

# *Whole English Catalog*

UBThisWinter



*Winter 2026*



## English Department News



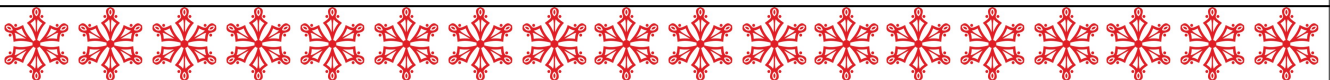
- ◆ UB English is on X!! Follow us: @UB\_English
- ◆ Look for us on Facebook at: [University at Buffalo English Department](https://www.facebook.com/UniversityatBuffaloEnglishDepartment)
- ◆ Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as the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

### **Important Dates for Winter Session**

<b><u>Session</u></b>	<b><u>First Day of Classes</u></b>	<b><u>Last Day Drop/Add</u></b>	<b><u>Resign</u></b>	<b><u>Last Class</u></b>
<b>10-day</b>	<b>1/5/26</b>	<b>1/7/26</b>	<b>1/13/26</b>	<b>1/16/26</b>
<b>14-day</b>	<b>12/29/25</b>	<b>1/12/26</b>	<b>1/12/26</b>	<b>1/16/26</b>
<b>15-day</b>	<b>12/26/25</b>	<b>12/29/25</b>	<b>1/12/26</b>	<b>1/16/26</b>

### **The English Department is offering the following 3 credit Winter courses:**

			<b><u>SESSION</u></b>
ENG 256 Film	REMOTE	T. Shilina-Conte	<b>15-day</b>
ENG 301 Criticism	REMOTE	J. Conte	<b>15-day</b>
ENG 306 Love in the Western World ( <b>Early Lit</b> )	REMOTE	Miller, S.	<b>15-day</b>
ENG 310 Shakespeare, Late Plays ( <b>Early Lit</b> )	REMOTE M-F 9:00-11:45a	Schiff	<b>15-day</b>
ENG 350 Intro to Poetry and Fiction	<b>CL2</b> REMOTE	Anastasopoulos	<b>15-day</b>
ENG 353 Technical Communication	<b>CL2</b> REMOTE	Tranchino	<b>15-day</b>
ENG 356 Professional Writing	<b>CL2</b> REMOTE	Williams	<b>15-day</b>
ENG 358 Writing in the Health Sciences	<b>CL2</b> REMOTE	Fulton	<b>15-day</b>
ENG 371 Queer Theory ( <b>Criticism/Theory</b> )	REMOTE	S. Miller	<b>15-day</b>

Registration for winter session on-line courses begins on **October 1st, 2025.**

For more information, please go to:

**<https://registrar.buffalo.edu/registration/winter.php>**







**256 Film**  
**Professor Tanya Shilina-Conte**  
**REMOTE, 15-Day Session**  
**Reg. No. 10317**

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 production from the 1890s to the present. We will examine early motion pictures, pre-code Hollywood, German Expressionism, French Impressionism and Surrealism, Soviet Montage, Neorealism, the French New Wave, Post-colonial filmmaking, 1970s Hollywood, as well as contemporary 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 Criticism**  
**Literature, Film, and Everyday Life**  
**Professor Joseph Conte**  
**REMOTE, 15-Day Session**  
**Reg. No. 10168**

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 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

*Continued...*





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 short writing assignments, we will try to ascertain the degree to which the theory and practice of postmodernism are related.

### **306 Love in the Western World (Early Lit)**

**Professor Steven Miller**  
**REMOTE, 15-Day Session**  
**Reg. No. 10326**

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 20<sup>th</sup> and 21<sup>st</sup> century film and literature and excerpts from classic philosophical treatises on love.

### **310 Shakespeare, Late Plays (Early Lit)**

**Professor Randy Schiff**  
**REMOTE Synchronous M-F 9:00-11:45a, 15-Day Session**  
**Reg. No. 10325**

This class will survey Shakespeare’s later plays, in a format that will mix Zoom lectures & written online discussion. The concentrated Winter semester will allow us to engage closely as a community with six of Shakespeare’s plays, grouped into three units. Our first unit explores comedy, studying one standard (if not exactly straight) comedy, and one “problem” play. First, after shipwrecking on Illyria, we follow the gender-bending chaos and romance of *Twelfth*





*Night*; next, we travel to Vienna to witness the horrifying mixture of sexuality and politics in *Measure for Measure*. Our second unit pairs two tragedies connected by the themes of madness and power. We first explore the toxic court of Elsinore, where paranoia and poisoned love drive the (possibly) mad prince of *Hamlet* to revenge; then, we move to medieval Scotland, to watch as ambition, magic, and prophecy wreak havoc on the doomed power-couple of *Macbeth*. Our final unit turns to tragedy, warfare, & romance—though madness still looms large. First, we travel far into Britain’s past, to see the tragic results of a great king’s hubristic effort to retire from power in *King Lear*; then we turn to *The Two Noble Kinsmen* (which Shakespeare wrote in collaboration with John Fletcher), in which Theban nobles vie for the love of an ex-Amazon, even as a jailer’s daughter becomes crazed with love for an escaped prisoner-knight. On most days, our course will meet for (roughly) the first half synchronously on Zoom; for the second half, we will move to online discussion boards that will feature an open series of discussion threads (students are encouraged to do discussion board sessions during regular class time—but students can do these asynchronously, if scheduling issues emerge). Course requirements include two exams (each covering a portion of the class), two papers, two brief presentations (one on Zoom; one on the discussion board), and regular class participation.

### **350 Intro to Poetry and Fiction - CL2 COURSE**

**Professor Dimitri Anastasopoulos**

**REMOTE, 15-Day Session**

**Reg. No. 10196**

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.

### **353 Technical Communication - CL2 COURSE**

**Claire Tranchino**

**REMOTE, 15-Day Session**

**Reg. No. 10152**

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.

### **356 Professional Writing - CL2 COURSE**

**Spencer Williams**

**REMOTE, 15-Day Session**

**Reg. No. 10153**

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.

### **358 Writing in the Health Sciences - CL2 COURSE**

**Ciara Fulton**

**REMOTE, 15-Day Session**

**Reg. No. 10154**

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.

### **371 Queer Theory:**

**Professor Steven Miller**

**REMOTE, 15-Day Session**

**Reg. No. 10327**

This course offer students the opportunity to read, discuss and understand one of the most important single works of Queer Theory: Judith Butler’s *Gender Trouble: Feminism and the Subversion of Identity*. More than 30 years since its original publication, this book remains at



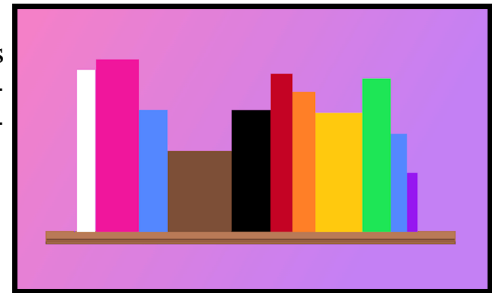




the center of debates about sexuality and identity within various academic disciplines but also, much more broadly, within contemporary public discourse. We will explore the political and cultural context from which the book emerged and consider its ongoing relevance to present-day experiences of sexuality, gender identity, kinship, trauma, and community. To expand the scope of our conversations, we will supplement our reading of Butler's book with the texts of the fascinating authors on the basis whose work they built their own intervention: Simone de Beauvoir, Luce Irigaray, Monique Wittig, Gayle Rubin, Sigmund Freud, Joan Riviere, Michel Foucault, and Jacques Derrida, among others.

In addition, we will read and discuss some of Butler's most recent writings and bring their work into conversation with recent developments in queer theory (Jack Halberstam, Paul Preciado, Tim Dean, Maggie Nelson).

*This course satisfies a Criticism/Theory requirement*



### **Do you have a 3.5 GPA or above in English?**

The English department offers an **Honors Program** for serious students who enjoy doing intensive work and would like the challenge and excitement of exchanging ideas and research with fellow students and instructors in a seminar setting. Planning and writing a thesis is another opportunity the honors program offers.

#### **Minimum Requirements for Department Acceptance:**

For entry to the English Honors Program, students must bring a 5-7 page critical English Writing sample to the Undergraduate office, and must also have a 3.5 GPA within English or faculty recommendation for Honors; if the latter, students must have achieved a 3.5 GPA before graduation in order to graduate with honors.

*\*Students with an English GPA of 3.8 or above do not need to submit a writing sample to be admitted, simply stop by the Undergraduate Office and request to be added to the English Honors Program.*

#### **Department Requirements for Graduation with Honors:**

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







## 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 Anastasopoulos, at [danastas@buffalo.edu](mailto:danastas@buffalo.edu) or join the Facebook page at: [www.facebook.com/UBCWF](https://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.

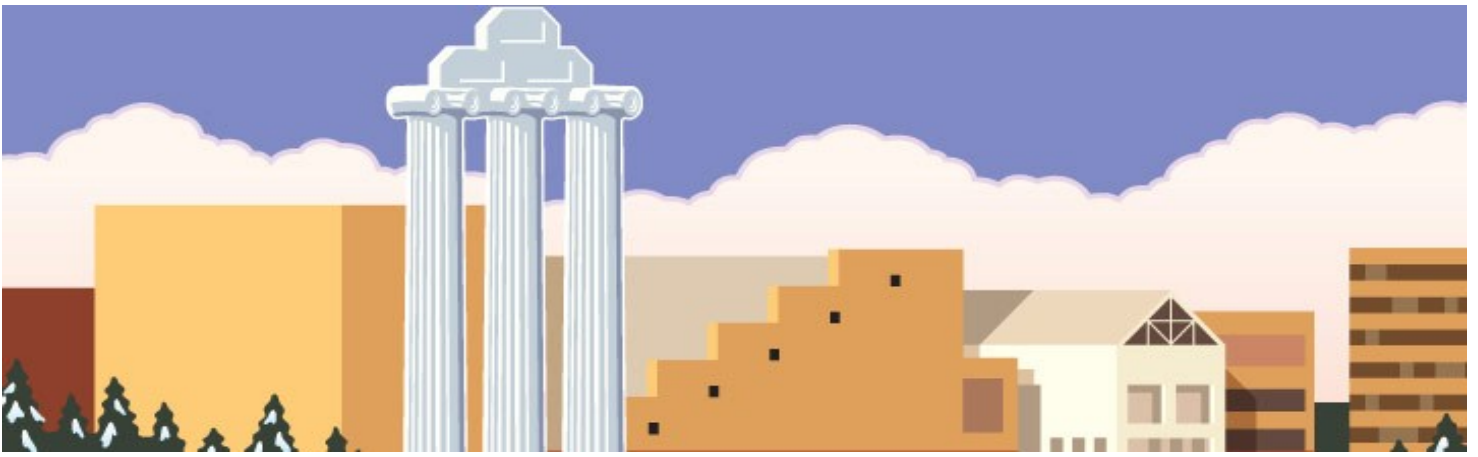
In addition, the program fosters an understanding of U.S. and global media, journalism ethics and integrity standards associated with the journalism profession. It's an interdisciplinary course of study comprised of coursework offered by the Departments of English, Communication, and Media Study.

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 Jay Barber at [jkbarber@buffalo.edu](mailto:jkbarber@buffalo.edu).



### ***What Does an English Major Do?***

Students choose from a variety of courses within every area of the English major and may develop concentrations in a number of fields, including historical periods, cultural studies, popular culture, ethnic literatures, film studies, creative writing, and critical theory. In any given semester, we offer courses like Medieval Epic, Love in the Western World, Mythology, Revenge in Renaissance Drama, 18th-Century Fiction, American Travel Writing, The Bible as Literature, Crime Fiction, Comedy, The Modern American Novel, and National Cinemas. The department offers both a concentration in Creative Writing, staffed by five published poets and fiction writers, and an interdisciplinary Journalism Certificate, staffed largely by working journalists and offering multiple internship possibilities.

Students enjoy a rich array of extracurricular offerings. There are multiple fiction and poetry readings every semester, bringing a range of emerging and established writers to Buffalo. The Buffalo Film Seminar (a course open to the public in a downtown theater) screens great films weekly in the context of discussion led by practicing film makers. Scholarly lectures abound, as do literary events in the city of Buffalo - from poetry slams to opportunities to meet world-famous writers. Students produce their own literary magazine, host their own readings, and form undergraduate clubs on the subjects that most interest them - including, recently, a Shakespeare Club and an Old and Middle English Club.

Students work with faculty on scholarly research projects - for example, on Whitman's Civil War poetry, on popular fiction in the UK, or on the nineteenth-century literature of politeness. In 2007-08, an English major won an international United Nations writing contest and was flown to Paris as part of her prize; another English major received honorable mention in a national essay contest.

The English Minor easily complements multiple areas of study and assists students wanting to hone writing and analytical skills in their major areas of study.

The English Honors program enables students who have a high GPA or who are nominated by faculty to work even more closely with faculty in seminar-style courses and on senior thesis projects. Honors students are especially likely to participate with faculty on research projects or as research assistants. In the last few semesters, for example, students have worked with faculty members on projects about Irish literature, Italian horror movies, American short stories, and American film.

For more information about our courses, check out The Whole English Catalog online at:

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



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

**English BA/MA** - The BA/MA program allows qualified UB undergraduates to begin work on their MA during their senior year, earning both degrees in just 5 years. Undergraduates must have a minimum GPA of 3.0 to be considered for the MA.

More information: <http://www.buffalo.edu/cas/english/graduate/master-program.html>

**UB Teach** - The UB Teach English Education Program is an accelerated, combined degree program that allows you to earn an English BA and an English Education EdM in five years. The program focuses on providing you with content expertise in English while preparing you to teach English at the adolescence level (grades 5 to 12).

More information: <http://ed.buffalo.edu/teaching/academics/ub-teach/english.html>

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

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

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

**English BA/MS School Librarianship**

Earn your Bachelor's + Master's in just 5 years The MS degree in School Librarianship prepares students to secure state certified k-12 teacher librarian credentials for work in a school library setting (i.e., as a "school librarian").

More information: [https://catalog.buffalo.edu/academicprograms/englishschlibrnshp\\_comb\\_ol\\_ba.html](https://catalog.buffalo.edu/academicprograms/englishschlibrnshp_comb_ol_ba.html)

**English BA/Information and Library Science MS**

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

More information: [https://catalog.buffalo.edu/academicprograms/englishinfo\\_lib\\_sci\\_comb\\_ba\\_unknown\\_applying.html](https://catalog.buffalo.edu/academicprograms/englishinfo_lib_sci_comb_ba_unknown_applying.html)

**The English Department also offers 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.**



*See you in  
the Spring!*

