

Whole English Catalog

UBThisWinter 



Winter 2025



English Department News



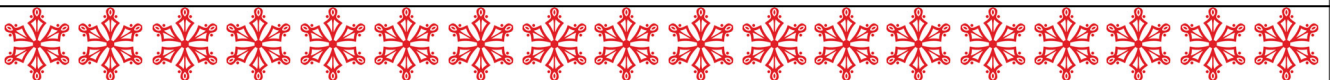
- ◆ UB English is on X!! Follow us: @UB_English
- ◆ Look for us on Facebook at: [University at Buffalo English Department](#)
- ◆ Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as the Journalism Certificate Program.
- ◆ In addition to the *English BA/MA* program, *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.

Important Dates for Winter Session

<u>Session</u>	<u>First Day of Classes</u>	<u>Last Day Drop/Add</u>	<u>Resign</u>	<u>Last Class</u>
10-day	1/6/25	1/8/25	1/13/25	1/17/25
14-day	12/30/24	1/2/25	1/13/25	1/17/25
15-day	12/27/24	12/30/24	1/10/25	1/17/25

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

			<u>SESSION</u>
ENG 254 Science Fiction	REMOTE	S. Miller	15-day
ENG 256 Film	REMOTE	Schmid	15-day
ENG 301 Criticism	REMOTE	J. Conte	15-day
ENG 350 Intro to Poetry and Fiction	CL2 REMOTE	Anastasopoulos	15-day
ENG 353 Technical Communication	CL2 REMOTE	TBA	15-day
ENG 356 Professional Writing	CL2 REMOTE	TBA	15-day
ENG 358 Writing in the Health Sciences	CL2 REMOTE	TBA	15-day
ENG 374 Bible as Literature (Early Lit)	REMOTE	S. Miller	15-day
ENG 379 Film Genres	REMOTE	T. Shilina-Conte	15-day
ENG 389 Psychoanalysis & Culture (Criticism/Theory)	REMOTE	S. Miller	15-day

Registration for winter session on-line courses begins on **October 1st , 2024.**

For more information, please go to:

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





254 Science Fiction
Professor Steven Miller
REMOTE, 15-Day Session
Reg. No. 10353

This course will introduce students to the art of reading and writing on science fiction as a prose genre. We will focus on nific, artistic, and historical transformations of the huma findings include H. G. Wells, James Tiptree, Jr. (Alice S .G. Ballard, Ursula K. Le-Guin, Samuel Delany, and Margaret Atwood.

CANCELED

256 Film
Monsters, Slashers, and Demons: The World of the Horror Film
Professor David Schmid
REMOTE, 15-Day Session
Reg. No. 10165

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 Joseph Conte
REMOTE, 15-Day Session
Reg. No. 10191



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.’”

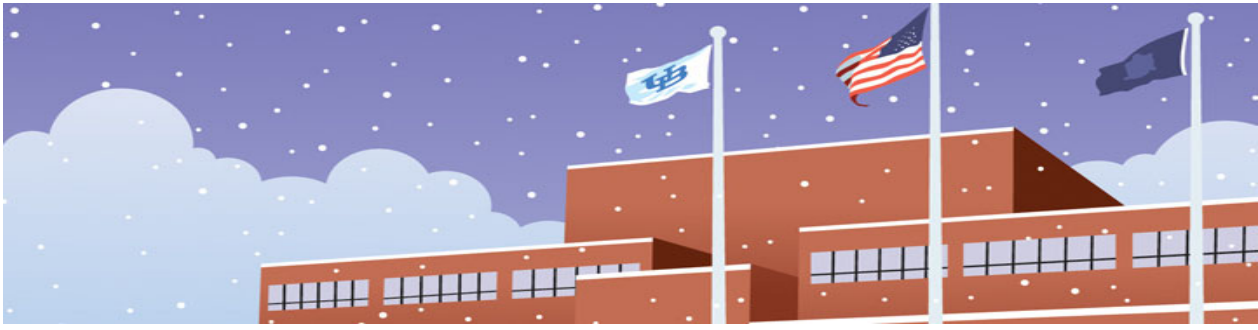
We will read a few essays on postmodernity by the aforementioned theorists and critics. But since our goal will be to “perform” (and not “escape”) criticism, we’ll also read three fictions that respond to the question of postmodernity directly or indirectly: Margaret Atwood’s dystopian (and once again 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.

350 Intro to Poetry and Fiction - CL2 COURSE

Professor Dimitri Anastasopoulos
REMOTE, 15-Day Session
Reg. No. 10227

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

TBA

REMOTE, 15-Day Session

Reg. No. 10166

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

TBA

REMOTE, 15-Day Session

Reg. No. 10167

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, 15-Day Session

Reg. No. 10168

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, 15-Day Session

Reg. No. 10155

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

Professor Tanya Shilina-Conte

REMOTE, 15-Day Session

Reg. No. 10339

This intensive course will introduce students to the history of cinematic movements and traditions, focusing on the emergence and development of various film genres as stylistic and narrative devices. 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 digital and large-format filmmaking. The course will expose students to such film genres as comedy, horror, melodrama, action, science fiction, musicals, film noir, westerns, and docufiction, among others. Since the course will be taught online, students will be expected either to be Netflix subscribers or to rent / purchase the films that we will be analyzing during the semester.





389 Psychoanalysis & Culture:
Psychoanalysis, Literature, and the Psychology of Crowds
Professor Steven Miller
REMOTE, 15-Day Session
Reg. No. 10362

Participation in *groups, crowds, and collectives* is a central feature of modern social life. Most psychology, however, emphasizes the inner life of the individual, perhaps in relation to small social units such as the family. Rarely does psychological research seek to understand the psychology of larger groupings, what binds them together, how they move or act, and how they structure the experience of the individuals who participate in them. What is the function of such crowds in politics, religion, and perhaps even the experience of art? The condensed winter semester will provide an occasion to delve into a handful of audacious and deeply thought-provoking forays into social psychology: Sigmund Freud's *Totem and Taboo* and *Group Psychology and the Analysis of the Ego*; Wilhelm Reich's controversial and still thought-provoking, *The Mass Psychology of Fascism*; and Elias Canetti's fascinating and idiosyncratic treatise, *Crowds and Power*.

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 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.

