Department of English
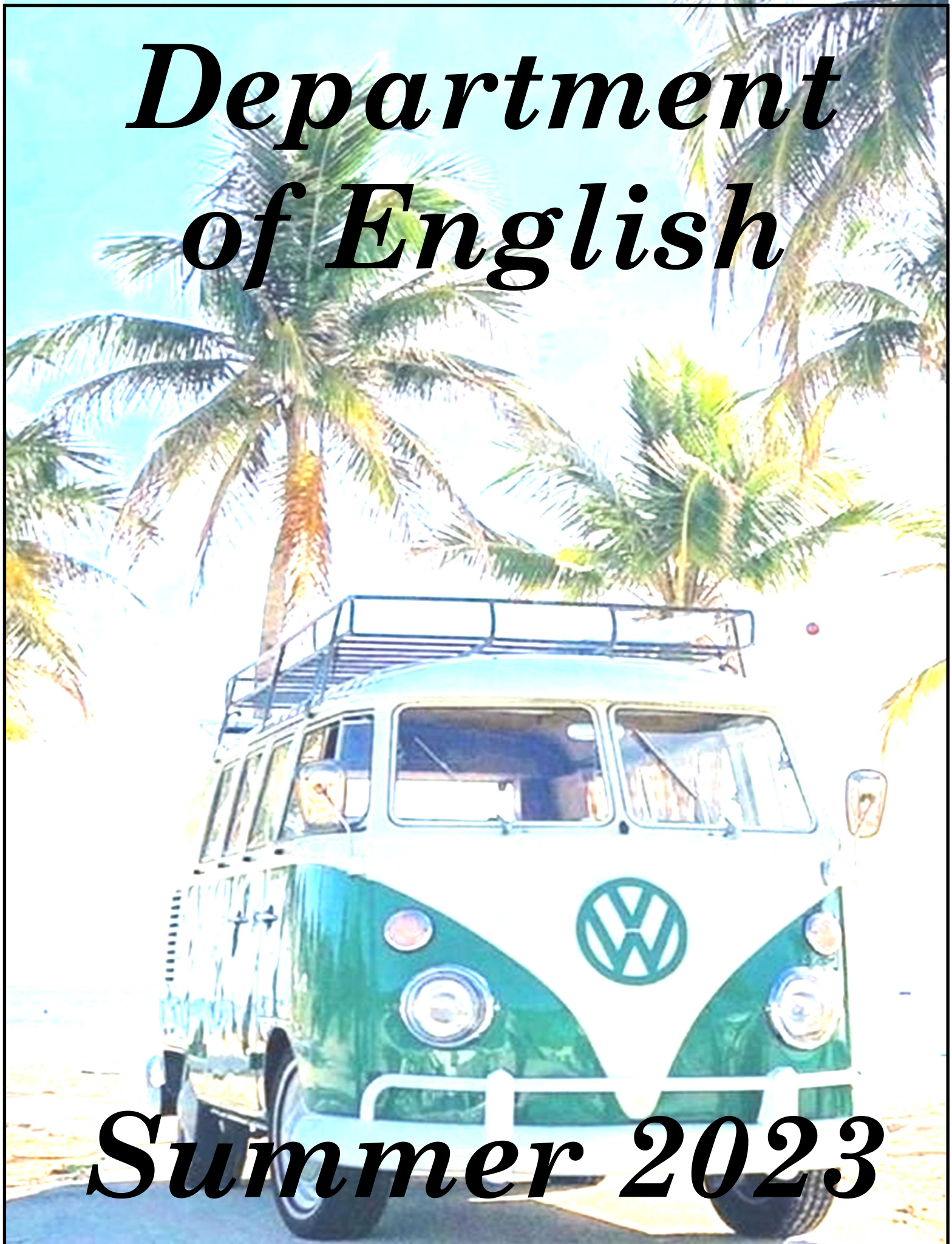
Summer 2023

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 2022	December 31, 2023
Spring 2023	May 31, 2024
Summer 2023	August 31, 2024

Memorial Day observed May 25th, Independence Day observed July 4th

First Session: May 31 – July 8

256	J	Film: *The World of the Horror Film*	Remote	Schmid
308	J	Early Modern Drama (*Early Lit*)	Remote	Schiff
		(Synchronous, M-F 11:00-12:15)		
310	J	Shakespeare, Late Plays (*Early Lit*)	Remote	Schiff
		(Synchronous, M-F 9:00-10:15)		
350	J	Intro Writ Poetry/Fiction (*CL-2*)	Remote	Hall
351	J	Writing About the Environment (*CL-2*)	Remote	Johnson
353	J	Technical Communication (*CL-2*)	Remote	*TBA*
358	J	Writing in the Health Sciences (*CL-2*)	Remote	Sanders
379	J	Film Genres	Remote	Miller, S.

Third Session: July 11 - August 19

256	M	Film: *Superhero Movies*	Remote	Schmid
349	M	Literature of Migration	Remote	Conte
352	M	Writing for Change (*CL-2*)	Remote	*TBA*
355	M	Writing About Science (*CL-2*)	Remote	Dickson
356	M	Professional Writing (*CL-2*)	Remote	Brown
357	M	How to Write Like a Journalist (*CL-2*)	Remote	Barber
389	M	Psychoanalysis and Culture (*Criticism/Theory*)	Remote	Miller, S.

First Session: June 1 - July 9

256 J - Film - Monsters, Slashers, and Demons: The World of the Horror Film
Professor David Schmid
Remote
Reg. No. 11425

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

~Robert Wiene, *The Cabinet of Dr. Caligari* (1920)
~James Whale, F*rankenstein* (1931)/*Bride of Frankenstein* (1935)
~Don Siegel, *Invasion of the Body Snatchers* (1956)
~Alfred Hitchcock, *Psycho* (1960)
~George Romero, *Night of the Living Dead* (1968)
~William Friedkin, *The Exorcist* (1973)

~Tobe Hooper, *The Texas Chainsaw Massacre* (1974)
~John Carpenter, *Halloween* (1978)
~Stanley Kubrick, *The Shining* (1980)
~Daniel Myrick and Eduardo Sanchez, *The Blair Witch Project* (1999)
~Jennifer Kent, *The Babadook* (2014)
~Jordan Peele, *Get Out* (2017)

308 M - Early Modern Drama (*Satisfies an Early Lit Requirement*)
Professor Randy Schiff
Remote Synchronous, 11:00a - 12:15p
Reg. No. 12136

Our course will survey Early Modern theater by exploring seven plays by five playwrights: William Shakespeare, Christopher Marlowe, Thomas Kyd, Elizabeth Cary, and John Webster. We begin by looking at a pair of plays from Marlowe, the first superstar of English Renaissance theater, whose splashy personality matched the larger-than-life heroes and anti-heroes made famous by his blank verse. We begin by watching Marlowe negotiate between the medieval and modern worlds by staging the spectacular rise and fall of an over-ambitious intellectual who sells his soul to the devil in *Dr. Faustus*. We next turn to Marlowe's splashy portrayal of a tragically overreaching anti-hero from Central Asia, which electrified early English audiences and changed theater forever— the first part of *Tamburlaine the Great*. We next study revenge tragedy. First, we explore Kyd's seminal *Spanish Tragedy*, which made revenge, ghosts, and slaughter mainstays of early modern theater. We then flash forward to

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experience the blood-soaked melodrama of the poisonous courtly world of Webster's *The Duchess of Malfi*. Our course then explores two plays that play with history. First, we read Shakespeare's *Henry VI, Part 1*, which was one of the history plays that made Shakespeare a star: in this prequel, the English fight the French (who feature Joan of Arc)m even as English civil war breaks out and themselves in the War of the Roses. We then explore Cary's closet drama *The Tragedy of Mariam*, which probes issues of divorce, misogyny, and poisonous politics in an ancient Middle Eastern court. Finally, we close with a "problem" Shakespeare play that allows us to talk about the genres of tragedy, comedy, pastoral, and romance all at once—*The Winter's Tale*, whose powerful plot leads to a singular reflection on art and life. Most classes will 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 the meetings for the final play of the course, where we will accelerate the pace & remove the discussion board day. Exams will be open book, taken via email attachment during normal class-time. All students will be required to participate in class discussion; acquire the editions ordered as required books for the class; make one class presentation on Zoom; create one discussion thread; write two term papers; and take two exams.

310 J - Shakespeare, Late Plays (*Satisfies an Early Lit Requirement*)
Professor Randy Schiff
Remote Synchronous, 9:00a - 10:15a
Reg. No. 12137

Our course will survey Shakespeare's later career by looking at seven of his plays, in three units. The course opens with comedy, studying one standard (if not exactly straight) comedy, and one "problem" play. First, after shipwrecking on Illyria, we explore the gender-bending chaos and romance of *Twelfth Night*, before traveling to Vienna and the horrifying mixture of sexuality and politics in *Measure for Measure*. Our next unit looks at a single text that is singularly relevant to our era—*Othello*, which will allow us to consider key theories of race, ethnicity, & representation on the early modern stage, as we travel to Venice and Cyprus, to witness the explosive and emotional conflicts of love and identity in *Othello*. Our third unit looks at two narratives of the ancient world. First, we journey to ancient Troy to watch a doomed affair between Trojans caught up in the Greek siege of *Troilus and Cressida*. Then, we turn to the archaic Britain of *King Lear*, where we witness the collapse of a society whose foolish king unleashes chaos after his attempt to retire. We will be Getting Medieval in our final unit. First, we explore the toxic world of revenge, paranoia, and poisoned love and death in the Elsinore of *Hamlet*. Finally, we move to medieval Scotland, to watch as ambition, magic, and prophecy wreak havoc in *Macbeth*. Most classes will 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 a half Discussion day on the second *Macbeth* class. Exams will be open book, taken via email attachment during normal class-time. All students will be required to participate in class discussion; acquire the editions ordered as required books for the class; make one class presentation on Zoom; create one discussion thread; write two term papers; and take two exams.

350 J - Intro Writ Poetry/Fiction (*CL-2 Course*)
Alice Hall
Remote
Reg. No. 11649

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 J - Writing about the Environment *(CL-2 Course)*
Blair Johnson
Remote
Reg. No. 12019

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.

353 J - Technical Communication *(CL-2 Course)*
TBA
Remote
Reg. No. 12018

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: Writing and Rhetoric, or credit for the Communication Literary 1 requirement.

358 J - Writing in the Health Sciences *(CL-2 Course)*
Jake Sanders
Remote
Reg. No. 11651

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.

379 J - Film Genres - *Documentary Film: On the Margins of Law and Society*
Professor Steven Miller
Remote
Reg. No. 12143

In recent years, with the rise of reality television and memoir culture, the genre of documentary film has gained in popularity and relevance. In order to help understand this aspect of contemporary culture, this course will provide students with a brief primer on the history and formal characteristics of documentary film. After some introductory reading and viewing, we will privilege films that portray individuals who, whether by force or by choice, live at odds with the law or on margins of society. In addition, we will watch some fiction films about life on the margins that incorporate documentary techniques. Films might include: Errol Morris, *The Thin Blue Line*; Joshua Oppenheimer, *The Act of Killing*; Shirley Jackson, *Portrait of Jason*; James Marsh, *Man on Wire*; Orson Welles, *F is for Fake*;

Chantal Ackerman, *Jeanne Dielman, 23 quai du commerce, 1080 Bruxelles*; Josh Aronson, *Sound and Fury*; Richard Press, *Bill Cunningham: New York;* Albert Maysles, *Grey Gardens*; Robert Epstein, *The Life and Times of Harvey Milk;* Terry Zwigoff, *Crumb.*

Third Session: July 11 - August 19

256 M - Film: *Superhero Movies*
Professor David Schmid
Remote
Reg. No. 12908

In the last twenty years, superhero movies have become one of the most popular and profitable movie genres in the world. Led by trailblazers like Marvel and DC, superheroes have moved from the pages of comic books to movie screens and in the process have generated incredible amounts of revenue. In 2019, for example, U.S. box office revenue of superhero movies reached an impressive 3.19 billion U.S. dollars, with movies such as "Avengers: Endgame" and "Spider-Man: Far from Home" performing well

among audiences of all ages. The success of these movies has not gone unnoticed by more mainstream movie directors, many of whom have been critical of the genre. Ken Loach called superhero films "boring," while Francis Ford Coppola has described them as "despicable". Most notoriously, the revered director Martin Scorsese has claimed that these movies are "not cinema." In this class, we will look at the reasons for the rise of the superhero movie to cinematic dominance, why it remains a controversial genre, and what the future might hold.

The films we will study will be drawn from the following list:

Superman **(1978)**	*The Avengers* **(2012)**
Batman **(1989)**	*Guardians of the Galaxy* **(2014)**
Blade **(1998)**	*Deadpool* **(2016)**
X2: X-Men United **(2003)**	*Wonder Woman* **(2017)**
Hellboy **(2004)**	*Black Panther* **(2018)**
The Dark Knight **(2008)**	*Spider-Man: Into the Spider-Verse* **(2018)**
Iron Man **(2008)**	*Birds of Prey* **(2020)**
Watchmen **(2009)**	*The Suicide Squad* **(2021)**

349 M - Literature of Migration
Professor Joseph Conte
Remote
Reg. No. 11642

The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious "better life"; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as "real Americans"—and an ethnic heritage that they wish to honor and sustain but which marks them as always

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an "other." Here we encounter the hyphenated status of the preponderance of "natural born" American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban, and professionalized surrounding.

In our somewhat compressed summer session, we will view films and read a selection of fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska's novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, "rich abundance," but not a single Mafioso. *Mount Allegro* (1989), Jerre Mangione's memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its "imported from Italy" values, and yet desperate to find recognition as an authentic version of "Americanness." Colm Tóibín's novel *Brooklyn* (2009) introduces us to the postwar generation of Irish immigrants in the borough of Brooklyn in the 1950s. Although it may not strike us as radical now, her interethnic marriage to an Italian immigrant, and the conflicting draws of remigration and family ties bring Eilis Lacey to crisis. Finally, we'll view the film *The Immigrant* (2016), directed James Gray, in which two sisters from Poland arrive at Ellis Island in 1921 intent on pursuing the American Dream, only to face indignities and moral dilemmas in order to survive in the United States.

As this is an online course, our weekly blogs and discussions of ethnicity, identity, and migration will be shared and critiqued among class members in UB Learns throughout the semester. ENG 349 Literature of Migration may fulfill the General Education Designations for Diversity Learning, Global Pathway, or Thematic Pathway.

352 M - Writing for Change   *(CL-2 Course)*
TBA
Remote
Reg. No. 12020

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.

355 M - Writing About Science *(CL-2 Course)*
Nate Dickson
Remote
Reg. No. 11650

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)
Zack Brown
Remote
Reg. No. 11959

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 M - How to Write Like a Journalist (CL-2 Course)
Jay Barber
Remote
Reg. No. 12930

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

This course also counts toward the Journalism Certificate.

389 M - Psychoanalysis and Culture: *Freud, Sexuality, and Gender Politics*
(Satisfies a Criticism/Theory Requirement)
Professor Steven Miller
Reg. No. 12142
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.

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.**