Department of English

Summer 2026

English Department News

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

Did you know…

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

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

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

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

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

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

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.

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 grace period for incomplete grades is 12 months.

Incomplete grades assigned for (semester):	**Will default in 12 months on:**
Fall 2025	December 31, 2026
Spring 2025	May 31, 2026
Summer 2025	August 31, 2026

Memorial Day observed May 25th ,
Juneteenth Observed June 19th ,
Independence Day observed July 4th

First Session: May 26 – July 3

308	J	Early Modern Drama (E)	M-F	Schiff
		11:00a-12:15p Remote Synchronous		
309	J	Shakespeare, Early Plays (E)	M-F	Schiff
		9:00a– 10:15a Remote Synchronous		
350	J	Intro Writ Poetry/Fiction (*CL-2*)	Remote	Duncan
358	J	Writing in the Health Sciences (*CL-2*)	Remote	TBA
383	J	Studies in World Literature (B)	Remote	Miller, S.

Third Session: July 7 - August 14

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

First Session: May 26 - July 3

308 J - Early Modern Drama (E) ***(Satisfies an Early Literature Requirement)***
Professor Randy Schiff
Reg. No. 13030
Remote Synchronous, M-F 11:00a-12:15p

Our course surveys early modern theater by exploring five key playwrights, with six plays in three units. Our first unit features English theater's first superstar, Christopher Marlowe, whose splashy personality matched the larger-than-life anti-heroes of his blank verse. We begin with *Dr. Faustus*, Marlowe's tragicomic study of deviltry, magic, and ambition, and then move to Central Asia for *Tamburlaine the Great, Part 1*, Marlowe's electrifying tragedy about an overreaching conqueror. Our next unit studies revenge. First, we join the ghosts and actors in Thomas Kyd's seminal study of slaughter, *The Spanish Tragedy* (which influenced *Hamlet*); we then journey to Italy to witness the blood-soaked melodrama in the toxic court of John Webster's *The Duchess of Malfi*. Our final unit explores William Shakespeare, romance, authorship, and collaboration. First, we study the strange romance of *Pericles*, which features uncertain authorship and one of early modern drama's darkest family dramas; finally, we read *The Two Noble Kinsmen*— Shakespeare and John Fletcher's masterly portrayal of courtly love, chivalry, madness, and friendship. Most classes involve lecture and discussion via Zoom, but for the third class for each play we will meet on UB Learns Discussion Boards for text-based conversations. The only exceptions to this pattern will be the two exam days and two extra Zoom meetings (one for a brief look at *Tamburlaine, Part 2,* and one for Kyd's crucial tragedy). All students will be required to participate in class discussion; acquire the required editions (for Shakespeare, we'll use Folger editions, easily available online or in print); take two (open-book) exams; make one brief class presentation on Zoom; create one online discussion thread; and write two term papers.

309 J - Shakespeare, Early Plays (E) ***(Satisfies an Early Literature Requirement)***
Professor Randy Schiff
Reg. No. 13031
Remote Synchronous, M-F 9:00a-10:15p

This class surveys Shakespeare's earlier plays by exploring seven plays in three units, in a format that mixes live Zoom lectures & written online discussion. Our first unit explores comedy, studying the play of identity and class in the violently bawdy marriage farce, *The Taming of the Shrew*, before turning to the "problem" comedy *The Merchant of Venice*, which links antisemitism with courtship and capitalism. Our second unit explores tragedy, beginning in later ancient Rome with the violently cruel revenge tragedy, *Titus Andronicus*, before flashing forward to early-modern Italy, to witness *Romeo and Juliet*'s soaring story of doomed love. Our final unit probes the genre that most contributed to Shakespeare's early success—History. First, we see concerns about class, kingship, and rebellion staged in *Henry IV, Part 1*, which mixes comic tavern scenes with epic battlefield drama; next, we read *Henry VI, Part 1*, which helped launch Shakespeare's stardom with its stirring portrait of England luminaries fighting Joan of Arc's France; and finally, we explore *Richard III*'s masterful blending of history, tragedy, and revenge in *Richard III*, with its eerily and ruthlessly modern protagonist. Most classes will

Continued...

involve lecture and discussion via Zoom, but for the third class for each play we will meet on UB Learns Discussion Boards for text-based conversations. The only exceptions to this pattern will be the two exam days, and our more accelerated, Zoom-only, schedule for the final play. Course requirements include two exams (each open-book exam covers a portion of the class), two papers, two brief presentations (one on Zoom; one on the discussion board), and regular class participation. Our course will use Folger editions, which are easily available online or in print.

350 J - Intro Writ Poetry/Fiction *(CL-2 Course)*
TBA
Remote
Reg. No. 11275

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)*
TBA
Remote
Reg. No. 11277

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.

383 J - Studies in World Literature - The 1950s: A Transformative Decade (B)
(Satisfies a Breadth of Literary Studies Requirement)
Professor Steven Miller
Remote
Reg. No. 13060

In this course, *which satisfies the Breadth of Literary Study requirement for the English major*, students will have the opportunity to read and discuss a selection of novels, philosophical essays, films, and historical documents from around the world that offer a international perspective on the 1950s that runs counter to the common images and narratives that foreground postwar economic prosperity and rock 'n' roll. Our readings will show, instead, that this was an immensely turbulent decade in which individuals and groups began the risky and creative work (more often associated with the 1960s) of rebuilding the world after the fall of Nazism, of decolonial liberation, and of contesting institutional racism and sexism. Readings might include a selection of novels by Françoise Sagan, James Baldwin, Giuseppe Lampedusa, Samuel Beckett, Alain Robbe-Grillet, Günter Grass, Patricia Highsmith, Shirley Jackson, and Chinua Achebe; philosophical essays by Aimé Césaire, Claude Lévi-Strauss, Frantz Fanon, and Roland Barthes; and films by Howard Hawks, Douglas Sirk, Stan Brackhage, and Maya Deren.
The main purpose of this 6-week, asynchronous course will be to offer students time to read and experience new and interesting reading and viewing. To help process this experience and to promote class discussion, each week, participants will post two short (750-1000 word) response papers.

Third Session: July 7 - August 14

256 M - Film: *Introduction to Global Film History and Film Genres*
Professor Tanya Shilina-Conte
Remote
Reg. No. 13028

This intensive course in film history and film genres will expose students to screenings and scholarship chronicling the political, social and technological conditions of film [redacted] will examine early motion pictu[redacted]ism, French Impressionism and [redacted] 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.

CANCELLED

301 M - Criticism
Professor Joseph Conte
Remote
Reg. No. 12701

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 on September 11, 2001. For some, postmodernity cannot be defined, or is so beset with a deep form of

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

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.'"

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 two 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 (E) *(Satisfies an Early Literature Requirement)*
Professor Steven Miller
Remote
Reg. No. 12702

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.

355 M - Writing About Science *(CL-2 Course)*
TBA
Remote
Reg. No. 11276

CANCELLED

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. 11539

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!

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 two 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.**