

# Whole English Catalog

## Spring 2026



### Mark Twain Mural

Unveiled on Hertel Avenue in summer 2019, the Mark Twain mural depicts the story of the legendary author's relationship to both the City of Buffalo and his long-time friend John Lewis, who served as the inspiration behind the character of Jim in Twain's famous work *Huckleberry Finn*.

# English Department News



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

## Did you know...

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

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



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

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

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

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

## University at Buffalo Counseling Services

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

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

### Please visit our website:

<https://www.buffalo.edu/studentlife/who-we-are/departments/counseling.html>

**Telephone:** (716) 645-2720

Hours: Mo, Tu, Th, & Fri: 8:30am - 5:00pm  
We : 8:30am - 7:00pm

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

After-Hours Care: For after-hours emergencies, an on-call counselor can be reached by calling 716- 645-2720, press option 2 or call UBPD at 716-645-2222. Additional emergency resources can be found by going to our website.

## **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](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](https://catalog.buffalo.edu/academicprograms/englishinfo_lib_sci_comb_ba_unknown_applying.html)

## **The English Department also offers the following minors:**

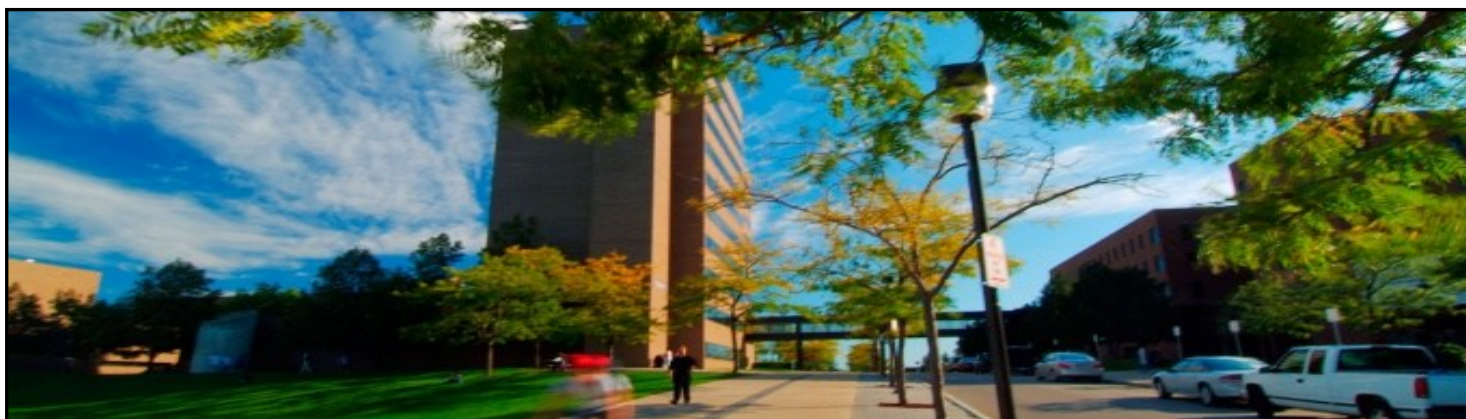
**English minor** - UB English minors discover the power and resources of the English language primarily through the study of British, American, and Anglophone literary traditions. Thanks to the range of the department's course offerings, students often broaden the focus of their studies to include film 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.**

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

# Department of English - Spring 2026

199	UB Freshman Seminar:		T Th	3:30	Tirado-Bramen
125	Living Well in the Digital World		MWF	12:00	Maxwell
211	American Pluralism in Literature and Culture		T Th	9:30	Lavin
213	Fundamentals of Journalism (JCP Pre-requisite)		W (eve)	6:30	Galarneau
222	Survey of Asian Literature		T Th	9:30	Hakala
241	American Writers 1		T Th	2:00	Dauber
242	American Writers 2		T Th	12:30	Morris-Johnson
251	Short Fiction		MWF	9:00	<b>REMOTE</b> Schmid
252	Poetry		MWF	10:00	Ma
253	Novel		MWF	11:00	Messinger
256	Film		T	4:00	Shilina-Conte
273	Women Writers		MWF	10:00	Thaggert
301	Criticism		MWF	1:00	Ma
310	Shakespeare, Late Plays (E)		MWF	3:00	Eilenberg
315	Milton (E)		MWF	1:00	Eilenberg
321	Gothic Literature		MWF	10:00	Mack
322	Victorian Literature		T Th	12:30	Ablow
333	American Literature to the Civil War		T Th	11:00	Dauber
341	Studies in African American Literature (B)		T Th	2:00	Morris-Johnson
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	9:00	TBA
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	11:00	TBA
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	2:00	Marris
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	MWF	3:00	TBA
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	T Th	11:00	TBA
350	Intro Writing Poetry/Fiction (CW)	<b>CL2 Course</b>	T Th	12:30	TBA
351	Writing About the Environment	<b>CL2 Course</b>	MWF	10:00	TBA
351	Writing About the Environment	<b>CL2 Course</b>	T Th	2:00	TBA
352	Writing for Change	<b>CL2 Course</b>	MWF	12:00	Mardorossian
352	Writing for Change	<b>CL2 Course</b>	MWF	2:00	Mack
352	Writing for Change	<b>CL2 Course</b>	MWF	4:00	Mardorossian
353	Technical Communication	<b>CL2 Course</b>	MWF	1:00	TBA
353	Technical Communication	<b>CL2 Course</b>	MWF	3:00	TBA
353	Technical Communication	<b>CL2 Course</b>	T Th	11:00	TBA
353	Technical Communication	<b>CL2 Course</b>	T Th	2:00	TBA
354	Writing about Literature	<b>CL2 Course</b>	T Th	9:30	TBA
355	Writing About Science	<b>CL2 Course</b>	MWF	10:00	TBA
355	Writing About Science	<b>CL2 Course</b>	T Th	9:30	TBA
356	Professional Writing	<b>CL2 Course</b>	MWF	9:00	TBA
356	Professional Writing	<b>CL2 Course</b>	MWF	11:00	TBA
356	Professional Writing	<b>CL2 Course</b>	MWF	12:00	TBA
356	Professional Writing	<b>CL2 Course</b>	T Th	2:00	TBA
356	Professional Writing	<b>CL2 Course</b>	T Th	5:00	TBA
357	How to Write Like a Journalist	<b>CL2 Course</b>	M (eve)	6:30	Anzalone
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	9:00	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	10:00	TBA
358	Writing in the Health Sciences	<b>CL2 Course</b>	MWF	11:00	TBA

358	Writing in the Health Sciences	CL2 Course	MWF	2:00	TBA
358	Writing in the Health Sciences	CL2 Course	MWF	3:00	TBA
358	Writing in the Health Sciences	CL2 Course	T Th	9:30	TBA
358	Writing in the Health Sciences	CL2 Course	T Th	11:00	TBA
358	Writing in the Health Sciences	CL2 Course	T Th	12:30	TBA
360	Writing and Artificial Intelligence Literacy	CL2 Course	T Th	9:30	TBA
371	Queer Theory ( <i>Criticism/Theory</i> <b>OR</b> <i>Breadth</i> )		T Th	9:30	Ablow
373	Popular Culture		MWF	REMOTE 12:00	Schmid
374	Bible as Literature (E)		W	REMOTE 3:00	Christian
375	Heaven, Hell, and Judgement (E)		M (eve)	REMOTE 6:30	Christian
379	Film Genres			REMOTE ASYNCHRONOUS	Conte
380	New Media		MWF	2:00	Maxwell
381	Film Directors		T (eve)	REMOTE 6:30	Jackson
383	Studies in World Literature (B)		W (eve)	REMOTE 6:30	Conte
384	Shakespeare & Film: Late Plays (E)		T Th	3:30	Varnado
391	Creative Writing Fiction Workshop (CW)		W (eve)	6:30	Anastasopoulos
394	Campus Reporting (JCP)		Th (eve)	6:30	Andriatch
397	Digital and Broadcast Journalism (JCP)		M (eve)	6:30	McShea
398	Ethics in Journalism (JCP)		T (eve)	6:30	Andriatch
434	Advanced Creative Writing: Poetry (CW)		MW	12:00	Marris
435	Advanced Creative Writing: Fiction (CW)		Th (eve)	6:30	Milletti
441	Contemporary Cinema			REMOTE ASYNCHRONOUS	Shilina-Conte
455	Cultural Theory ( <i>Criticism/Theory</i> )		T Th	12:30	Lavin



### *Compilation of Required Courses for the English Major*

#### EARLY LITERATURE

310 Shakespeare, Late Plays  
315 Milton  
374 Bible as Literature  
375 Heaven, Hell, and Judgement  
384 Shakespeare & Film

#### CRITICISM/THEORY

301 Criticism  
371 Queer Theory  
455 Cultural Theory

#### BREADTH OF LITERARY STUDY

371 Queer Theory  
383 Studies in World Literature



## **UB Freshmen and Transfer Student Seminars**

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

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

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

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



### **199 UB Freshman Seminar, Real Life - Telling Stories** **T Th, 3:30 – 4:50 , Reg. No. 21417, Professor Carrie Tirado-Bramen:**

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, a genre that is currently experiencing a golden age and includes memoirs, personal essays, graphic novels, investigative reporting and travel writing. We will also include visual media such as documentary, photography, and public art. By reading and discussing different examples of nonfiction from George Orwell and James Baldwin to Roxane Gay and Alison Bechdel, we will consider how 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, and it will delve into this rich and expansive genre, where you, as readers, will develop analytical tools to appreciate the craft of storytelling.



## 125 Living Well in the Digital World

Professor Jason Maxwell

MWF 12:00 - 12:50

Reg. No. 23168

What does a meaningful life look like in the twenty-first century? To begin to answer that question, we will take up the course title—"Living Well in the Digital World"—from several different angles. First, we will work to distinguish between merely "living in the digital world" and "living *well* in the digital world." How do we differentiate living "the good life" from merely "getting by"? What obstacles stand in the way of flourishing? Relatedly, we will examine potential conflicts contained in the word "well." Does the "good" in the "good life" refer to a life of enjoyment or does it refer to a life geared toward living up to moral or ethical ideals? Are these two objectives potentially compatible or are they necessarily at odds with one another? How can we make sense of the complicated relations among pleasure, happiness, and responsibility?

Next, we will consider the term "digital world" from several perspectives. The first will consider "digital world" as an imprecise label for designating "the contemporary world." Here, we will attempt to bring "the contemporary" into focus by examining some ancient philosophical texts about living a meaningful life to see if their recommendations still have purchase today. Do the values and practices advanced by these writers make sense two millennia later? What insights, if any, might be considered timeless, applicable in any era or context? What new techniques and strategies might we need to create to respond effectively to our current moment?

In the following section, we will ask similar questions but restrict our historical frame by comparing our world today to the much more recent past. We will take the term "digital world" more literally by examining the differences between American life just before and after the widespread adoption of the internet. To do so, we will read from some popular books diagnosing the ills of American culture in the second half of the twentieth century, including Christopher Lasch's *The Culture of Narcissism*, Robert Putnam's *Bowling Alone*, and Neil Postman's *Amusing Ourselves to Death*. Did the rise of the internet merely exacerbate existing social problems of post-war America or did it introduce entirely new dilemmas? How useful are these authors' assessments several decades after publication? For instance, are Postman's analyses of television "couch potatoes" useful for making sense of those today suffering from "internet brain rot"?



The class will also peruse various accounts of the good life that circulate online, including competing perspectives on how to use digital technologies thoughtfully. We will consider digital maximalists like Chris Dancy, "the world's most connected human," as well as digital minimalists like Cal Newport, who provide a blueprint for engaging with the online world in a more limited and intentional way. We will also examine social media influencers who offer advice about cultivating a good life in the contemporary world, particularly those who draw upon ancient philosophy to support their ideas (most notably Ryan Holiday's "Daily Stoic" channel).

Ultimately, our investigation into these many questions will be in the service of helping you begin to design (or revise) your own philosophy for living a meaningful life.

## 211 American Pluralism in Literature and Culture

Professor Chad Lavin

T Th 9:30 - 10:50

Reg. No. 22922

Societies are often described as "pluralist" when they include diverse identities and cultures. Are African-Americans, Hindus, atheists, women, homosexuals, the elderly, the disabled welcomed as full members of the society? Or are they subject to implicit or explicit discrimination, or received with suspicion?

Societies might also demonstrate ideological pluralism if it includes people holding different ideas and ideologies: liberals, conservatives, socialists, fascists, anarchists, feminists, environmentalists. What do each of these people believe, and are their beliefs welcome in our society? Should they be?

This class will explore the foundational ideas and some contemporary applications of some of the dominant ideologies of the 20<sup>th</sup> and 21<sup>st</sup> Centuries. The assignments, a series of exams, will ask you explain the basic principles and key terms of each ideology, and explain how people use them offer competing explanations of events. In the end, I hope that you will each better understand your own ideology, and be better able to understand how and why other people might not share it.

## 213 Fundamentals of Journalism

Andrew Galarneau

Wednesdays (eve) 6:30 - 9:10

Reg. No. 10859



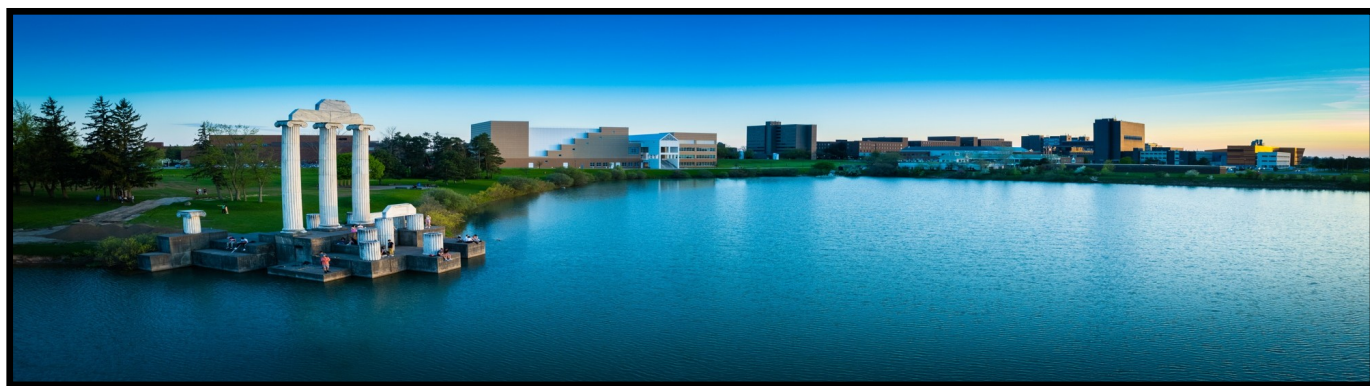
This course is a gateway into the Journalism Certificate program and teaches students to research, report and write news and feature stories, and produce news videos. It also provides an overview of American journalism standards and an introduction to relevant American media and press law.

Students learn to conduct interviews, use quotes, and write in American journalistic style. They also learn the importance of accuracy, integrity, and deadlines. Students analyze the merit and structure of good (and bad) news stories. Students will engage in writing

exercises designed to help them master the fundamentals of news writing. Their main output will be two stories that students will take from start to finish: shaping a story idea, identifying sources, and interviewing them, then crafting the material into final written form. The second story can become a video. Students will read selected stories in class, pertinent to class discussions, and interview subject experts after class presentations.



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



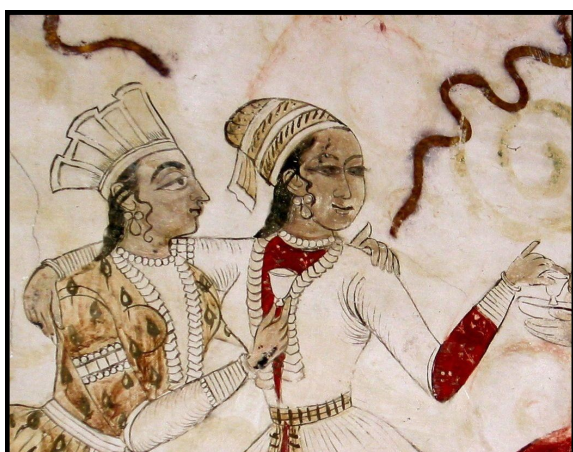
## 222 Survey of Asian Literature

Professor Walter Hakala

T Th 9:30 - 10:50

Reg. No. 23971

This course will introduce students to narratives of romance that span Asia's wide variety of religious, literary, theatrical, and cinematic traditions. Rather than defining romance by what it contains, we will instead consider what romance as a



genre does. Through this approach, it becomes possible to examine why certain narratives were compelling enough to be transmitted across and preserved within a diverse range of cultures and historical periods. "Texts" include English translations of a Sanskrit drama, *The Arabian Nights*, an early Japanese novel, recent Bollywood cinema, Korean television melodramas, and the worldwide Harlequin Romance phenomenon. There are no prerequisites for this class. This course is the same as AS 221 and course repeat rules will apply. Students should consult with their major department regarding any restrictions on their degree requirements.

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

**241 American Writers 1**  
**Professor Kenneth Dauber**  
**T Th 2:00 - 3:20**  
**Reg. No. 20167**

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

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



Nestled in the heart of downtown Chicago, **The American Writers Museum** is only one floor at the moment, but it hopes to expand in time — and its opening offerings are more than enough to keep any scribe or book lover occupied for days.

**242 American Writers 2**  
**Professor Nicole Morris-Johnson**  
**T Th 12:30 - 1:50**  
**Reg. No. 22923**

**American Writers II: What is American Literature?**

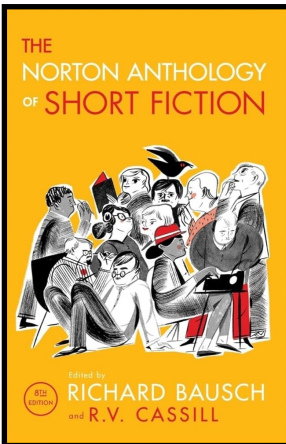


What does it mean to be an American within the context of the United States? How has this changed over time, and how has literature played a major role in defining these ideas? What is American literature? Students enrolled in this course will consider what major literary works (poetry, novels, short stories, plays) published from the late 19th century to the present reveal about the multiple responses to these questions alongside major authors' personal reflections on the topic as captured in their life writing (to include autobiographies, essays, memoirs, letters, and archival documents). Writers examined in this course may include Mark Twain, Charles Chesnutt, Kate Chopin, Ann Petry, Theodore Dreiser, F. Scott Fitzgerald, Jack Kerouac, Leslie Marmon Silko, and Tracy K. Smith.

**251 Short Fiction**  
**Professor David Schmid**  
**REMOTE SYNCHRONOUS**  
**MWF 9:00 - 9:50**  
**Reg. No. 22925**

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

**Course Texts**

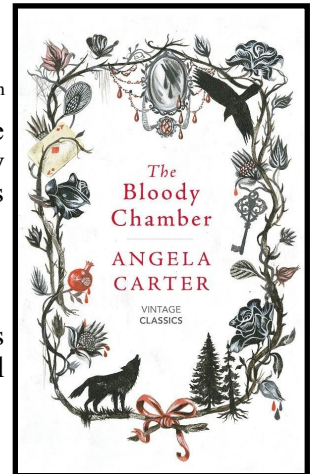


Our main text will be *The Norton Anthology of Short Fiction*, Shorter 8<sup>th</sup> Edition, edited by Richard Bausch & R.V. Cassill. Although the emphasis of this class is on breadth of coverage, I also want us to study one author in more depth. To this end, we will also read Angela Carter's *The Bloody Chamber*.

**Course Requirements**

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

Participation in class discussion.



**252 Poetry**  
**Professor Ming-Qian Ma**  
**MWF 10:00 - 10:50**  
**Reg. No. 18541**

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

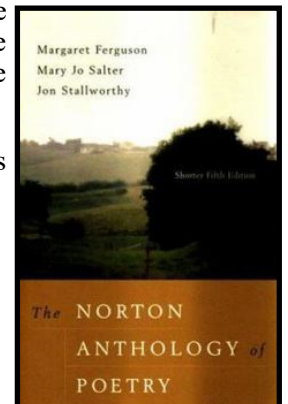
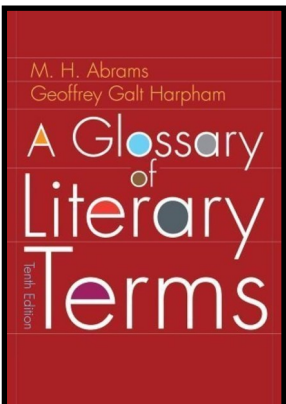
Among the features we will study in this class are, for example, 1) what are the main types of meters (e.g., syllabic, accentual-syllabic); 2) what are the most popular metric lines (e.g., iambic pentameter) and how to scan them; 3) how to recognize different forms (e.g., sonnet, blank verse) and genre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

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

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

Primary texts required for the class:

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



This course centers on a number of important women writers of color of the 20th and 21st century. Likely writers and poets to be discussed include: Nella Larsen, Ann Petry, Gwendolyn Brooks, Lucille Clifton, Sandra Cisneros, Lynn Nottage, Harryette Mullen, Jesmyn Ward and R.F. Kuang. Likely topics include: mother/daughter relationships; working-class families; education; travel and mobility; fashion; and public space. Likely requirements include active participation, short responses, a presentation, and a final paper.

**301 Criticism**  
**Professor Ming-Qian Ma**  
**MWF 1:00 - 1:50**  
**Reg. No. 12022**

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

**Required Texts for the class:**

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

Ryan. Blackwell 2004. ESNB: 1-4051-0696-4

-----Billy Budd and Other Stories by Herman Melville, with an introduction by Joyce Carol Oates. Signet 1961.  
ISBN: 0-451-52687-2

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

***This course satisfies an Criticism/Theory requirement.***

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**310 Shakespeare, Late Plays**  
**Professor Susan Eilenberg**  
**MWF 3:00 - 3:50**  
**Reg. No. 22926**

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

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

***This course satisfies an Early Literature requirement.***

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**315 Milton**  
**Professor Susan Eilenberg**  
**MWF 1:00 - 1:50**  
**Reg. No. 21387**

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

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

***This course satisfies an Early Literature requirement.***

**321 Gothic Literature**  
**Professor Ruth Mack**  
**MWF 10:00 - 10:50**  
**Reg. No. 22927**

This course starts in the gloomy underground passages of the late eighteenth-century, lamps barely flickering, the sound of a soft moan audible in the distance. Why did eighteenth-century Britons become newly interested in poems about fear and graveyards, and in novels featuring deserted passageways, labyrinthine castles, and terrifying priests and ghosts? The answer will take us through political history and will lead us to question the role of literature at that earlier historical moment. From the beginning the Gothic and the sublime (that feeling of pleasurable terror attached to it) are associated with faraway people and places. What can the Gothic tell us about difference? We'll discuss how the Gothic makes an appearance in debates over slavery and is related to arguments about the rights of women.



After reading eighteenth- and early nineteenth-century texts, the class will work together to produce a reading list for the final section of the course: examples of Gothic from graphic novels, film, and literature of our own time.

Early texts: Poetry by William Collins, Thomas Gray, and Edward Young; philosophy by Longinus, Joseph Addison, and Edmund Burke; Horace Walpole, *The Castle of Otranto*; Matthew Lewis, *The Monk*; Ann Radcliffe, *A Sicilian Romance*; Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*; Mary Wollstonecraft, *Maria*; William Godwin, *Caleb Williams*; Mary Shelley, *Frankenstein*.

**322 Victorian Literature**  
**Professor Rachel Ablow**  
**T Th 12:30 - 1:50**  
**Reg. No. 22932**

Many of the movies, television shows, and novels that are most popular today are in some way based on the literature of the Victorian period. Not only do adaptations of popular Victorian texts continue to be made ("Wuthering Heights," "Jane Eyre," and "Great Expectations" are just a few of the films that have made recently), but whole genres can be traced to the nineteenth century. The horror movie; the romantic comedy; the teen drama; the tear-jerker: all of these have precursors in the Victorian period. This course puts nineteenth-century novels, poetry, and non-fictional prose in dialogue with late twentieth- and early twenty-first century films and tv shows in order to consider what has changed and what has stayed the same. We will focus, in particular, on issues of gender, sexuality, race, and class, as well as questions about genre, rhetoric, and narrative expectation.

Victorian writers for the class will include: Emily Bronte, Charles Dickens, Elizabeth Barrett Browning, Alfred Lord Tennyson, John Ruskin, John Stuart Mill, and Oscar Wilde. Films for the course will include "Rosemary's Baby," "Brokeback Mountain," and "Jane Eyre."

**333 American Literature to the Civil War**  
**Professor Kenneth Dauber**  
**T Th 11:00 - 12:20**  
**Reg. No. 22928**

We will read and discuss the most important American writing from its origins to the Civil War. This was the era when the idea of an American literature and, even, the idea of America, was founding itself. Once considered a literature for children or a pale reflection of a British tradition that a hopelessly provincial nation could not quite match, American writing in the so-called American Renaissance blossomed in answer to the challenge of its independence. What is American literature? Is there such a thing as "democratic writing"? Is there a typical American character or characters? Does race or gender complicate these questions? Why do representative American novels look and feel so different from novels of the same period in Europe? We will read some wonderful writers, works by Benjamin Franklin (the inventor of the American dream), James Fenimore Cooper (the inventor of the "Western"), Edgar Allan Poe (the inventor of the mystery story), Ralph Waldo Emerson (the originator of a new kind of philosophical "essay"), Harriet Beecher Stowe (the writer of America's most enduring "popular" novel), Frederick Douglass (ex-slave and abolitionist), Nathaniel Hawthorne (author of the most classic of classic American novels), and Herman Melville (author of perhaps the first "modern" novel).

**341 Studies in African American Literature**  
**Professor Nicole Morris-Johnson**  
**T Th 2:00 - 3:20**  
**Reg. No. 21399**

*African American Memoir, Autobiography, Archives*

Participants in this course will engage a range of life writing genres [to include the slave narrative, memoir, autobiography, archival documents, and social media] from the 1700s to the present and consider the ways that people of African descent have created and defined public personas through their innovations in life writing. We will also study the ways that Black writers have navigated challenges that they have encountered with genres of life writing.

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

TBA  
MWF 9:00 - 9:50  
Reg. No. 18481

TBA  
MWF 11:00 - 11:50  
Reg. No. 16555

Professor Laura Marris  
**M W 2:00 - 3:20**  
Reg. No. 14352

TBA  
MWF 3:00 - 3:50  
Reg. No. 19545

TBA  
T Th 11:00 - 12:20  
Reg. No. 16534

Florence Gonsalves  
T Th 12:30 - 1:50  
Reg. No. 16764

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 10:00 - 10:50  
Reg. No. 17489

TBA  
T Th 2:00 - 3:20  
Reg. No. 17490

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

**352 Writing for Change**  
**CL2 Course**  
3 Sections Available

Professor Carine Mardorossian  
MWF 12:00 - 12:50  
Reg. No. 19120

Professor Ruth Mack  
MWF 2:00 - 2:50  
Reg. No. 17491

Professor Carine Mardorossian  
MWF 4:00 - 4:50  
Reg. No. 17525

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**  
4 Sections Available

TBA  
MWF 1:00 - 1:50  
Reg. No. 18489

TBA  
MWF 3:00 - 3:50  
Reg. No. 16763

TBA  
T Th 11:00 - 12:20  
Reg. No. 17488

TBA  
T Th 2:00 - 3:20  
Reg. No. 16272

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**  
TBA  
**CL2 Course**  
T Th 9:30 - 10:50  
Reg. No. 17444

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

**355 Writing About Science**  
**CL2 Course**  
2 Sections Available

TBA  
MWF 10:00 - 10:50  
Reg. No. 19542

TBA  
T Th 9:30 - 10:50  
Reg. No. 17492

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.

TBA  
MWF 9:00 - 9:50  
Reg. No. 16224

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

TBA  
T Th 2:00 - 3:20  
Reg. No. 17969

TBA  
MWF 11:00 - 11:50  
Reg. No. 19541

TBA  
MWF 12:00 - 12:50  
Reg. No. 16765

TBA  
T Th 5:00 - 6:20  
Reg. No. 17493

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. 17404

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.

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

TBA  
MWF 9:00 - 9:50  
Reg. No. 17494

TBA  
MWF 10:00 - 10:50  
Reg. No. 17495

TBA  
MWF 11:00 - 11:50  
Reg. No. 16093

TBA  
MWF 2:00 - 2:50  
Reg. No. 16232

TBA  
MWF 3:00 - 3:50  
Reg. No. 16231

TBA  
T Th 9:30 - 10:50  
Reg. No. 16536

TBA  
T Th 11:00 - 12:20  
Reg. No. 16556

TBA  
T Th 12:30 - 1:50  
Reg. No. 19939

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

Professor Jay Barber

T Th 9:30 - 10:50

Reg. No. 22936

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.

## 371 Queer Theory

Professor Rachel Ablow

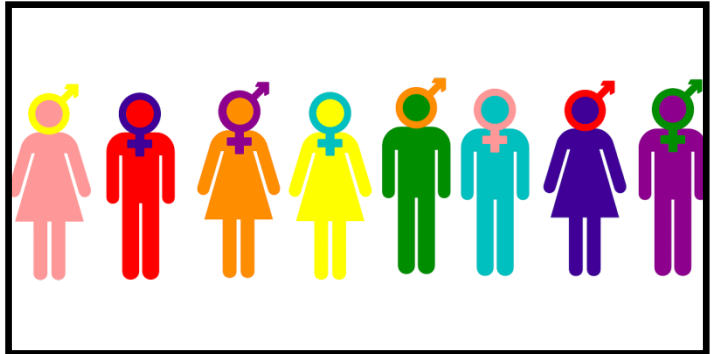
T Th 9:30 - 10:50

Reg. No. 22933

This class introduces key texts that have shaped queer and trans theory and politics today. We will trace how the term "queer" first emerged, how its meaning has changed over time, and how it relates to LGBTQ+ identity politics. We will consider the history of trans theory and connections between it and queer theory. We will seek to understand how queer and trans theory have intersected with, or might intersect with, feminism, critical race theory, and social justice movements. We will also consider some of the causes and consequences of the recent rise of homophobia and transphobia in the U.S.

Please note that many the readings for this course are difficult: some may be difficult to understand; and some may be emotionally challenging. Students are encouraged to keep this in mind when registering for the course

*This course satisfies an Criticism/Theory requirement OR a Breadth of Literary Study requirement.*



## 373 Popular Culture

Professor David Schmid

**REMOTE SYNCHRONOUS**

MWF 12:00 - 12:50

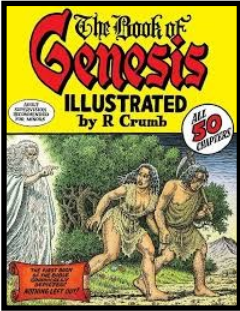
Reg. No. 22929

Despite the fact that popular culture plays a large part in the vast majority of ordinary people's lives, its serious study is still a relatively recent phenomenon in the academy, which has tended to dismiss pop culture as nothing more than mindless, frivolous, even pernicious entertainment. This class will explore why pop culture matters by introducing you to the basic theories and approaches to the scholarly study of popular culture, concentrating in particular on how pop culture helps to create and reflect the zeitgeist of the periods in which it emerges and evolves.

We will accomplish these goals by focusing on the theme of violence in American popular culture. From the Puritan period to the present day, Americans have always documented their intense interest in violence through popular culture and we will investigate the history of and reasons for this interest by studying examples taken from a wide variety of genres and subjects, including Puritan execution sermons, 19th century newspaper coverage of homicides, the Western, crime fiction, true crime, video games, music, television, and film.

Along the way, we will discuss many related issues: the distinctions between folk, mass, and popular culture; changing definitions of criminality and deviance; manifest destiny; urbanization; the influence of evolving media technologies, and the rise of a celebrity culture organized around criminals. Throughout the class, our primary emphasis will be on how popular culture gives us unique insights into the societies of which it is an integral part.

**374 Bible as Literature**  
**Professor Diane Christian**  
**REMOTE SYNCHRONOUS**  
**Wednesdays 3:00 - 5:40**  
**Reg. No. 16768**



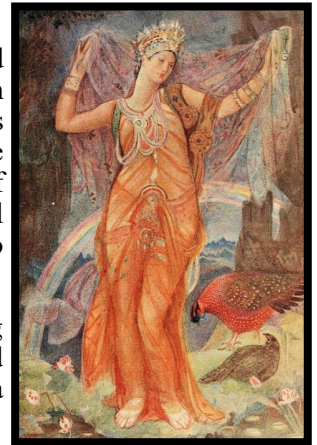
The course will consider major texts of the Hebrew and Christian Bibles from *Genesis* to *Revelation*. The primary emphasis will be on reading the texts accurately, and secondarily on looking at the great interpretive traditions - religious, artistic, historical, anthropological, and psychological.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

Two hourly exams and one ten-page paper.

*This course satisfies an Early Literature requirement.*

**375 Heaven, Hell, and Judgement**  
**Professor Diane Christian**  
**REMOTE SYNCHRONOUS**  
**Mondays (eve) 6:30 - 9:10**  
**Reg. No. 12242**

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



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

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

*This course satisfies an Early Literature requirement.*

**379 Film Genres: Film Adaptation of the Novel**  
**Professor Joseph Conte**  
**REMOTE ASYNCHRONOUS**  
**Reg. No. 15189**

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

First, we'll read David Mitchell's *Cloud Atlas* (2004), with its six overlapping storylines and recurrent *Continued...*

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

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

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



**380 New Media**  
**Professor Jason Maxwell**  
**MWF 2:00 - 2:50**  
**Reg. No. 23174**

This course will offer a semester-long examination of online gambling, a cultural practice that has gone from non-existent to nearly unavoidable in just a few short years. What prompted the explosive growth of online gambling? What are the potential consequences of this digital activity for American society (some have already predicted it will generate harms far worse than the opioid epidemic)? What is the history of gambling (and gambling regulation) in the United States that resulted in the legalization of online gambling? How does gambling at a casino differ from gambling on your phone? How did Silicon Valley companies look to casinos when developing the smartphone and social media platforms (technologist Tristan Harris called the smartphone "the slot machine in your pocket" long before the rise of online gambling)? How might online gambling be related to "risk society," the term sociologist Ulrich Beck used to characterize modernity? What connections might be made between online gambling companies and the contemporary economy more broadly, which is underwritten by high speculative activities that led one scholar to describe the international financial market as "casino capitalism"? In short, we will use the specific phenomenon of online gambling to help us make sense of digital technologies more broadly as well as grapple with larger cultural and economic trends.

**381 Film Directors**  
**Professor Bruce Jackson**  
**REMOTE SYNCHRONOUS**  
**Tuesdays (Eve) 6:30 - 9:10**  
**Reg. No. 15789**

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.

*Continued...*

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 Joseph Conte

**REMOTE SYNCHRONOUS**

Wednesday (eve) 6:30 - 9:10

Reg. No. 19324

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

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



#### This semester's reading list will include:

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

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

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

### 384 Shakespeare & Film: Late Plays

Professor Christine Varnado

T Th 3:30 - 4:50

Reg. No. 20529

Shakespeare adaptations have been popular since the invention of motion pictures, and millions of people the world over have encountered Shakespeare's work first, or only, on screen. ENG 384: Shakespeare and Film is an intermediate-level survey of film adaptations and interpretations of William Shakespeare's late plays (after c.1600), including the major tragedies (*Hamlet*, *Othello*, *Macbeth*) and surreal romances (*The Tempest*), paying attention to how filmmakers have used Shakespeare's works to address the urgent questions and conflicts of their own time and place.

The course begins with an examination of Shakespeare's role in early cinema, and takes students through a wide range of adaptations, from the faithful to the fantastical. We will interrogate the various ends to which *Continued...*

films have used Shakespeare's texts – how these plays have functioned, in specific cultural contexts, as a powerful apparatus with which artists and audiences work through the problems of power, desire, injustice, violence, vulnerability, and nature which resonate, in different shapes and forms, in every society. Students will read, watch, research, discuss, and respond to both the plays and films.

*This course satisfies an Early Literature Requirement.*



*Kenneth Branagh in Hamlet*

**391 Creative Writing Fiction**  
**Professor Dimitri Anastasopoulos**  
**Wednesday (eve) 6:30 - 9:10**  
**Reg. No. 20586**

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

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

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

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



**394 Campus Reporting**  
**Bruce Andriatch**  
**Thursdays 6:30 - 7:50**  
**Reg. No. 10873**



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. 16830**

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



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

### **398 Ethics in Journalism**

**Bruce Andriatch**  
**Tuesday (eve) 6:30 - 9:10**  
**Reg. No. 19325**

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 toward the Journalism Certificate Program.*

### **434 Advanced Creative Writing Poetry**

**Professor Laura Marris**  
**MW 12:00 - 1:20**  
**Reg. No. 22930**

This intensive poetry writing workshop asks students to submit original poems each week and offer feedback to their peers. Over the course of the semester, we will work to deepen the poetic practice of each workshop member through writing, revision, and critical attention to the work. This course will cover a range of diverse readings in poetry and poetics, including discussions of craft, process, vision, voice, arrangement, and the possibilities of hybrid and multi-lingual work. We will be listening for ways to push the poem and explore its boundaries. We will also have the opportunity to learn from the rich poetic tradition in Buffalo, through visiting writers and through a semester-long engagement with the archives of the Poetry Collection. Students will be able to spend time with chapbooks and poetry objects from the collection that inspire them, developing their final work for the class in conversation with the archive. This course culminates in a final chapbook presentation and reading where students celebrate their writing during the semester. ENG 434 builds on the skills of ENG 350 and ENG 390.



**435 Advanced Creative Writing Fiction**  
**Professor Christina Milletti**  
**Thursdays (eve) 6:30 - 9:10**  
**Reg. No. 17920**

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

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

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

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

**441 Contemporary Cinema**  
**Professor Tanya Shilina-Conte**  
**REMOTE ASYNCHRONOUS**  
**Reg. No. 17417**

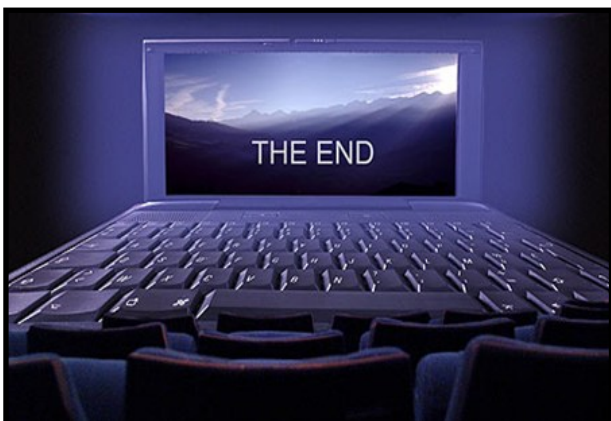
**Cinema in the Post-media Age**

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

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

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

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



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

**455 Cultural Theory**  
**Professor Chad Lavin**  
**T Th 12:30 - 1:50**  
**Reg. No. 22931**

***What is culture, and how does it work?***

This is certainly a question appropriate for English majors, living amidst and looking for something – relevance, leverage, opportunity – in a series of texts. But it is also much more than that, and surely an interdisciplinary question if ever there was one. This class will examine some of the key texts, approaches, and ideas that are used in fields across the humanities and the social sciences to theorize culture. The aim of the class is to develop a familiarity with the theoretical tools of cultural analysis, and then to use those tools to better understand what is at stake in the production, distribution, and consumption of cultural artifacts.

While we will encounter a series of familiar approaches to cultural theory (marxism, feminism, postmodernism, postcolonialism, etc.), the class itself will be organized around the key concepts that transcend these approaches -- concepts like ideology, memory, labor, authorship media, class, race, sexuality, and nature. We will study how people have developed these concepts, and then we will put these concepts to work to unpack the meaning and function of some short stories, popular films, journalistic essays, advertisements, TV shows, and self-help books.

We will be grappling with canonical cultural theorists such as Raymond Williams, Pierre Bourdieu, Fredric Jameson, Frantz Fanon, Judith Butler and Friedrich Nietzsche. And we will use their work to examine the work of contemporary cultural producers like David Foster Wallace, Ta-Nehisi Coates, Michel Gondry, Malcolm Gladwell, and Steven Spielberg, among others.

The main assignments for this class will be three take-home essay exams in which students use theoretical concepts to analyze specific cultural artifacts.

***This course satisfies an Criticism/Theory requirement***

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*"Greetings From Buffalo" by Casey William Milbrand. Located at 461 Ellicott Street*

# MAJOR REQUIREMENTS FOR THE DEPARTMENT OF ENGLISH 2026-2027

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

Professor Walter Hakala  
303 Clemens Hall (645-2579)  
Nicole Lazaro

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

## **Freshman Admission to the Program**

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

## **Transfer Admission to the Program**

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

## **Current UB Students Applying to the Program**

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

### **1. FULL MAJOR IN ENGLISH - Department Requirements for Graduation**

1. Three 200-level English courses (202-299)
2. Ten courses (30 credits) on the 300-400 level, as follows:
  - A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 367 Psychoanalysis & Culture, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)
  - B. Three courses (9 credits) in Earlier Literature (literature written before 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 courses (15 credits) of additional elective courses, of which four courses (12 credits) must be at the ENG 300-400 level, and one course (3 credits) must be at the ENG 400 level. Internship (ENG 496), independent study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

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

### **JOINT MAJOR IN ENGLISH - Department Requirements for Graduation**

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

1. Three 200-level English courses (202-299)
2. Seven courses on the 300-400 level, as follows:
  - A. One course (3 credits) in Criticism/Theory – (ENG 301 Criticism, 369 Literary Theory, 370 Critical Race Theory, 371 Queer Theory, 372 Feminist Theory, 389 Psychoanalysis & Culture, 440 Film Theory, 454 Literature and Philosophy, or 455 Cultural Theory)
  - B. Three courses (9 credits) in Earlier Literature (literature written before 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. Internship (ENG 496), Independent Study (ENG 499), and Communication Literacy II (ENG 350-359) courses cannot be used to fulfill this requirement.

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

### 3. MINOR IN ENGLISH

#### Department Requirements for Graduation

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

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

### 4. GLOBAL FILM MINOR

#### Department Requirements for Graduation

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

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

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

\* \* \* \* \*

### 5. ENGLISH HONORS PROGRAM

#### Minimum Requirements for Department Acceptance:

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

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

#### Department Requirements for Graduation with Honors

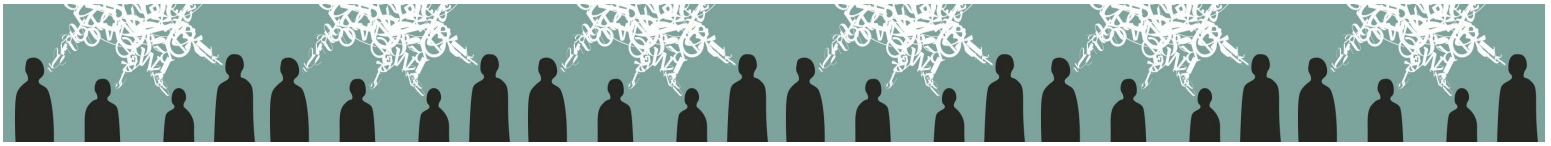
1. At least one English Department honors seminar (3 credits)
2. One Senior Thesis - independent work culminating in a thesis of 30-35 pages. This might be a research essay or a form of creative work. A creative thesis must include two introductory pages placing the work in a conceptual context. The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

\* \* \* \* \*

### 6. GENERAL RECOMMENDATIONS

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

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# CREATIVE WRITING CERTIFICATE

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

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

## CREATIVE WRITING CERTIFICATE CURRICULUM (5 courses):

\*Prerequisite for all creative writing courses: ENG 350 (3 credits): Intro to Writing Poetry and Fiction

\*4 workshops in poetry or fiction (390, 391, 434, 435) (9 Credits). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.

\*One of the following literature courses with a writing or author focus (3 credits): 326 *Modern British and Irish Fiction*, 328 *Multicultural British Literature*, 329 *Experimental Fiction*, 337 *20th Century Lit in the U.S.*, 338 *The Novel in the U.S.*, 339 *American Poetry*, 366 *Modernist Poetry*, 368 *Modern & Contemporary Poetry*, 378 *Contemporary Literature*, or 387 *Women Writers* (or another course approved by the Creative Writing Advisor).

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

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

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



## Journalism Certificate Program

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

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

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

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

### Contact us:

**Journalism Certificate Program** - 325 Clemens Hall, North Campus, Buffalo, NY 14260-4610

**Phone:** 716.645.5755

**Fax:** 716.645.5980

**Email:** [jkbarber@buffalo.edu](mailto:jkbarber@buffalo.edu)

**Program Interim Director:** Jay Barber

**Website:** [journalism.buffalo.edu](http://journalism.buffalo.edu)

## ABOUT THE PROGRAM

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

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

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

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

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

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

## DEPARTMENT OF ENGLISH

### SPECIAL POINTS OF INTEREST:

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

# Looking forward to Fall...

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

### HUB System Features:

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

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

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



**HUB Student Center Questions:** Contact the Student Response Center at [src@buffalo.edu](mailto:src@buffalo.edu).

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

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

### NEED HELP??

**Technical Questions:**  
Contact the CIT Help Desk:  
[cit-helpdesk@buffalo.edu](mailto:cit-helpdesk@buffalo.edu).

**HAVE A GREAT  
SEMESTER!!!**

~The English Department

## Getting ready to graduate???

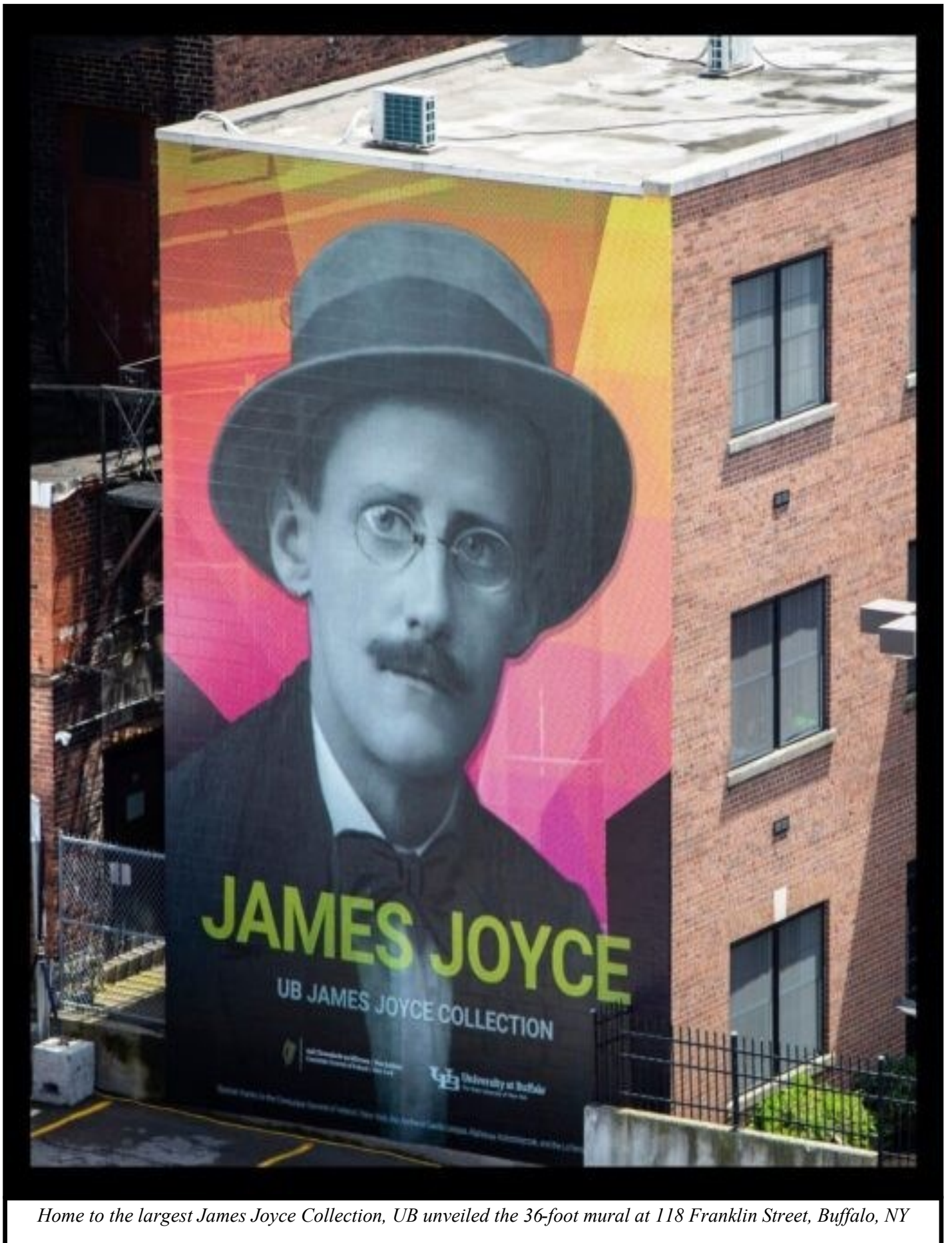
### Seniors ready to Graduate:

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

### Deadlines are as follows:

- September 1, 2026
  - File by July 15, 2026
- Feb. 1, 2026
  - File by Oct. 15, 2025
- June 1, 2026
  - File by Feb. 15, 2026

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



*Home to the largest James Joyce Collection, UB unveiled the 36-foot mural at 118 Franklin Street, Buffalo, NY*