Seven courses on the 300-400 level, as follows:

A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 389 Psychoanalysis & Culture, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)

B. Three courses (9 credits) in Earlier Literature (literature written before 1800), chosen from among specified courses that focus on literature written before 1800.

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

D. Two additional (elective) courses in the ENG 300-ENG 400 level, and at least one at the ENG 400 level. Internship (ENG 496), Independent Study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

10 courses (30 credits) in all.

3. MINOR IN ENGLISH

Department Requirements for Graduation

1. Two courses (6 credits) of English in the 202-299 range
2. One course (3 credits) in Criticism/Theory
3. One course (3 credits) in Earlier Literature
4. Two electives (6 credits) in the 300-400 level. Internship (ENG 496), independent study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

Six courses (18 credits) in all.

4. GLOBAL FILM MINOR

Department Requirements for Graduation

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

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

Six courses (18 credits) in all.

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5. ENGLISH HONORS PROGRAM

Minimum Requirements for <u>Department Acceptance</u>:

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

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

Department Requirements for Graduation with Honors

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

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6. GENERAL RECOMMENDATIONS

A. **Program Planning**. Individual programs should be chosen in a coherent way and should take advantage of groupings and concentrations within the Major.

B. **Department Advisement and Degree Evaluation**. Feel free to consult with the Undergraduate Director in Clemens 303 about your progress towards the degree or your course selections. English majors should check with the Director if they have questions about their records, department requirements, or their program in general.

C. **Transfer Credit Evaluation.** Transfer credit is evaluated on an individual basis by the Undergraduate Director. Students must make an appointment with the Undergraduate Director to have an evaluation of transfer work. Students transferring from MFC or who are re-entering after several years' absence should also consult with the Undergraduate Director for an evaluation of their English work. The Department may accept two lower-level and four upper-level transfer courses at the Director's discretion.

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CREATIVE WRITING CERTIFICATE

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

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

CREATIVE WRITING CERTIFICATE CURRICULUM (5 courses):

*Prerequisite for all creative writing courses: ENG 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 and join our Facebook page at: www.facebook.com/UBCWF.

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

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

Journalism Certificate Program

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

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

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

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

Contact us:

Journalism Certificate Program - 325 Clemens Hall, North Campus, Buffalo, NY 14260-4610
Phone: 716.645.5755
Fax: 716.645.5980
Email: *jkbarber@buffalo.edu*
Program Interim Director: Jay Barber
Website: ***journalism.buffalo.edu***

ABOUT THE PROGRAM

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

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

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

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

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

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

DEPARTMENT OF ENGLISH

Looking forward to Fall...

SPECIAL POINTS OF INTEREST:

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

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

HUB System Features:

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

...and much more!

NEED HELP??

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

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

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

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

HAVE A GREAT SEMESTER!!!

~The English Department

Getting ready to graduate???

Seniors ready to Graduate:

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

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

Deadlines are as follows:

September 1, 2025
- *File by July 15, 2025*

Feb. 1, 2025
- *File by Oct. 15, 2024*

June 1, 2025
- *File by Feb. 15, 2025*

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