

Whole English Catalog

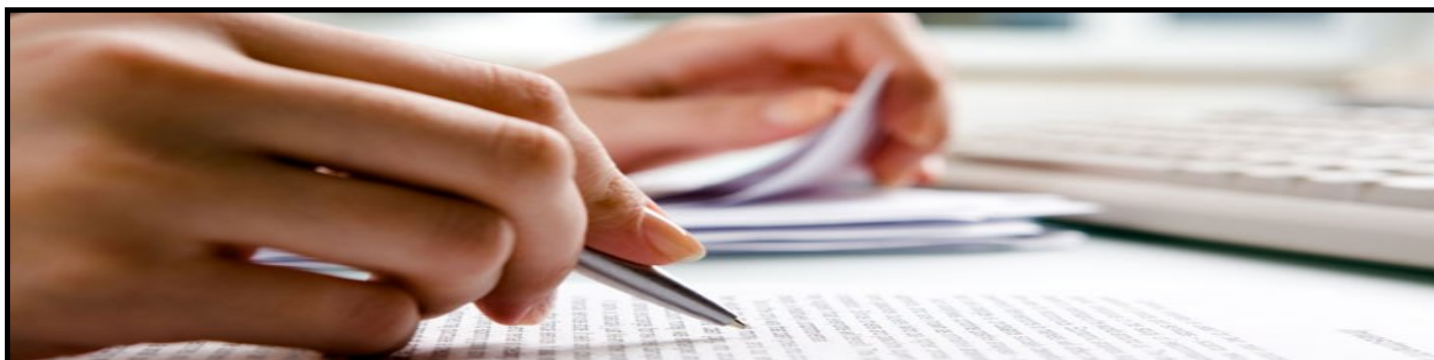


Fall 2025

English Department News



- ◆ UB English is on Bluesky!! Follow us: [@ubenglish.bsky.social](https://bsky.app/profile/@ubenglish.bsky.social)
- ◆ Look for us on Facebook at: [UBEnglish](https://www.facebook.com/UBEnglish)
- ◆ 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.



*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.*

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 2025

**Subject to change*

199	UB Freshman Seminar: <i>Real Life: Telling Stories Creatively</i>	MWF	4:00	Tirado-Bramen
199	UB Freshman Seminar: <i>The Name is the Game</i>	T Th	3:30	Goldman
199	UB Freshman Seminar: <i>Hollywood and American Literature</i> (Honors Section)	MWF	10:00	Miller, S.
199	UB Freshman Seminar: <i>Sound Clash - Listening to the 20th Century</i>	MWF	9:00	Keane
199	UB Freshman Seminar: <i>Utopia</i>	MWF	2:00	Lavin
199	UB Freshman Seminar: <i>Vampires!</i>	T Th	11:00	Mack
199	UB Freshman Seminar: <i>Real Life - Telling Stories</i>	MWF	1:00	Mardorossian
199	UB Freshman Seminar: <i>Real Life - Telling Stories</i>	MWF	3:00	Mardorossian
110	Great Books	MWF	9:00	Dauber
213	Fundamentals of Journalism (JCP Pre-requisite)	W (eve)	6:30	Galarneau
232	British Writers 2	T Th	12:30	Eilenberg
241	American Writers 1	MWF	1:00	Tirado-Bramen
242	American Writers 2	MWF	11:00	Tranchino
253	Novel	MWF	10:00	Kolding
256	Film: <i>Monsters, Slashers, and Demons: The World of the Horror Film</i>	T Th	12:30	Schmid
258	Mysteries	T Th	9:30	Schmid
263	Environmental Humanities	T Th	11:00	Mazzolini
271	African American Literature	T Th	11:00	Thaggert
290	Literature and War	T Th	12:30	Anastasopoulos
303	Chaucer (E)	T Th	12:30	Schiff
309	Shakespeare, Early Plays (E)	T Th	3:30	Eilenberg
319	Eighteenth Century Literature (E)	T Th	9:30	Mack
340	Life Writing	MWF	2:00	Morris-Johnson
347	Visions of America (B)	MWF	12:00	Lavin
349	Literature of Migration			Conte
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF 10:00	TBA
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF 11:00	TBA
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF 12:00	TBA
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	MWF 4:00	TBA
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th 9:30	Anastasopoulos
350	Intro Writing Poetry/Fiction (CW)	CL2 Course	T Th 11:00	TBA
351	Writing About the Environment	CL2 Course	MWF 11:00	TBA
351	Writing About the Environment	CL2 Course	T Th 2:00	Mazzolini
352	Writing for Change	CL2 Course	MWF 10:00	TBA
352	Writing for Change	CL2 Course	T Th 12:30	TBA
352	Writing for Change	CL2 Course	T Th 3:30	TBA
353	Technical Communication	CL2 Course	MWF 9:00	TBA
353	Technical Communication	CL2 Course	MWF 12:00	TBA
353	Technical Communication	CL2 Course	T Th 2:00	TBA
354	Writing about Literature	CL2 Course	T Th 12:30	TBA
355	Writing About Science	CL2 Course	MWF 12:00	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	MWF 3:00	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

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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	1:00	TBA
358	Writing in the Health Sciences	CL2 Course	MWF	2:00	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
360	Writing and Artificial Intelligence Literacy	CL2 Course	M W	9:00	Barber
360	Writing and Artificial Intelligence Literacy	CL2 Course	M W	11:00	Barber
368	Modern and Contemporary Poetry		T Th	11:00	Ma
369	Literary Theory (<i>Criticism/Theory</i>)		MWF	12:00	Miller, S.
374	Bible as Literature (E)		MWF	2:00	Dauber
376	Prison Literature (B)		T Th	2:00	Feigenbaum
377	Mythology (E)		M (eve)	6:30	Christian
378	Contemporary Literature		Wed (eve)	6:30	Conte
379	Film Genres				Shilina-Conte
380	New Media		MWF	1:00	Keane
381	Film Directors		Tu (eve)	6:30	Jackson
383	Studies in World Literature (B)		T Th	2:00	Ma
389	Psychoanalysis and Culture (<i>Criticism/Theory</i>)		T Th	11:00	Goldman
390	Creative Writing Poetry (CW)		M W	3:00	Marris
391	Creative Writing Fiction (CW)		W (eve)	6:30	Milletti
394	Campus Reporting: The Spectrum		Th (eve)	6:30	Andriatch
397	Digital and Broadcast Journalism (JCP)		M (eve)	6:30	Mc Shea
398	Ethics in Journalism (JCP)		Tu (eve)	6:30	Andriatch
438	Community Reporting (JCP)		T Th	9:30	Barber
440	Film Theory (<i>Criticism/Theory</i>)		Tu	4:00	Shilina-Conte

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FALL 2025 SEMESTER

Linguistics 313 will satisfy a 300-Level English Elective
Theatre 464 will satisfy a 400-Level English Requirement

LIN 313 Pronouns, Names, and Queer Linguistics

MWF 11:00-11:50

Dr. Cassandra Jacobs

TH 464 Black Theatre - Past and Present

T Th 12:30-1:50

Dr. Kellen Hoxworth

**For English credit, please notify Nicole in the English UG Office once you are registered at nmlazaro@buffalo.edu*

Compilation of Required Courses for the English Major

EARLY LITERATURE

303	Chaucer	Schiff
309	Shakespeare, Early Plays	Eilenberg
319	Eighteenth Century Literature	Mack
374	Bible as Literature	Dauber
377	Mythology	Christian

CRITICISM/THEORY

369	Literary Theory	Miller, S.
389	Psychoanalysis and Culture	Goldman
440	Film Theory	Shilina-Conte

BREADTH OF LITERARY STUDY

347	Visions of America	Lavin	Fall 2025 ONLY
376	Prison Literature	Feigenbaum	Fall 2025 ONLY
383	Studies in World Lit	Ma	





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, 4:00-4:50, Reg. No. 17643

Professor Carrie Tirado-Bramen: Real Life: Telling Stories Creatively

What does it mean to tell truthful stories? At a time of “misinformation,” “disinformation,” “fake news,” and AI-generated work, the ability to distinguish between truth and lies is becoming more difficult than ever. How should we as readers and writers respond to this deluge of information? This course will explore these questions by turning to nonfiction writing, a genre that is currently experiencing a golden age and includes memoirs, personal essays, graphic novels, investigative reporting and documentary film. By reading and discussing different examples of nonfiction from George Orwell to Alison Bechdel, we will consider that the line distinguishing nonfiction from fiction isn’t as straightforward as it may initially seem. Nonfiction writers also use the techniques of fiction such as character development, point of view, and dialogue. This course will give you the opportunity to write two nonfiction reflections, among other assignments, and it will delve into this rich and expansive genre, where you, as readers, will develop analytical tools to appreciate the craft of nonfiction storytelling



199 UB Freshman Seminar, T Th, 3:30-4:50, Reg. No. 15456

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

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



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

In the course's second part, we'll study naming/names across a number of discourses, disciplines, cultural objects and literary works, such as: • toponymy (place-names) and critical cartography (map studies) • species taxonomy and synthetic biology • Biblical and other representations of Adamic naming • speech act theory: or, "how to do things with words," including productive social acts of naming such as baptism • brand names and critical study of marketing strategies • American identity categories • the titling of artworks • naming and re-naming in African American culture during slavery and post-slavery • Native American naming practices • name-displays as public monuments: Maya Lin's Vietnam Veterans Memorial and the Names Project's AIDS Memorial Quilt.

199 UB Freshman Seminar, MWF, 10:00-10:50, Reg. No. 22097 (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 9:00-9:50 Reg. No. 23035

Professor Damien Keane: Sound Clash: Listening to the 20th Century

Several years before its close, the twentieth century was famously dubbed the "age of extremes." This moniker reflected not only a sense of the century's intense ideological turbulence, but also a recognition of increasingly "normalized" experiences of one extreme or another – or of several extremes at once. In this course, we will examine how twentieth-century cultural works responded to, and even participated in, this process of agitation and normalization. The seminar takes its own name from the iconic Jamaican showdowns between rival sound systems, because we will be primarily concerned with the sonic artifacts of the century: radio broadcasts, literary recordings, musical forms, and more. During the semester, our attention will be directed toward cultural works that aimed to produce specific arguments about social events and what they meant. At times such works were called "art," at others "propaganda," and at still others "news" or "information." What can this particular set of rival modes of experiencing events tell us about the rise of mass politics, mass culture, and mass media? In probing these relationships, the course will serve as an introductory survey of some of the kinds of questions that have been asked by critics about representing social interactions. By following the interactions of these three components (historical events, cultural representations, critical responses), students will have the opportunity to work on their own critical skills, through practical assignments geared toward first-year university students

199 UB Freshman Seminar, MWF, 2:00-2:50, Reg. No. 21427 (Honors section)

Professor Chad Lavin: Utopia

Dystopia looms. In classic literature (1984, *Brave New World*), contemporary fiction (*The Hunger Games*, *The Maze Runner*), blockbuster movies (*Ready Player One*, *Wall-E*), and television shows (*The Handmaid's Tale*, *Black Mirror*) we are constantly invited to imagine that the worst is yet to come. But what of the more hopeful, if equally critical, vision of the future: utopia? While we often dismiss utopian thinking as unserious, naïve, or fantastical, utopias also abound: in religious stories about paradise and salvation, in Silicon Valley promises about a world beyond scarcity or misunderstanding, and in political campaigns to establish (or re-establish) domestic peace and prosperity. Clearly there is something seductive – maybe even essential – in utopia. After all, it is one thing to note the awful realities staring us in the face (tyranny, war, disease, poverty, environmental collapse...) and then exaggerate them into dystopian hellscape; it is quite another to recognize these threats and then conjure a world that escapes them.

In this class we will explore utopia as a literary genre, a style of political thought, a work of imagination, and a



concrete political project. We will read utopian writing, examine the structure of utopian thought, consider some real-world utopian experiments, and begin constructing our own utopias. Our readings will range widely, from ancient philosophy to anarchist manifesto, urban planning to afro-futurism, from classic literature to contemporary films, from sacred texts to social science.

Written assignments will ask you to think critically about utopian ideas and also 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. For your final project, you will create a utopia with a group of classmates and present your vision to the class.

199 UB Freshman Seminar, T Th, 11:00-12:20, Reg. No. 21425

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.

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, MWF, 1:00-1:50, Reg. No. 22755

Professor Carine Mardorossian:

The 3-credit UB Seminar is focused on a big idea or challenging issue to engage you with questions of significance in your field of study and, ultimately, to connect your studies with issues of consequence in the wider world. Specifically, in this course, we will ask how various fields of study (psychology, literature, journalism, media studies, medicine, gender studies, social sciences, etc.) define “real life,” a “life worth living,” a life that “makes us human.” We will ask how various disciplines define the “real(ity)” they rely on to make sense of the(ir) world. We will study how or why storytelling--and therefore the humanities--is crucial to “real life” in non-humanities disciplines in a variety of sometimes unexpected ways. The UB Seminar will also help you with common learning outcomes focused on fundamental expectations for *critical thinking*, *ethical reasoning*, *oral communication*, and *learning* at a university, all within the topic-focused subject matter of “real life.” It will provide you with an early connection to UB Faculty and the undergraduate experience at our comprehensive research university. Note that this course is equivalent to any 199 offered in any subject and is a controlled enrollment (impacted) course.

199 UB Freshman Seminar, MWF, 3:00-3:50, Reg. No. 21426

Professor Carine Mardorossian:

The 3-credit UB Seminar is focused on a big idea or challenging issue to engage you with questions of significance in your field of study and, ultimately, to connect your studies with issues of consequence in the wider world. Specifically, in this course, we will ask how various fields of study (psychology, literature, journalism, media studies, medicine, gender studies, social sciences, etc.) define “real life,” a “life worth living,” a life that “makes us human.” We will ask how various disciplines define the “real(ity)” they rely on to make sense of the(ir) world. We will study how or why storytelling--and therefore the humanities--is crucial to “real life” in non-humanities disciplines in a variety of sometimes unexpected ways. The UB Seminar will also help you with common learning outcomes focused on fundamental expectations for *critical thinking*, *ethical reasoning*, *oral communication*, and *learning* at a university, all within the topic-focused subject matter of “real life.” It will provide you with an early connection to UB Faculty and the undergraduate experience at our comprehensive research university. Note that this course is equivalent to any 199 offered in any subject and is a controlled enrollment (impacted) course.



FALL 2025 SEMESTER



***The Following courses will
satisfy an English
Requirement***



LIN 313 - Pronouns, Names, and Queer Linguistics with Dr. Cassandra Jacobs
Monday/Wednesday/Friday 11:00-11:50
Reg. No. 23261

Satisfies a 300-Level English Elective

The world's languages and language communities vary in how their members refer to themselves and others. People select or are assigned personal names and nicknames and these practices differ across the world's cultures, with social and legal consequences. In addition to differences in how we use names, you may also know that other forms of reference such as pronouns also differ across languages. For example, Japanese allows many different versions of "I" or "me", and Finnish speakers sometimes struggle to decide between "he" and "she." The use of names and pronouns to match one's identity is especially important in the queer community, where people often change their names and pronouns. This course explores the intersection of these diverse topics by looking at corpus studies, psycholinguistic experiments, and humanistic perspectives. If you are intrigued by any of these topics, consider signing up!

No prerequisites; open to all students.

FOR MORE INFORMATION

Please contact the instructor, Dr. Cassandra Jacobs, at cxjacobs@buffalo.edu

**TAKE
NOTE...**

TH 464 Black Theatre - Past and Present with Dr. Kellen Hoxworth
Tuesday/Thursday 12:30-1:50
Reg. No. 23748

Satisfies an English 400-Level requirement

****For English credit, please notify Nicole in the UG Office once you are registered at nmlazaro@buffalo.edu***

110 Great Books
Professor Kenneth Dauber
MWF 9:00 - 9:50
Reg. No. 22342

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. 20669

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.



232 British Writers 2

Professor Susan Eilenberg

T Th 12:30 - 1:50

Reg. No. 23037

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.

241 American Writers 1

Professor Carrie Tirado-Bramen

MWF 1:00 - 1:50

Reg. No. 21434

This survey course will cover over three centuries of American writing beginning with Native American creation stories and concluding with the US Civil War and Lincoln's Second Inaugural Address (1865). The course includes a variety of genres from Benjamin Franklin's *Autobiography*, Puritan poetry and sermons, to slave narratives, Transcendentalist essays, and Walt Whitman and Emily Dickinson's poetry. We will also read the first novel published in the US: *Charlotte Temple: A Tale of Truth* (1794), a seduction novel about a young Englishwoman who finds herself

Continued...

pregnant and abandoned in New York City. My approach combines history with close readings of literary technique, and we discuss why these works still matter today.

Some of the questions we will ask include: When and how does 'American' evolve as a category? And how do these literary works engage with such themes as the wilderness versus civilization, individualism vs community, freedom vs slavery, exceptionalism vs democracy.

There are two essay assignments, midterm exam and a final exam. By the end of the semester, you will have a solid understanding of early American literature and its enduring themes.

242 American Writers 2
Claire Tranchino
MWF 11:00 - 11:50
Reg. No. 23045

What is a "self" and how does it appear in writing? In this course we will ask how and why different literary movements — realism, modernism, and postmodernism, for instance — center or de-center persons and the personal in writing. We will consider how cultural and historical conceptions of autonomy, individualism, and alienation impact formal and thematic decisions, and how authors come to terms with social life in post-Reconstruction America. Readings will include poetry by Paul Laurence Dunbar, William Carlos Williams, Robert Lowell, N.H. Pritchard, Charles Olson, Lucille Clifton, Claudia Rankine, Dawn Lundy Martin; novels by Gertrude Stein (*Autobiography of Alice B. Toklas*), Zora Neale Hurston (*Their Eyes Were Watching God*), James Weldon Johnson (*The Autobiography of an Ex-Colored Man*); and non-fiction by W.E.B. DuBois (*The Souls of Black Folk*). We will conclude the course by reading contemporary literature under the category of "autotheory," including Maggie Nelson (*The Argonauts*) and Patricia Williams (*The Alchemy of Race and Rights*).

253 Novel
Isaac Kolding
MWF 10:00 - 10:50
Reg. No. 23046

Novels are just words on paper—but they can make readers weep and laugh out loud. They can be addictive and absorbing. They can change society, forcing entire nations to reckon with political and social problems in new ways. And they can change readers' lives, becoming a fundamental part of their self-image and identity.

Where do novels get this strange power? How do they hook readers in and keep us enraptured?

In this course, we will read six novels—from Britain and America, from the nineteenth century to the twenty-first—and try our best to understand how they work. How do they start? How do they keep the reader's interest? How do they make us feel like the story is real and alive? How do they interest us in characters? Investigating these questions will not only provide students with the tools they will need to *understand* and *interpret* difficult texts. It will also allow them richer *enjoyment* of these remarkable novels, and provide useful insights for students who aspire to write novels of their own.

256 Film
Professor David Schmid
T Th 12:30 - 1:50 REMOTE
Reg. No. 23944

Monsters, Slashers, and Demons: The World of the Horror Film

Horror film is one of the most enduring, varied, and complex of all popular cultural genres. This class is designed to give students a sense of what horror film is, what it does, and how it does it in all the genre's bloody glory. Beginning with its roots in German Expressionism, we'll watch many of the greatest horror movies ever made and look at all the major subgenres: the monster movie, the psycho thriller, the slasher movie, stories of demonic possession, the haunted house movie, found footage films, and feminist horror. Along the way, we'll also discuss such subjects as directing, casting, lighting, camera technique, stardom, special effects, and the emotions of fear, disgust, and desire. In other words, the class is designed to appeal to anyone who loves film in general as well as horror film in particular.

Continued...

Robert Wiene, *The Cabinet of Dr. Caligari* (1920)
 F.W. Murnau, *Nosferatu* (1922)
 James Whale, *Frankenstein* (1931)/*Bride of Frankenstein* (1935)
 Don Siegel, *Invasion of the Body Snatchers* (1956)
 Alfred Hitchcock, *Psycho* (1960)
 George Romero, *Night of the Living Dead* (1968)
 William Friedkin, *The Exorcist* (1973)
 Tobe Hooper, *The Texas Chainsaw Massacre* (1974)
 Dario Argento, *Deep Red* (1975)
 John Carpenter, *Halloween* (1978)
 Stanley Kubrick, *The Shining* (1980)
 Takashi Miike, *Audition* (1999)
 Daniel Myrick and Eduardo Sanchez, *The Blair Witch Project* (1999)
 Jennifer Kent, *The Babadook* (2014)
 Jordan Peele, *Get Out* (2017)



258 Mysteries
Professor David Schmid
 T Th 9:30 - 10:50 **REMOTE**
 Reg. No. 23038

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



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.

263 Literature and the Environment
Professor Elizabeth Mazzolini
 T Th 11:00 - 12:20
 Reg. No. 21435

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

Continued...

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

T Th 11:00 - 12:20

Reg. No. 17300

Why have discussions of America's history of enslavement appeared in recent news reports of the 21st 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.

290 Literature & War

Professor Dimitri Anastasopoulos

T Th 12:30 - 1:50

Reg. No. 23039

This course explores novels, poems, and non-fiction works in which writers bear witness to the degradations of war or else depict the violence of war in several forms of writing. We will be reading to understand how language vividly portrays such events, or else how language halts and hearkens in its approach to the scene of violence. We'll begin with a controversy between JM Coetzee in his book *Elizabeth Costello* and novelist Paul West's response to Coetzee's charges that the representation of the brutal and horrific in literature should be approached most somberly and delicately. In his essay, "The Novel and the Hangman," West counters Coetzee's Costello character with a quote from Virgil's Aeneid: "Unspeakable is the sorrow you would bid me renew."

As the class focuses on the politics and aesthetics of speaking the unspeakable, we'll read Terrence Des Pres' account of witness writing in his text *Survivor*, in which Des Pres states 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 take on Theodor Adorno's "No poetry after Auschwitz" warning as we read war poets ranging from Wilfrid Owen to Akhmatova, Celan, Hikmet and Saadi Youssef. We'll ask: how do poems about war break with and/or succumb to Adorno's prohibition against poetry after Auschwitz? How do a poem's metaphors, or lack thereof, represent or fail to represent the reality of experience? What value do poets place on the use of poetic language as a means of responding to atrocities?

We'll end by reading Joe Sacco's *Safe Area Gorazde*, a comic book portrayal of the Balkan Wars, in order to investigate how images and caricatures can represent the horrific even as they emphasize the mundane and quotidian concerns of ordinary people.

303 Chaucer

Professor Randy Schiff

T Th 12:30 - 1:50

Reg. No. 23040

Geoffrey Chaucer has often been called the Father of English poetry, and indeed his literary work has profoundly influenced both the literary canon and English itself. Our course will focus on the *Canterbury Tales*: we will explore Chaucer's work, and familiarize ourselves with late-medieval British culture by reading introductions to medieval literature and culture by a literary critic (Treharne) and a historian (Rubin). Course lectures and exams will be in-person exclusively. Students will be required to write two term papers, take two exams, participate in class discussion, and make one formal presentation involving recitation of Chaucerian verse.

This course satisfies an Early Literature requirement.

309 Shakespeare, Early Plays

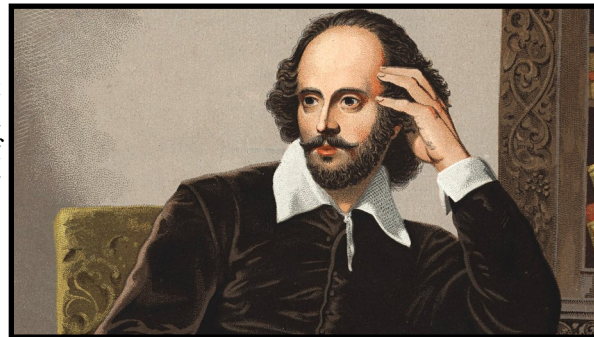
Professor Susan Eilenberg

T Th 3:30 - 4:50

Reg. No. 23041

This course will be devoted to a reading of some of the poems and plays Shakespeare wrote in the earlier part of his career. We shall look at some of the sonnets; a number of comedies, including *The Merchant of Venice*, *As You Like It*, and *Much Ado About Nothing*; and one of the so-called problem plays, *Measure for Measure*. As we read, we shall trace the emergence of the uneasy problem of identity (including gender identity) and its increasingly rich relation to ideas of justice, imagination, nature, and art.

I could tell you how good, how rich, how enthralling all this material is, but surely everyone reading this description knows that already. Students will write two informal responses to their reading, a midterm exam, an outline of a major scholar's essay, a term paper of medium length, and a final exam. They will also write and digitally share (by means of Perusall) their comments on each session's reading.



This course satisfies an Early Literature requirement.

319 Eighteenth Century Literature

Professor Ruth Mack

T Th 9:30 - 10:50

Reg. No. 21615

What's the Difference?

What makes one person different from another? And what makes one group of people (a society, a nation) different from another group of people? This course examines eighteenth-century Britain's attempts to answer these questions in ways we would now understand as related to psychology, sociology and anthropology. But these disciplines, familiar to all of you from college courses, did not exist in 1700—or even a hundred years later. In the eighteenth century, where were these questions asked? The simple answer is that they were asked—and answered—in “literature.” But in this course, “literature” means poetry and fiction and also travel writing, history, and philosophy. (This is close to the eighteenth-century sense of the term.) We will investigate how philosophers tried to figure out what “a person” was in the first place. We'll read the texts of British travelers, whose views of other societies reveal their own ideas of what the most important makers of difference were and show us how they were beginning to imagine a varied and larger world. Throughout the course, we'll focus on emerging ideas of difference as related to what we now call “gender” and “race” and how women and former slaves, in particular, wrote to offer their own ideas of difference and personhood.

Course text will include: Margaret Cavendish *The Blazing World*; John Locke, *An Essay Concerning Human Understanding*; Daniel Defoe, *Robinson Crusoe*; Sarah Scott, *Millenium Hall*; Olaudah Equiano, *The Interesting Narrative*; Phyllis Wheatley, *Poems on Various Subjects*; Mary Wollstonecraft, *A Vindication of the Rights of Woman*.

This course satisfies an Early Literature requirement.

340 Life Writing

Professor Nicole Morris-Johnson

MWF 2:00 - 2:50

Reg. No. 23054

African American Life Writing

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

Engaging a range of genres to include the slave narrative, memoir, autobiography, archival documents (including diaries/journals), scrapbooks, social media, and performance from the 1700s to the present, participants will consider the ways that people of African descent have created and defined themselves through innovations in life writing.

347 Visions of America
Professor Chad Lavin
MWF 12:00 - 12:50
Reg. No. 21437

This course explores different attempts to constitute and reflect U.S. politics, culture, and identity from the Puritan settlements to #BlackLivesMatter. The goals of this course are (1) to familiarize you with some influential American ideas, (2) to help you think both critically and theoretically about these ideas and the problems they address, (3) to allow you practice some of the skills required of democratic citizens (i.e., speaking and writing persuasively, reading and listening sympathetically), and (4) to encourage you to critically reflect on your own ideas about the U.S. through challenging readings, group discussions, and regular written assignments.

Because visions of and for the U.S. have come in many forms and formats, we will be discussing a variety of different kinds of work: from sermons, speeches, and manifestos to essays, novels, and films. We will also be practicing multiple forms of communication, from response papers to peer reviews to analytical essays to class discussion. Through these varied exchanges, we will examine not only competing ideas about such issues as the role of the state, the sanctity of property, and the enduring significance of race, we will also consider the meaning and value of history, how ideas circulate, and how particular narratives and myths have structured American national identity.

This course satisfies a Breadth of Literary Study requirement for Fall 2025 ONLY.

349 Literature of Migration
Professor Joseph Conte
ASYNCHRONOUS REMOTE
Reg. No. 18201

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 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,

Continued...

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 UB Learns in the Brightspace LMS. Writing on ethnicity, identity, and migration will be shared and critiqued among class members in graded discussions and assignments 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

TBA
MWF 10:00 - 10:50
Reg. No. 17197

TBA
MWF 11:00 - 11:50
Reg. No. 16670

TBA
MWF 4:00 - 4:50
Reg. No. 17809

Professor Laura Marris
MW 12:00 - 1:20
Reg. No. 23047

Professor Dimitri Anastasopoulos
T Th 9:30 - 10:50
Reg. No. 21429

TBA
T Th 11:00 - 12:20
Reg. No. 15852

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 11:00 - 11:50
Reg. No. 17856

Professor Elizabeth Mazzolini
T Th 2:00 - 3:20
Reg. No. 19954

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

TBA
MWF 10:00 - 10:50
Reg. No. 21431

TBA
T Th 12:30 - 1:50
Reg. No. 21430

TBA
T Th 3:30 - 4:50
Reg. No. 17531

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

TBA
MWF 9:00 - 9:50
Reg. No. 20734

TBA
MWF 12:00-12:50
Reg. No. 20735

TBA
T Th 2:00 - 3:20
Reg. No. 21432

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

TBA

T Th 12:30 - 1:50

Reg. No. 17236

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

TBA

MWF 12:00 - 12:50

Reg. No. 21433

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

6 Sections Available

TBA
MWF 9:00 - 9:50
Reg. No. 16164

TBA
T Th 2:00 - 3:20
Reg. No. 17237

TBA
MWF 3:00 - 3:50
Reg. No. 19859

TBA
MWF 11:00 - 11:50
Reg. No. 17858

TBA
MWF 12:00 - 12:50
Reg. No. 16165

TBA
T Th 5:00 - 6:20
Reg. No. 16518

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. 16531

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.

TBA
MWF 9:00 - 9:50
Reg. No. 17859

TBA
MWF 10:00 - 10:50
Reg. No. 16118

TBA
MWF 1:00 - 1:50
Reg. No. 16293

358 Writing in the Health Sciences

CL2 Course

8 Sections Available

TBA
MWF 2:00 - 2:50
Reg. No. 16121

TBA
T Th 9:30 - 10:50
Reg. No. 17239

TBA
T Th 11:00 - 12:20
Reg. No. 16519

TBA
T Th 12:30 - 1:50
Reg. No. 20736

TBA
T Th 3:30 - 4:50
Reg. No. 17238

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.

360 Writing and Artificial Intelligence Literacy

CL2 Course

2 Sections Available

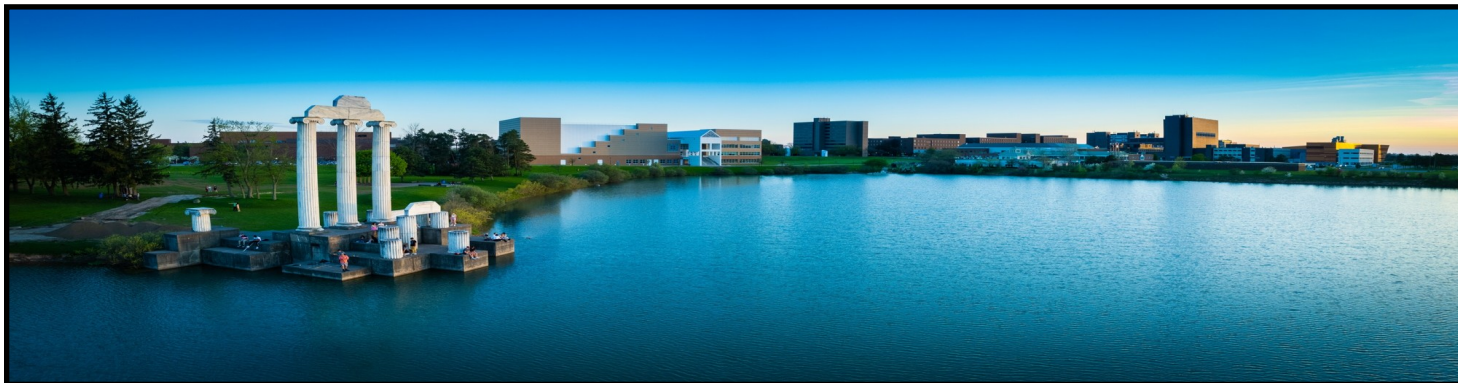
**NEW
COURSE**

Professor Jay Barber
MW 9:00 - 10:20
Reg. No. 23970

Professor Jay Barber
MW 11:00 - 12:20
Reg. No. 23972

**NEW
COURSE**

Students taking this course will develop a critical orientation to AI literacy, both by writing about AI and reflecting on how AI tools influence the writing they and their peers produce. In doing so, they will determine for themselves how AI literacy might extend human capabilities and how it might diminish them. Assignments will ask students to compose their own technological literacy narratives; to research AI's historical evolution; to examine both the practical and ethical considerations of using AI in academic, professional, and civic contexts; to investigate AI's uses and impacts in their intended professions; and to present their findings in a professional presentation.



368 Modern and Contemporary Poetry

Professor Ming-Qian Ma

T Th 11:00 - 12:20

Reg. No. 23042

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

The primary texts for the class:

Twentieth-Century American Poetry, edited by Gioia, Mason, and Schoerke. McGraw-Hill, 2004. (ISBN: 0-07-240019-6)
Supplementary readings in poetry by the poets.

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

369 Literary Theory

Professor Steven Miller

MWF 12:00 - 12:50

Reg. No. 20671

Literature and the System of the Arts

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

This course satisfies a Criticism/Theory Requirement

374 Bible as Literature

Professor Kenneth Dauber

MWF 2:00 - 2:50

Reg. No. 17177



"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,

Continued...

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.



376 Prison Literature
Professor Paul Feigenbaum
T Th 2:00 - 3:20
Reg. No. 23043



Prison Literature, Writing, and Media

Where do our ideas about prison come from? In this class, we will examine and question cultural representations of incarceration in contemporary society. Looking at literature composed from outside and inside prisons, we will also consider how various authors and activists have sought to change public opinions about prisons. We will read and interact with texts used as a means of civil disobedience, texts revealing truths often concealed from the public, and texts that challenge societal beliefs about incarceration and the incarcerated.

This course satisfies a Breadth of Literary Study requirement for Fall 2025 ONLY.

377 Mythology
Professor Diane Christian
Mondays (eve) 6:30 - 9:10 REMOTE SYNCHRONOUS
Reg. No. 23048

Mythology: Origin and Sexual Myths

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

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

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

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



This course satisfies an Early Literature requirement.

378 Contemporary Literature
Professor Joseph Conte
Wednesday (eve) 6:30 - 9:10 REMOTE SYNCHRONOUS
Reg. No. 19851

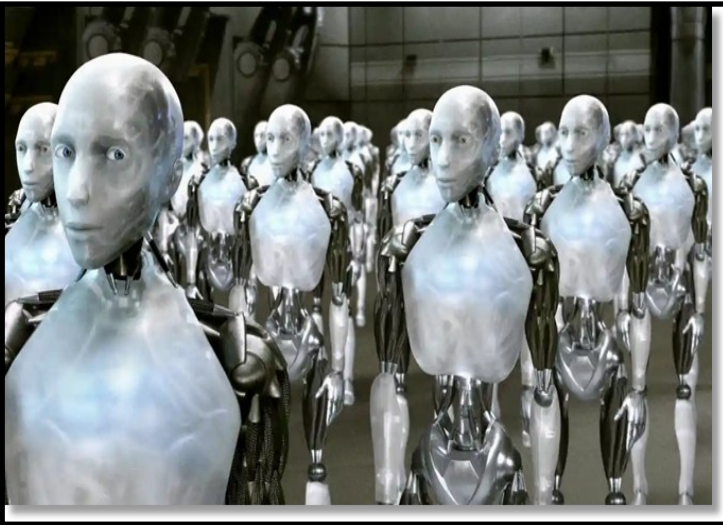
The novel in the twenty-first century has labored to retain its relevance in a culture now fully dominated by iconic and digital media. Long-form analogue narrative has been contested by digital media, in which any content form—audio, video, text—is converted into patterns of binary digits (a language 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 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. 20672

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 Damien Keane
MWF 1:00 - 1:50
Reg. No. 22188

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

381 Film Directors
Professor Bruce Jackson
Tuesdays (Eve) 6:30 - 9:10, REMOTE
Reg. No. 15457

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 Ming Qian Ma

T Th 2:00 - 3:20

Reg. No. 21428

Focusing on the historical period from the antiquity to roughly the 14th-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.

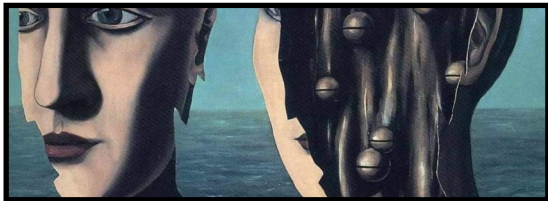
389 Psychoanalysis & Culture

Professor Judith Goldman

T Th 11:00 - 12:20

Reg. No. 21438

This course will take up classic texts of Sigmund Freud, towards providing an intensive introduction to basic psychoanalytic concepts. We will study such works as *The Interpretation of Dreams*, “The Uncanny,” *General Psychological Theory*, “Screen Memories,” *Civilization and Its Discontents*, *Beyond the Pleasure Principle*, and others, both to learn about individual and group psychical dynamics and formation, always informed by a particular social milieu and moment, and about modes of reading and understanding that psychoanalysis makes available. We will also explore critiques, revisions, extensions, and alternatives to Freud’s models, especially along lines of class, race, coloniality, and diaspora, and gender and sexuality, through such theorists and practitioners as Melanie Klein, Jacques Lacan, Georg Simmel, Franz Fanon, Joan Riviere, and Erving Goffman, as well as Jean Laplanche, Judith Butler, Eve Sedgwick, Hortense Spillers, Didier Anzieu, Laura Mulvey, Cathy Caruth, David Eng, Anne Pellegrini, Jessica Benjamin, Adrienne Harris, and others. Continuing the literary and cultural criticism offered in many of these materials, we’ll actively engage their insights by using them to



interpret yet other poems, short stories, films, and paintings. We may also turn these tools towards such cultural phenomena as social media and contemporary politics. Students are expected to complete readings for each class, participate in discussion, and write weekly responses (1p), a brief midterm paper (5pp), and a longer final paper (8-10pp).

This course satisfies a Criticism/Theory requirement.

390 Creative Writing Poetry

Professor Laura Marris

M W 3:00 - 4:20

Reg. No. 20789

In this poetry workshop, students write 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 more thematic areas of craft (like writing from personal archives, cultivating humor, and honing figurative language). 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. Students will also have the opportunity to spend time with chapbooks and drafts from UB’s Special Collections and to attend readings by visiting poets. This course builds on the skills of ENG 350 (formerly 207) and takes a deeper look at the possibilities of contemporary poetic 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.

391 Creative Writing Fiction Workshop

Professor Christina Milletti
Wednesday (eve) 6:30 - 9:10
Reg. No. 18203

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.

394 Campus Reporting: Writing for *The Spectrum*, and *Spectrum Photographers*

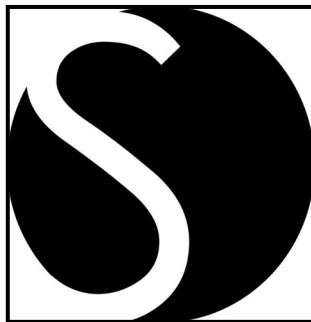
Bruce Andriatch
Thursdays (eve) 6:30 - 7:50
Reg. No. 20045

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. 16699

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.

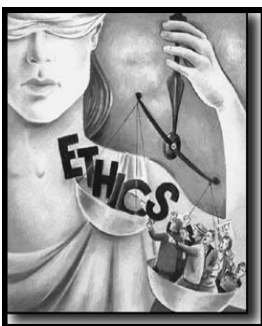
398 Ethics in Journalism

Bruce Andriatch

Tuesdays (eve) 6:30 - 9:10

Reg. No. 23044

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.

438 Community Reporting

Professor Jay Barber

T Th 9:30 - 10:50

Reg. No. 23428

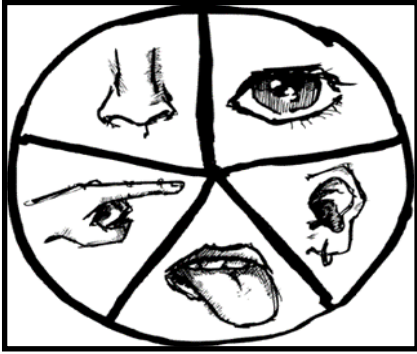
Community Reporting is a course designed to connect student writers to the Buffalo area news landscape, providing students a platform for writing and publication that supports the needs of local news outlets. In this immersive course you will investigate and report on events happening in the greater Buffalo area while working with local news editors and your instructor to identify stories and hone your reporting skills. Your writing will report on significant events that may be overlooked or underreported. Stories that are thoughtfully crafted and meticulously edited have the potential for publication in local news outlets.



440 Film Theory
Professor Tanya Shilina-Conte
Tuesdays 4:00 - 6:40 REMOTE SYNCHRONOUS
Reg. No. 21440

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

IN ALL YOUR WORK, STRIVE FOR: CLARITY, ACCURACY, GENEROSITY, RIGOR

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

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

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

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

MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2025-2026

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 1830), chosen from among specified courses that focus on literature written before 1830.
 - 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.

* * * * *

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 1830), chosen from among specified courses that focus on literature written before 1830.
 - 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.

* * * * *

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

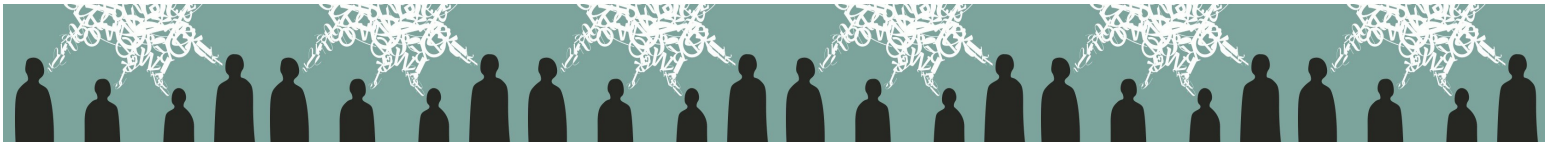
1. At least one English Department honors seminar (3 credits)
2. One Senior Thesis - independent work culminating in a thesis of 30-35 pages. This might be a research essay or a form of creative work. A creative thesis must include two introductory pages placing the work in a conceptual context. The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

* * * * *



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 - 311 Clemens Hall, North Campus, Buffalo, NY 14260-4610

Phone: 716.645.0669

Fax: 716.645.5980

Email: jkbarber@buffalo.edu

Program Interim Director: Jamie 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.

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.**

