Department of English

Summer 2025

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

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

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

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

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

English BA/MS School Librarianship

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

English BA/Information and Library Science MS

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

The English Department also offers three minors:

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

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

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

Why UBThisSummer?

- Flexibility: Learn anytime, anywhere! Remote courses offer the flexibility you need.
- Deeper connections: Classes meet for extended periods during a short term, allowing you to build collegial relationships with your classmates and professor. The quality of interactions with students and instructors is consistently identified by both students and faculty as one of the best parts of their summer term experience.
- Singular focus: Taking just one course will allow you to master difficult material by focusing your attention on a single subject. The intensive formation is ideal for learning subjects that require repeat practice and rehearsal (i.e. foreign languages and public speaking).
- An opportunity to explore: Take a course of interest, experience a new and exciting discipline or apply for an internship. Learn in an innovative teaching environment that encourages inquiry and analysis.
- Lighten your academic load. Fulfill a course requirement. Improve your GPA.

Need more reasons to enroll? Taking a course, or two, during summer session can help you:

- Complete graduation and major requirements.

⇒ Finalize graduation requirements for an earlier graduation.
⇒ Complete course requirements for your major.

- Improve your academic progress and course load.

⇒ If you previously experienced academic difficulty, UBThisSummer is an opportunity to get back on track, supporting the UB pledge to undergraduates for Finish in 4.
⇒ Retake a resigned or failed course.
⇒ Take the prerequisites for course(s) you plan to register for in the fall.

Please note: *Summer courses are not eligible for Excelsior Scholarship funding. However, summer credit hours can be applied to Excelsior Scholarship eligibility requirements.*

Types of Classes

As you review your spring schedule, you may come across modes of instruction that are unfamiliar or new to you. We want to make sure students, faculty and staff understand how UB defines the common terms and phrases used to describe various modes of academic delivery. “Instruction Mode” refers to the manner in which we provide typical classroom activities involving instructors and students, such as lectures, discussions and group engagement. Instruction Mode does not refer to out-of-class requirements such as homework, reading, studying, writing assignments, take-home examinations or similar.

A note on remote coursework: Students should understand that any course with a remote component contains the same academic learning outcomes and access to distinguished faculty as is customary for an in-person class. At UB, this means that students may use the UB Learns powered by Blackboard platform to view their course syllabus, submit assignments, and engage with faculty and classmates. Faculty may choose to use other platforms to provide additional academic participation.

Common Terms

"**Synchronous**" describes remote courses that occur at a set day and time. At UB, this means all faculty and students will participate in the course at the same time per the schedule. Course information will be shared during this scheduled time. All students are required to participate in class activities at the scheduled time. You will know your class is synchronous because there will be a specific day and time listed on your class schedule.

"**Asynchronous**" describes remote courses that do not occur at a set day and time. At UB, this means students are able to participate in and complete their coursework on their own schedule. Faculty may provide recorded lectures or videos for review. Students may also be asked to participate in discussion boards with their classmates. You will know your class is asynchronous because there will not be a specific day and time listed on your class schedule.

General Instructions for ALL online summer English courses:

Students in the English department's online summer curriculum will experience entirely web-based instruction (with the possible exception of some required books, depending on the course and section). Students will work in an online course management system (e.g. Blackboard) where they will submit assignments, receive instructor feedback, access course materials, and participate in discussions and other course activities. As with all six-week summer courses, our online courses are very labor intensive. The typical face-to-face summer course meets for more than six hours per week. Students will be expected to spend a similar amount of time each week engaged in web-based activities, in addition to the reading and writing assignments that are conventionally done outside of class.

Students are responsible for providing their own Internet access. Courses will require students to have fairly up-to-date computers (e.g. Windows XP, Vista, or 7 or Mac OS 10.2 or higher) and current versions of web browsers. Additional, free plug-ins may be required, depending on course content (e.g., Adobe PDF Reader, Flash Player, etc.). These will be available for download from the web. No specialized software or specialized technical knowledge is required for these courses.

* Incomplete Grade Policy *

The grade period for incomplete grades is 12 months.

Incomplete grades assigned for (semester):	**Will default in 12 months on:**
Fall 2024	December 31, 2025
Spring 2024	May 31, 2025
Summer 2024	August 31, 2025

*_Memorial Day observed May 26th ,_
Juneteenth Observed June 19th ,
Independence Day observed July 4th

First Session: May 27 – July 7

350	J	Intro Writ Poetry/Fiction (*CL-2*)	Remote	Coffman
358	J	Writing in the Health Sciences (*CL-2*)	Remote	Engel
389	J	Psychoanalysis and Culture (*Criticism/Theory*)	Remote	Miller, S.

Third Session: July 8 - August 15

~~256~~	~~M~~	~~Film:~~ *Introduction to Global Film History and Film Genres*	~~Remote~~	~~Shilina-Conte~~
301	M	Criticism	Remote	Conte
306	M	Love in the Western World	Remote	Miller, S.
355	M	Writing About Science (*CL-2*)	Remote	Martin
356	M	Professional Writing (*CL-2*)	Remote	Dulchinos

First Session: May 27 - July 7

350 J - Intro Writ Poetry/Fiction *(CL-2 Course)*
Gabriel Coffman
Remote
Reg. No. 11371

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.

358 J - Writing in the Health Sciences *(CL-2 Course)*
Katie Engel
Remote
Reg. No. 11373

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.

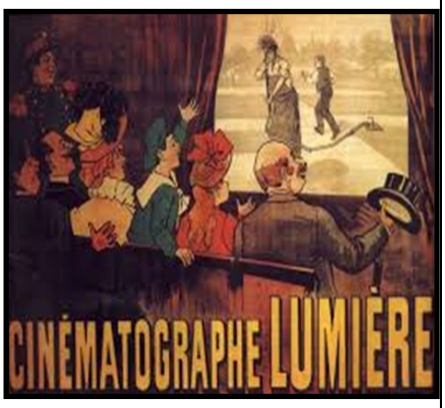
389 J - Psychoanalysis and Culture*: Freud, Sexuality, and Gender Politics*
(Satisfies a Criticism/Theory Requirement)
Professor Steven Miller
Reg. No. 11787
Remote

This course will provide students with a brief introduction to Sigmund Freud's theory of sexuality in relation to contemporary issues in gender politics. During the first several weeks, students will have to opportunity to acquaint themselves with and discuss Freud's primary texts on sexuality such as *Studies in Hysteria* and *Three Essays on the Theory of Sexuality*, in addition to a range of shorter studies on sexual difference and the development of gender identity. In order to clarify how relevant—if at all—Freud's theories remain in the 21st century, we will spend the final weeks of the class reading more recent texts that build on Freud's work and that dismantle some of his central ideas in order to do justice to the full range of sexualities and gender or transgender experience.

Readings in this section of the course might include texts by Judith Butler, Judith Herman, Shulamith Firestone, Leonard Shengold, Patricia Gherovici, Paul B. Preciado, and Makenzie Wark.

Third Session: July 8 - August 15

256 M - Film: *Introduction to Global Film History and Film Genres*
Professor Tanya Shilina-Conte
Remote
Reg. No. 12294



CANCELLED

This intensive course in film history and film genres will expose students to scr[illegible]ical, social and technolog[illegible]90s to the present. We w[illegible]ollywood, German Expre[illegible]sm, Soviet Montage, Neorealism, the French New Wave, Post-colonial filmmaking, 1970s Hollywood, as well as digital and large-format filmmaking. Since the course will be taught asynchronously online, students will be expected to rent / purchase the films we'll be analyzing in this class.

301 M - Criticism
Professor Joseph Conte
Remote
Reg. No. 13030

This asynchronous remote version of Criticism will be devoted to the problem of postmodernism. We struggle to find an appropriate definition for an historical period that may have begun, according to architectural theorist Charles Jencks, on July 15, 1972, when the Pruitt-Igoe housing project in St. Louis was demolished, and may have ended with the collapse of the World Trade Center towers

Continued...

on September 11, 2001. For some, postmodernity cannot be defined, or is so beset with a deep form of irony that no definitive statement about it could possibly apply. We can, however, address certain issues that arise in the debates on postmodernism. Jean-François Lyotard argues that postmodernism is accompanied by incredulity, a new skepticism toward the grand narratives of Western culture, or the Big Lies. Marxist theorist Fredric Jameson suggests that the style of postmodernism is nothing more than the hyperinflation of a consumer economy, or the Big Buys. Charles Jencks contends that all postmodern buildings—and by extension, the images we encounter in our environment—are "double coded," with aspects of both popular and elite culture. And, of course, there *is* irony. As Umberto Eco says, in his *Postscript to The Name of the Rose*, it is no longer possible to say "I love you madly." It is only possible to say, because romance novelist Barbara Cartland has already said it, "As Barbara Cartland says, 'I love you madly.'"

Pere Borrell de Caso, *Escaping Criticism* (1874)

We will read a few essays on postmodernity by the aforementioned theorists and critics. But since our goal will be to "perform" (and not "escape") criticism, we'll also read three fictions that respond to the question of postmodernity directly or indirectly: Margaret Atwood's dystopian (and once again relevant) feminist novel, *The Handmaid's Tale* (1986); Paul Auster's reflexive detective novel, *City of Glass* (1985); and Don DeLillo's satire of simulacral culture, *White Noise* (1985). In three discussions and three short writing assignments, we will try to ascertain the degree to which the theory and practice of postmodernism are related.

306 M - Love in the Western World
Professor Steven Miller
Remote
Reg. No. 13031

This course, *which satisfies the Early Literature requirement for English majors*, will offer students the opportunity to explore the place of love stories in literature, in culture, and in our own lives. We will discuss why so much literature and film revolve around the experience of love and examine the most important permutations of this experience: falling in love and losing love, love at first sight and last sight, love and the work of mourning, the intertwining of love and hate, the role of love in ethics and politics, love and gender identity, love of God and love of the world.

Through regular informal writing assignments, we will begin our discussions with some of the Western world's earliest and most influential love stories: Adam and Eve, the Song of Solomon, Daphnis and Chloe, Tristan and Iseult, Heloise and Abelard. We will go on to consider the work of the Christian mystic Margery Kempe whose writings stage her profound love of God; delve into the fascinating novel, *The Princess of Clèves*; and revisit love stories from the fairy tale tradition—Beauty and the Beast, the Little Mermaid, Cinderella, Snow-White and Sleeping Beauty among others—best known from the Disney films based on them (which we will also discuss!). As a counterpart to these readings, we will explore experimental retellings of these stories in 20th and 21st century film and literature and excepts from classic philosophical treatises on love.

This course satisfies an Early Literature requirement.

355 M - Writing About Science *(CL-2 Course)*
Heather Martin
Remote
Reg. No. 11372

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

356 M - Professional Writing *(CL-2 Course)*
Carissa Dulchinos
Remote
Reg. No. 11649

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.

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!

English Department News

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

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

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

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

University at Buffalo Counseling Services

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

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

Please visit our website:

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

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

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

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

did you know?

⇒ Michel Thaler, a French writer, published a 233-page novel without using any verbs. The novel is *Le Train de Nulle Part* (*The Nowhere Train*). Thaler states that verbs are like weeds among flowers; the weeds should be removed.

⇒ All of Shakespeare's plays (Comedies, Histories, & Tragedies) were first published in a volume called *First Folio* in 1623 (seven years after his death). In 1685, the *Fourth Folio* was printed. With fewer than 80 copies left today of the *Fourth Folio*, one copy was up for sale by Argosy Book Store, New York, a few years ago for $185,000.

⇒ Sir Isaac Newton wrote a letter in 1704 in which he predicted that the end of the world would be in 2060. The father of modern science had an interest in biblical prophecy as well. Newton came up with this prediction after a detailed study of various biblical texts.

⇒ Edgar Allan Poe wrote a short story in 1838, "The Narrative of Arthur Gordon Pym of Nantucket", in which three shipwreck survivors in an open boat kill and eat the fourth, a man named Richard Parker. In 1884, in the real world, three shipwreck survivors in an open boat killed and ate the fourth, whose name was Richard Parker.

⇒ The moons of all other planets in the solar system are named after Greek gods, except for those of Uranus, which are named after Shakespearean characters.

⇒ Emily Dickinson wrote over 1,800 poems. Only seven were published in her lifetime, all without her consent.

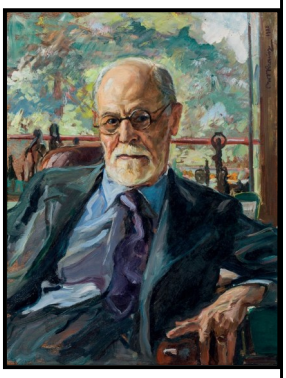
⇒ Shakespeare used around 29,000 different words in his plays. About 10,000 of those words had never previously been used in any surviving English literature. Around 6,000 words only appear once.

⇒ Daniel Defoe, the famous author of *Robinson Crusoe,* changed his name in 1703 from Foe to Defoe. He believed that Defoe is "more socially and upward sounding" than Foe is.

⇒ The news of an original copy of Chaucer's *Canterbury Tales* made it to the *Guinness Book of World Records* in 1998. The original copies of *Canterbury Tales* were printed in 1477 by William Caxton, the first printer to introduce the printing press in England. Only one of these first copies is still in private hands and was sold in an auction on July 8, 1998, for £4,621,500, making it the most expensive book ever sold.

⇒ The sole surviving written record of Mayan history is three codices written in hieroglyphs on bark paper. All three are now held in European cities.

SMOOTHIES
ORDER HERE



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