

Whole English Catalog



Winter 2023



English Department News



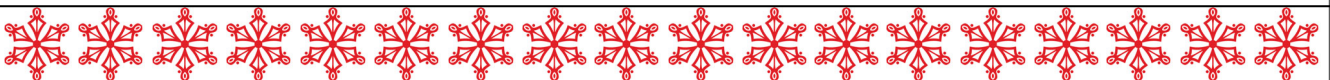
- ◆ UB English is on Twitter!! Follow us: @UB_English
- ◆ Look for us on Facebook at: [University at Buffalo English Department](https://www.facebook.com/UniversityatBuffaloEnglishDepartment)
- ◆ Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as 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



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.

The English Department is offering the following courses this Winter:

ENG 256 Film	REMOTE	Professor David Schmid	3 Credit
ENG 301 Criticism	REMOTE	Professor Steven Miller	3 Credit
ENG 309 Shakespeare, Early Plays (Early Lit)	REMOTE - Synchronous 9:00a - 11:45a	Professor Randy Schiff	3 Credit
ENG 353 Technical Communication	CL2 REMOTE	TBA	3 Credit
ENG 354 Writing about Literature	CL2 REMOTE	TBA	3 Credit
ENG 356 Professional Writing	CL2 REMOTE	TBA	3 Credit
ENG 358 Writing in the Health Sciences	CL2 REMOTE	TBA	3 Credit
ENG 374 Bible as Literature (Early Lit)	REMOTE	Professor Steven Miller	3 Credit
ENG 441 Contemporary Cinema	REMOTE	Professor Joseph Conte	3 Credit

*Registration for winter session on-line courses begins on **October 3, 2022.***

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





256 Film

Monsters, Slashers, and Demons: The World of the Horror Film

Professor David Schmid

REMOTE

Reg. No. 10387

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)





301 Criticism
Literature, Film, and Everyday Life
Professor Steven Miller
REMOTE
Reg. No. 10466

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 - Synchronous Mon-Fri 9:00a - 11:45am
Reg. No. 10322

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, with our three units grouped according to the three genres in the famous First Folio. Our first unit will explore comedy, moving from the fascinating mixture of magic, theater, and romantic silliness that playful fuses love, class, identity play, & theater in *A Midsummer Night's Dream*, before turning to one of Shakespeare's "problem" plays—the comedy *The Merchant of Venice*, which fuses vile anti-Semitism and complicated explorations of class, ethnicity and capitalism within a conventional comic narrative. and then look at lovers caught in a tragedy generated by the feuding families of *Romeo and Juliet*. Our second unit turns to tragedy. We will first go to a fictional, later-era Rome, to explore Shakespeare's early and extremely violent revenge tragedy, *Titus Andronicus*, before next moving forward in time to Renaissance Italy, where we will witness the soaring, but devastating deterioration of the doomed love of *Romeo and Juliet*. Our final unit explores the genre that was perhaps most pivotal in Shakespeare's ascent to stardom—English history plays. We begin with Shakespeare's masterful blending of history, tragedy, and revenge in *Richard III*, which features an eerily modern, because pragmatically ruthless, protagonist, before moving backward





in history (but forward in Shakespeare's career) to the staging of concerns about class, kingship, and rebellion in *Henry IV, Part 1*. 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 featuring an open series of discussion threads (all are encouraged to do discussion board sessions during regular class time—but one can do them asynchronously, if scheduling issues emerge). Course requirements include two exams (each covering a portion of the class; these will be open-book exams), two papers, two brief presentations (one on Zoom; one on the discussion board), and regular class participation.

353 Technical Communication - CL2 COURSE

TBA

REMOTE

Reg. No. 10389

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.

354 Writing about Literature - CL2 COURSE

TBA

REMOTE

Reg. No. 10388

This course teaches modes of literary interpretation and strategies for researching and writing compelling and persuasive interpretive essays. Students will learn how to craft essays on poetry, fiction and non-fiction as well as how to locate historical and critical sources, create annotated bibliographies, enter into critical and theoretical conversations in their own essays, and present research orally and visually. Emphasis on argumentative structure, use of textual and extra-textual evidence, and literary critical concepts, terminology and style.

356 Professional Writing - CL2 COURSE

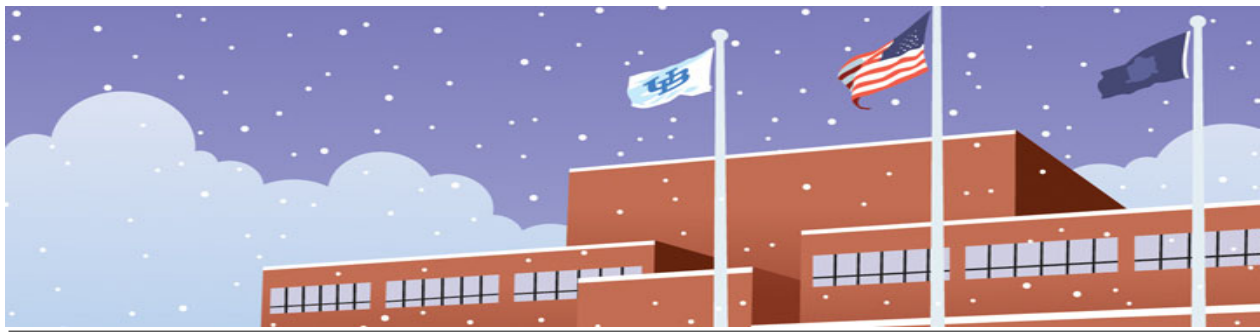
TBA

REMOTE

Reg. No. 10391

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

TBA

REMOTE

Reg. No. 10392

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.

374 Bible as Literature (Early Lit):

Stories of Sacrifice and Martyrdom

Professor Steven Miller

REMOTE

Reg. No. 10324

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.

441 Contemporary Cinema: *Virtual Worlds*

Professor Joseph Conte

REMOTE

Reg. No. 10467

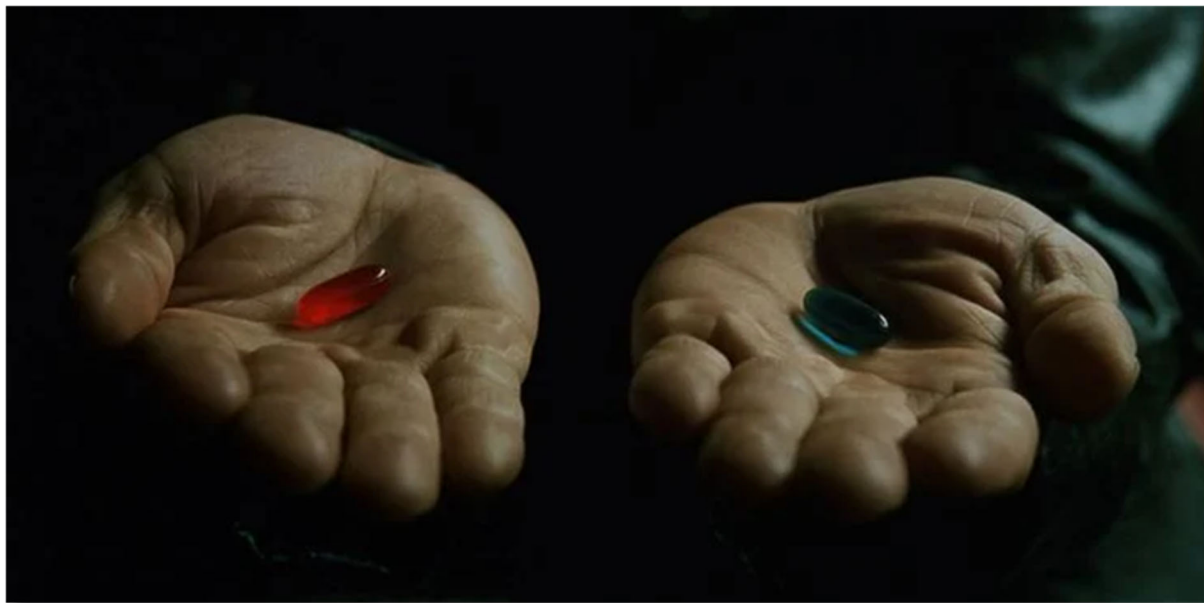
From its beginnings, the cinema has offered alternative paths between documentation of the world as we know it (the window; epistemologies) and the presentation of virtuality, alternate worlds, and artificial intelligence, the possible worlds that could be ours (the mirror; ontologies). So, we have the actualities of the Brothers Lumière in 1895, or we can treat ourselves to the visual conjuring of magician Georges Méliès or the fantasy of *Alice in Wonderland* (1903). The cinema has always been a “dream factory” that draws us into its imaginary realms. This course will follow the white rabbit into film’s representations of virtual reality.

Appropriately enough in an asynchronous Remote course, we will stream six feature-length works on Digital Campus. We will begin with the original *Blade Runner* (the Final Cut, 1982), directed by Ridley Scott and adapted from the novel by Philip K. Dick, *Do Androids Dream of*





Electric Sheep? (1968), in which humanity is threatened by virtually indistinguishable “replicants” of our own making. In perhaps the iconic film of the genre, Lilly and Lana Wachowski’s *The Matrix* (1999), Thomas Anderson (Keanu Reeves) discovers that his reality is nothing more than a deceptive digital simulation meant to keep humanity enslaved by intelligent machines. Inspired by Scott and the Wachowskis, Christopher Nolan’s *Inception* (2010) is premised on stolen dreams and the infiltration of another person’s subconscious, as professional thief Dom Cobb (Leonardo DiCaprio) ventures into an alternative world of “dreams within dreams” in which anything is possible.



In *A.I. Artificial Intelligence* (2001), directed by Steven Spielberg and based on an unfinished treatment by Stanley Kubrick, androids have been programmed to express complex thoughts; but one Mecha child, like the fables of Pygmalion’s Galatea or Carlo Collodi’s Pinocchio, is capable of expressing emotions and yearns to be a “real boy.” Denis Villeneuve, who recently gave us a spectacular adaptation of Frank Herbert’s *Dune*, directed the long-awaited sequel, *Blade Runner 2049* (2017), in which we might finally answer the question of whether Rick Deckard, like the Nexus-9 blade runner K, is a replicant. Finally, Spielberg’s *Ready Player One* (2018) depicts a near-future society in thrall to virtual life but replete with nostalgic references to the gaming technology of the 1970s and 1980s, such as the Atari 2600.

The prevalence of virtuality in cinema suggests that these are cautionary tales of the worlds that could be ours, while offering us a choice in what we might become. As Morpheus (Sleep and Dreams) says in *The Matrix*, “You take the blue pill, the story ends, you wake up in your bed and believe whatever you want to believe. You take the red pill, you stay in wonderland, and I show you how deep the rabbit hole goes.”

This asynchronous Remote course will be conducted through UB Learns, with streaming of films on Digital Campus. Students will be required to participate in six graded blog discussions on the films and complete a final writing assignment on virtuality and cinema.





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 or join the Facebook page at: 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.



English BA/Graduate Degree Combined Programs:

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").

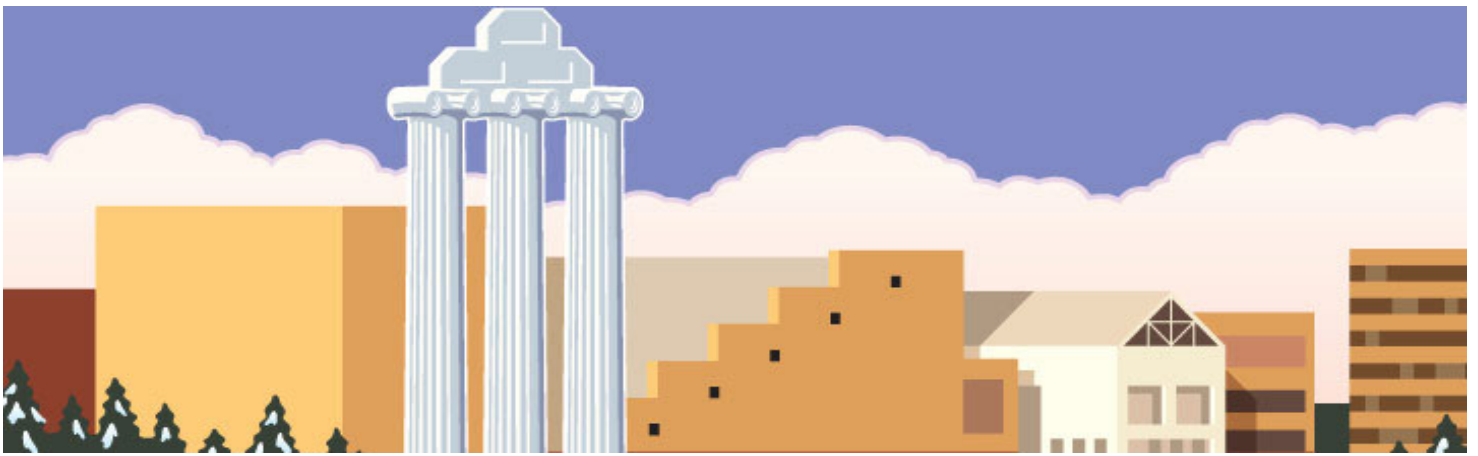
More information: https://catalog.buffalo.edu/academicprograms/englishschlibrnshp_comb_ol_ba.html

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





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).



***See you in the
Spring...***

