

# ***Whole English Catalog***



***Winter  
2021***



## English Department News



- ◆ UB English is on Twitter!! Follow us: @UB\_English
- ◆ Look for us on Facebook at: [University at Buffalo English Department](#)
- ◆ Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as the Journalism Certificate Program.
- ◆ In addition to the English BA/MA program, we've also added UB Teach (combined ENG BA/English Education EdM) and English Law 3+3 accelerated BA and J.D. Program! For more info, flip to the back page...
- ◆ For information on these programs and more, please visit our website at: [English.buffalo.edu](http://English.buffalo.edu)



### 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 (716) 645-2231 or stop by 259 Capen Hall to make an appointment.



### ***In all your work, strive for: Clarity, Accuracy, Generosity, Rigor***

**Clarity:** Write lucidly, articulately, well. Your essays should have clear aims and ask substantive questions. Constantly try to improve your style and enlarge your powers of expression. Remember – you aim to communicate, so give your reader room to follow. Aspire to nuance, but avoid complexity for complexity's sake.

**Accuracy:** In your language, in your research, in your citational practices, in your transcriptions and note-keeping. Inaccuracy proliferates from the point of your first mistake. Constantly check and revise your work to eliminate errors.

**Generosity:** You participate in a community of scholars. Nurture that community by sharing your thoughts, sharing your passions, and sharing your sources. Speak to each other. Intellectual work is for the common good. We are humanists, after all.

**Rigor:** Learn your field, read deeply and widely, never cut corners. Aim to serve the principles that first brought you to academia, and never try to mimic somebody else.



This January, embrace winter in Buffalo and earn UB credit for it! Explore UB's new winter session opportunities, talk with your advisor about how winter session can help you improve your skills, stay on track to graduate and pursue special educational enrichment opportunities.

Winter Session offers courses that connect students and faculty in an intimate, intensive, creative atmosphere. The three week period, beginning in January, will be highly flexible, allowing course formats which support traditional courses as well as immersion-style courses and study abroad opportunities. Students are encouraged to use these study opportunities to improve skills, take courses to stay on track to graduate and to pursue special enrichment opportunities.

**\*ALL WINTER 2021 COURSES WILL BE REMOTE\***

**The English Department is offering the following courses this Winter:**

ENG 202 Technical Communication	<b>CL2</b>	REMOTE	Shantam Goyal	3 Credit
ENG 202 Technical Communication	<b>CL2</b>	REMOTE	Caitlin McIntyre	3 Credit
ENG 210 Professional Writing	<b>CL2</b>	REMOTE	Abhipsa Chakraborty	3 Credit
ENG 285 Writing in the Health Sciences	<b>CL2</b>	REMOTE	Rachit Anand	3 Credit
ENG 301 Criticism		REMOTE	Professor Steven Miller	3 Credit
ENG 309 Shakespeare, Early Plays ( <b>Early Lit</b> )		REMOTE	Professor Randy Schiff	3 Credit
ENG 357 Contemporary Literature: <i>Cyberpunk Literature and Film</i>		REMOTE	Professor Joseph Conte	3 Credit
ENG 374 Bible as Literature ( <b>Early Lit</b> )		REMOTE	Professor Steven Miller	3 Credit
ENG 379 Film Genres		REMOTE	Professor David Schmid	3 Credit

Registration for winter session on-line courses begins on **October 1, 2020**.

For information on enrolling in classes, Study Abroad info, tuition/fees/financial aid, drop/add/resign dates etc... please go to: **ubthiswinter.buffalo.edu**





## **202 Technical Communication - 2 sections available**

***CL2 COURSE***  
**Shantam Goyal**  
**REMOTE**  
**Reg. No. 10253**

***CL2 COURSE***  
**Caitlin McIntyre**  
**REMOTE**  
**Reg. No. 10505**

*\*Note: This class satisfies the Communication Literary 2 (CL2) requirement in the UB Curriculum. For those in the previous general education curriculum, this course will satisfy the requirement for ENG 201.*

Specialized styles of writing including technical, academic, journalistic, and scientific writing. This course is designed to prepare you for the practical and technical activities you will encounter in the workplace or in other courses.

## **210 Professional Writing**

***CL2 COURSE***  
**Abhipsa Chakraborty**  
**REMOTE**  
**Reg. No. 10267**

*\*Note: This class satisfies the Communication Literary 2 (CL2) requirement in the UB Curriculum. For those in the previous general education curriculum, this course will satisfy the requirement for ENG 201.*

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.

## **285 Writing in the Health Sciences**

***CL2 COURSE***  
**Rachit Anand**  
**REMOTE**  
**Reg. No. 10367**

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.





**301 Criticism**  
**Literature, Film, and Everyday Life**  
**Professor Steven Miller**  
**REMOTE**  
**Reg. No. 10434**

We often expect upon literature to show us people and things that we have never seen before or to take us places that we have never been before. Such expectations, however, often blind us to the *magnificent power of literature to show us, as if for the first time, people and things that are always there right in front of our eyes*, every day of our lives. Literature is a type of language that does not just give us new things to see but also equips us with new *ways of seeing*. In this course, then, we will consider a range of texts (short story, poetry, memoir, and philosophy) that seek to transform the way in which we see, understand, and valorize aspects of ordinary, everyday life—including the everyday forms of violence that we don't always notice. Further, we will compare the everyday life in these texts to that found in a range of movies. Tiny, fleeting, nondescript, and improvised occurrences can surprise us by opening up big questions of selfhood, shared experience, political agency, racism, sexual violence, and ethical responsibility. Readings might include texts by Claudia Rankine, Teju Cole, Jane Jacobs, Julianna Spahr, Sophie Calle, Joe Brainard, Frank O'Hara, William Carlos Williams, Sigmund Freud, Guy Debord, John Berger, and Michel de Certeau. Films might include works by Chantal Ackerman, Jean-Luc Godard, and Abbas Kiarostami, and Brett Story.

**309 Shakespeare, Early Plays**  
**Professor Randy Schiff**  
**REMOTE**  
**Reg. No. 10428**

This class will survey Shakespeare's earlier plays, in a format that will mix Zoom lectures & written online discussion. The concentrated Winter semester will allow our class to engage closely as a community with six of Shakespeare's plays. We will open with a comedy, marveling at the mixture of theatrical magic and romantic silliness in *A Midsummer Night's Dream*. We will then look at lovers caught in the genre of tragedy, reading *Romeo and Juliet*. We will then explore the genre that was pivotal in Shakespeare's ascent to stardom—history plays, discussing *Henry IV (parts I and II)*. We will then wrestle with one of Shakespeare's most problematic, but influential plays about identity, *A Merchant of Venice*. Finally, we will see history and tragedy combined in the riveting *Richard III*. On most days, our course will meet for the first half synchronously on Zoom; for the second half, we will move to online discussion boards featuring an open series of discussion threads supplemented by a short written lecture (discussion board participation can be done either synchronously or asynchronously). Course requirements include two exams, two papers, two brief presentations (one on Zoom; one on the discussion board), plus participation in class discussion.





**357 Contemporary Literature:**  
**Cyberpunk Literature and Virtual Reality**

**Professor Joseph Conte**

**REMOTE**

**Reg. No. 10091**

During the 1980s and into the 1990s an almost imperceptible and underground transformation in our cultural imagination took place, as our dependence on the analogue media of print, broadcast television and celluloid film slowly gave way to a digital information culture that William Gibson termed “cyberspace” in his novel, *Neuromancer* (1984). While the public waited for Tim Berners-Lee to fashion a hypertext transfer protocol (HTTP) and Marc Andreessen to code the first widely used Web browser, enabling a boringly commercial hypermedia known as the World Wide Web, the legacy media of the science fiction novel and cinema took it upon themselves to imagine a dynamic, immersive, resistant, and culturally diverse virtual reality. It’s not exactly what we got by the millennium, but that is the world of Cyberpunk, populated by techno-adept hackers and socially marginalized types, combining the grunge aesthetic of Punk music, the gritty realism of Film Noir, and the postmodern theory of a Simulacral society. In this condensed, three-week Winter session, we will read three classics of the cyberpunk genre: the aforementioned *Neuromancer*, whose antihero Case “jacks into” the Matrix of cybernetic war and trolls the dystopian Sprawl; Pat Cadigan’s *Synners* (1991), in which the map of the mind becomes the territory of real space; and Neal Stephenson’s *Snow Crash* (1993), featuring Hiro Protagonist, whose digital avatar pursues a virus capable of infecting the cerebral cortex. We will complement these three works of fiction with three popular films in which virtual space overwhelms our Euclidean world: the millennial apocalypse of Kathryn Bigelow’s *Strange Days* (1995); an alternate world in which reality is a deceptive digital representation in the Wachowskis’s *The Matrix* (1999); and David Cronenberg’s *eXistenZ* (1999), in which computer gaming becomes all too real. This course will be conducted online through UB Learns, with digital streaming of the films. Students will be required to participate in weekly graded discussion boards and writing assignments on both novels and films.



**374 Bible as Literature:**  
**Stories of Sacrifice and Martyrdom**

**Professor Steven Miller**

**REMOTE**

**Reg. No. 10435**

Among the most inevitable features of any story is a dramatic turning point when the main character must, by choice or not, make a sacrifice of some kind—whether it be a person, a thing, or something more impalpable such as a self or desire. Such stories reveal that moments of sacrifice—and the long history to which they belong—are integral to our relationship to





society and ourselves, to politics and religion, to morality and economy, and to time and history. In this course on the Bible as Literature, then, we will focus on those portions of the Bible that revolves around ancient rituals and acts of sacrifice, from the earliest episodes of the Hebrew Bible (especially Noah and the narrative of Abraham and Isaac) to the permutations of narrative of the crucifixion and resurrection of Jesus in the Gospels. Our focus will be on a patient and detailed reading of the Biblical texts themselves and on short writing assignments about them. Each week, we will also consider recent works of literature, film, and television that bear witness to the continuing influence of these traditions in popular culture and everyday life.

**379 Film Genres**  
***Monsters, Slashers, and Demons: The World of the Horror Film***  
**Professor David Schmid**  
**REMOTE**  
**Reg. No. 10358**

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





## The Creative Writing Certificate

Creative Writing Certificate Program for undergraduates.

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.

For more information about the new Creative Writing Certificate Program, please contact Dimitri Anastopoulos, at [danastas@buffalo.edu](mailto:danastas@buffalo.edu) or join the Facebook page at: [www.facebook.com/UBCWF](http://www.facebook.com/UBCWF)

## Journalism Certificate 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 and must be earned concurrently with their undergraduate degree.

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.

For more information, please contact Jody Kleinberg-Biehl at [jkbiehl@buffalo.edu](mailto:jkbiehl@buffalo.edu), or visit online at [journalism.buffalo.edu](http://journalism.buffalo.edu).



In addition to an *English BA*, *English minor*, *Global Film minor*, the *Journalism Certificate*, and the *Creative Writing Certificate*, The English Department is excited to share that we now also offer the following additional 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.

Eligible students must take the LSAT no later than January of their junior year and must apply to UB School of Law (via the Law School Admission Council) no later than February 1 of their junior year of undergraduate studies. Following the receipt of all required admission materials, the School of Law will review and arrive at an admission decision. The School of Law's Admissions Committee reserves the right to request and conduct an in-person admissions interview prior to arriving at a final admission decision.

More information: <http://www.law.buffalo.edu/admissions/3-plus-3.html>



