### General Education

**Writing Skills Requirement**

<table>
<thead>
<tr>
<th>COURSE</th>
<th>SAT</th>
<th>ACT</th>
<th>AP EXAM</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>LC 211</td>
<td>390 &amp; below</td>
<td>16 &amp; below</td>
<td></td>
<td>Students who place into LC 211 must take ENG 101 and ENG 201 after successfully completing LC 211. ENG 201 will also fulfill their Humanities requirement.</td>
</tr>
<tr>
<td>ENG 101</td>
<td>400-570</td>
<td>17-26</td>
<td></td>
<td>Students who place into ENG 101 must take ENG 201 after successfully completing ENG 101. Upon successful completion of ENG 201, students will also receive General Education Humanities credit.</td>
</tr>
<tr>
<td>ENG 102</td>
<td>580-720</td>
<td>27-31</td>
<td></td>
<td>Students who place into ENG 102 will have satisfied the General Education Writing Skills Requirement upon successful completion of ENG 102. They will not receive Humanities credit for ENG 102, but must take a separate course designated as fulfilling the Humanities requirement.</td>
</tr>
<tr>
<td>ENG 201</td>
<td></td>
<td></td>
<td>4 or 5 on one AP exam</td>
<td>Only for students who have taken ENG 101 or received a score of 4 or 5 on one AP exam.</td>
</tr>
<tr>
<td>EXEMPT</td>
<td>730-800</td>
<td>32 &amp; above</td>
<td>4 &amp; 5 or 5 &amp; 5 (two exams)</td>
<td>Students who are Exempted from the Writing Skills Requirement must still fulfill the Humanities requirement.</td>
</tr>
</tbody>
</table>

### ENG 101

**Critical Skills**
- Ability to observe closely, to cite details, to infer, and to generalize.
- Familiarity with standard purposes (to explain or to persuade or both).
- Familiarity with standard modes of thinking and writing: narrative, description, comparison and contrast, example, cause and effect, factor analysis, deliberate mixtures of modes.
- Outlining and essay interpretation and evaluation.

**Organizational Skills**
- Ability to stick to a central idea.
- Conscious control of paragraph structure, with clear thesis or topic sentences and supporting details.
- Deliberate control of emphasis and importance (subordination and coordination of ideas).

**Usage and Rhetorical Skills**
- University-level control of English usage.
- Some effective variety of sentence length and structure.
- Some control of tone, connotation, and coherence.
- Introductory knowledge of the writing and revision process.
- Introductory knowledge of persuasion and argumentation.
- Presentation of evidence, debate techniques, sensitivity to bias.

### ENG 102 & 201

**Critical Skills**
- Ability to think critically and to make intellectual discriminations. The student should have some reflexive knowledge about the thinking-writing process.
- Ability to recognize and apply introductory level learning and methods of logic and argumentation.
- Ability to complete a process of observation, inference, and generalization with accuracy and precision. The subject matter may include works of literature or other kinds of texts.
- Ability to maintain some intellectual independence at a level of University discourse. The student should be able to sustain either side of a debate with some agility.

**Organizational Skills**
- Ability to form a restricted arguable thesis and organize supporting points.
- Ability to develop and sustain an exposition and/or argument over a longer, 5-10 page paper.
- Ability to research primary and secondary sources, including familiarity with the resources in the University Libraries, and to integrate research into a thesis.

**Usage and Rhetorical Skills**
- Ability to complete a paper without distracting mechanical errors.
- Ability to document a research paper properly.
- Ability to sustain a consistent tone, with variations appropriate to the audience and purpose of the essay.
### First Session: May 20 - June 28 (Memorial Day Observed May 27th)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instruction Type</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>101 JX1</td>
<td>Writing 1</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Lakoff</td>
</tr>
<tr>
<td>101 JX2</td>
<td>Writing 1</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Manuratne</td>
</tr>
<tr>
<td>101 JX3</td>
<td>Writing 1</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Rippeon</td>
</tr>
<tr>
<td>102 JX1</td>
<td>Writing 2</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Alvergue</td>
</tr>
<tr>
<td>102 JX2</td>
<td>Writing 2</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Lam</td>
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<tr>
<td>201 JC</td>
<td>Advanced Writing</td>
<td>M-F</td>
<td>11:20 - 12:35</td>
<td>Squires</td>
</tr>
<tr>
<td>201 JD</td>
<td>Advanced Writing</td>
<td>M-F</td>
<td>1:00 - 2:15</td>
<td>Marley</td>
</tr>
<tr>
<td>201 JX1</td>
<td>Advanced Writing</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Garg</td>
</tr>
<tr>
<td>201 JX2</td>
<td>Advanced Writing</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Garg</td>
</tr>
<tr>
<td>202 JX1</td>
<td>Advanced Writing: Technical</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Victor</td>
</tr>
<tr>
<td>202 JX2</td>
<td>Advanced Writing: Technical</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Aldinger</td>
</tr>
<tr>
<td>201 JX1</td>
<td>Advanced Writing: Technical</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Darling</td>
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<tr>
<td>301 JX</td>
<td>Criticism</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Stott</td>
</tr>
<tr>
<td>374 JR</td>
<td>The Bible as Literature (E)</td>
<td>M W</td>
<td>6:30 - 9:40</td>
<td>Feero</td>
</tr>
<tr>
<td>380 JX</td>
<td>New Media</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Reid, A.</td>
</tr>
<tr>
<td>438 JT</td>
<td>Film Directors</td>
<td>T TH</td>
<td>6:30 - 9:40</td>
<td>Schmid</td>
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### Third Session: July 1 - August 9 (Independence Day Observed July 4th)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instruction Type</th>
<th>Time</th>
<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td>101 MC</td>
<td>Writing 1</td>
<td>M-F</td>
<td>11:20 - 12:35</td>
<td>Ruszczyncky</td>
</tr>
<tr>
<td>101 MX1</td>
<td>Writing 1</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Grujic</td>
</tr>
<tr>
<td>101 MX2</td>
<td>Writing 1</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Oh</td>
</tr>
<tr>
<td>101 MX3</td>
<td>Writing 1</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Rigilano</td>
</tr>
<tr>
<td>102 MX1</td>
<td>Writing 2</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Fetter</td>
</tr>
<tr>
<td>102 MX2</td>
<td>Writing 2</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Crowley</td>
</tr>
<tr>
<td>201 MX1</td>
<td>Advanced Writing</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Feldmar</td>
</tr>
<tr>
<td>201 MX2</td>
<td>Advanced Writing</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Park</td>
</tr>
<tr>
<td>201 MX3</td>
<td>Advanced Writing</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Hadbawnik</td>
</tr>
<tr>
<td>202 MX</td>
<td>Advanced Writing: Technical</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Cowley</td>
</tr>
<tr>
<td>207 MX</td>
<td>Intro Writ Poetry/Fiction</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Melgard</td>
</tr>
<tr>
<td>354 MX</td>
<td>Life Writing</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Reid, R.</td>
</tr>
<tr>
<td>357 MX</td>
<td>Contemporary Literature</td>
<td>ARR - Online</td>
<td>ARR - Online</td>
<td>Conte</td>
</tr>
</tbody>
</table>
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.

COURSE REPEAT POLICY

Please be advised that English 101, 102, and 201 have been designated as ‘limited enrollment’ courses. Self-registration in these courses in the Fall and Spring semesters will be limited to those students who are taking the course for the first time; repeat enrollments during Spring and Fall will not be allowed.

Students who plan to repeat one of these courses for any reason should plan to register for the course during one of the summer sessions.

Repeat enrollment refers to registration by a student who was previously enrolled in the course at UB, or who transferred an equivalent course to UB, and who received a letter grade of A, B, C, D or F and qualified values thereof (e.g., A-, D+) or a grade of P, S, U, I, J, N or R.

The only case in which a student may self-register for a repeated course is when the student has taken an Administrative Withdrawal for an entire previous semester, so that all the grades for that semester were registered as W.
First Session:  May 20 - June 28  
(Memorial Day Observed May 27th)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Instructor</th>
<th>Arranged</th>
<th>Reg. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>101 JX1 - Writing 1</td>
<td>Jeremy Lakoff</td>
<td>Arranged - Online section</td>
<td>10733</td>
</tr>
<tr>
<td>101 JX2 - Writing 1</td>
<td>Salwatura Manuratne</td>
<td>Arranged - Online section</td>
<td>12351</td>
</tr>
<tr>
<td>101 - Writing 1</td>
<td>Andrew Rippeon</td>
<td>Arranged - Online section</td>
<td>12352</td>
</tr>
<tr>
<td>102 JX1 - Writing 2</td>
<td>Jose Alvergue</td>
<td>Arranged - Online section</td>
<td>10327</td>
</tr>
<tr>
<td>102 JX2 - Writing 2</td>
<td>Joshua Lam</td>
<td>Arranged - Online section</td>
<td>10967</td>
</tr>
</tbody>
</table>

First semester of the General Education Writing Skills Requirement for students required to take both ENG 101 and ENG 201. Practice in developing essays with variable emphases on purpose, subject, audience, and persuasion; in constructing mature sentences and paragraphs; and in revising. Introduces documenting and writing from sources. Twenty-five pages of graded, revised writing, excluding first drafts, exercises, and quizzes. Students may not receive credit for both ENG 101 and ESL 407.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Instructor</th>
<th>Arranged</th>
<th>Reg. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>201 JC-Advanced Writing 1</td>
<td>David Squires</td>
<td>M-F 11:20 - 12:35</td>
<td>10430</td>
</tr>
<tr>
<td>201 JD-Advanced Writing 1</td>
<td>Jason Marley</td>
<td>M-F 1:00 - 2:15</td>
<td>12355</td>
</tr>
<tr>
<td>201 JX1-Advanced Writing 1</td>
<td>Shubhangi Garg</td>
<td>Arranged - Online section</td>
<td>10734</td>
</tr>
<tr>
<td>201 JX2-Advanced Writing 1</td>
<td>Shubhangi Garg</td>
<td>Arranged - Online section</td>
<td>10646</td>
</tr>
</tbody>
</table>

Second semester of the General Education Writing Skills Requirement. Fulfills the Humanities requirement of General Education if taken in conjunction with ENG 101. Practice in developing complex interpretations of human experience and values as represented in various media. Conceptualizing and conducting original research, culminating in a major research essay using both library and online materials. Twenty-five pages of graded, revised writing, excluding first drafts, exercises, and quizzes. Students may not receive credit for both ENG 201 and ESL 408.
This course is designed to help you communicate in work situations where time equals money and a missed message in a memo can cost you the job! You will learn how to become an effective communicator who writes what s/he means and means what s/he writes. In academic writing classes, you write essays, research papers, and lab reports for only one audience: your professors. In contrast to ENG 101/201, this class will help you learn the principles of writing for your supervisors, colleagues, future employees, clients, and their organizations. Together, we will analyze examples of office memos, e-mails, proposals, cover letters, job applications, and project reports in order to help you create concise, ethical, and legally responsible documents that are audience-appropriate, goal oriented, and successful. In this class you will write in a variety of genres and forms, learning how to communicate across print, digital, visual and live mediums. This Summer course will take place in an online environment to help you gain proficiency in virtual environments and to make you a confident communicator during online meetings, discussions, and collaborations that are now a common aspect of the global work-place. Every week, students will listen to a brief online lecture and complete a quiz on Mondays, post to a discussion board mid-week, and write shorter texts such as cover letters, e-mail memos, and project proposals by Friday. The final assignment for this course will be a slide-cast presentation based on a project proposal.

In ENG 202, students will write in a range of genres such as formal business letters, memos, cover letters, resumes, marketing materials, business proposals, press releases, blog post, and social media response. ENG 202 is designed to provide students with a comprehensive overview of the kinds of writing that takes place in the modern business world. Students will leave ENG 202 as confident and proficient business writers. This class will be held online using Lore, dropbox, itunes, and complass we will create a virtual classroom. To this end, the structure will be the same every week: reading due Monday along with a short discussion post, rough drafts completed for Wednesday’s workshop activity, and final drafts due on Friday. There will be six assignments in ENG 202 ranging from one to five pages. Larger assignment such as the business proposal will be completed as group work while smaller assignments such as the cover letter and resume will be individual work.
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.
301 JX - Criticism  
Professor Andrew Stott  
Arranged - Online section  
Reg. No. 10842

Criticisms is the language that seeks to mediate between art and society, making sense of aesthetic practices through interlocution that re-casts and energizes them with new perspectives. The aim of this course is to introduce you to the many varieties of critical voices and critical discourse, while providing you with the tools to become a skilled reader of literary texts, and an intelligent cultural critic.

The focus of the course will be a class blog that will take the form of an online journal of the arts. The blog will feature a variety of different sections or “departments,” just as you might find in a weekly periodical, including art, film, literature, and society. Each student will write for each section using a different critical voice and method, from short, blog-style comments, to a formal researched essay.

We will take as our objects of study different forms of media from “high” art to popular culture - a film, a novel, some music - and develop our critical languages through secondary reading, conversation, and, most importantly, writing.

374 JR - The Bible as Literature  
Rick Feero (feero@buffalo.edu)  
M W 6:30 - 9:40  
Reg. No. 10962

The Bible remains the most ubiquitous of books, but as such it may also be imperceptible as a text, present in clichéd forms, banished to a religious realm, or hidden in popular and literary allusions. We don’t know what we think we know. Hence, to borrow a phrase from Marcus J. Borg, we’ll attempt to “read the Bible again for the first time.

This course will center on close readings of selected Biblical texts, including, Genesis/Exodus, Proverbs, Job, Jonah, Esther, Amos, Mark, Luke/Acts, Romans, and Revelations. As the course title implies, we will focus on the literary aspects of the Bible—problems of genre, composition and authorship, historical background and setting. In short, we will begin with the perspective that the Bible produces meaning through varied and overlapping literary forms (such as narrative, prophecy, and parable) and literary strategies (such as metaphor, allegory and hyperbole). Our approach will thus be situated between two perspectives, noting the traces of multiple sources and intentions uncovered by previous forms of Biblical criticism—two divergent creation stories opening and resurfacing in the stories of Genesis; older collections of saying and parables incorporated into and disrupting the narrative of Mark—but using newer forms of criticism to see this disorder as inherent to and productive of a wider literary meaning.

Required Texts:
To be purchased:
- Robert Alter and Frank Kermode, *The Literary Guide to the Bible*

Available via Course Reserve/Internet:
- Selected Secondary Readings
- King James Bible (our reading, writing and class activities will be based on the KJV because of its own importance as a literary text and source)

Requirements:
Class discussion and participation
Informal writing (reading journal, discussion boards, research Wikis)
Formal writing (two 5 page interpretive papers incorporating class secondary material)

* This course will satisfy an earlier literature requirement.
Games Studies

Since the appearance of the Atari 2600 video game console in 1977, video games have become an increasingly common feature of our lives. Today, we play games on our televisions through more advanced consoles, dedicated handheld devices, personal computers, and on our mobile phones. We play games online with millions of co-players, in augmented reality, and with our bodies without controllers. In other words, video games have proliferated and mutated into a vast ecology of media, interactivity, and genre. Over the last 20 years, the interdisciplinary study of video games has developed into a full-blown area of scholarly practice, including many practices with their origins in English and the humanities (as well as other methods from the social sciences, computer science, engineering, and other fields).

This online course will introduce the methods and foundational scholarship in games studies. We will play a number of games ourselves (you will not be required to purchase any specific games or devices, other than what is typically needed to participate in an online class). In addition to developing an ability to analyze and interpret video games, we will also discuss the potential social and cultural uses of video gaming beyond entertainment. Readings will include Ian Bogost’s How To Do Things With Videogames, Jane McGonigal’s Reality is Broken, and other essays. Course work will include online discussions, reading responses, and a final research project.

438 - Film Directors
Professor David Schmid
Tuesday/Thursday 6:30 - 9:40
Reg. No. 11187

The aim of this class is to watch and discuss a representative sample of films from the long and distinguished career of the great director Alfred Hitchcock (1899-1980). You will learn why Hitchcock is considered to be one of the supreme masters of the film genre, what the major themes and concerns of his work are, and how to approach and analyze a Hitchcock film. Along the way, we will discuss such subjects as auteur theory, film history, and cinematic technique. Throughout the class, we will emphasize how Hitchcock himself and his films have come to embody the possibilities of cinema.

Films  We will watch and discuss the following films:

- The 39 Steps (1935)
- Rebecca (1940)
- Shadow of a Doubt (1943)
- Spellbound (1945)
- Rope (1948)
- Strangers on a Train (1951)
- Rear Window (1954)
- Vertigo (1958)
- North By Northwest (1959)
- Psycho (1960)
- The Birds (1963)
- Marnie (1964)

Secondary Reading
Unless otherwise indicated in the syllabus, all secondary reading is available through UB Libraries online course reserve. I would recommend that you read the relevant secondary reading after watching the film in question, just in case it contains any spoiler information!

Class Requirements
1. Class attendance.
2. Participation in class discussion.
3. A series of short (3 pages) written responses to each film.
4. One 7-9 page paper.
Third Session: July 1 - August 9
(Independence Day Observed July 4th)

<table>
<thead>
<tr>
<th>101 MC - Writing 1</th>
<th>101 MX1 - Writing 1</th>
<th>101 MX2 - Writing 1</th>
<th>101 MX3 - Writing 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steven Ruszczycky</td>
<td>Ana Grujic</td>
<td>Jee Yeon Oh</td>
<td>Matthew Rigilano</td>
</tr>
<tr>
<td>M - F 11:20 - 12:35</td>
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<td>Arranged - Online section</td>
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</table>

First semester of the General Education Writing Skills Requirement for students required to take both ENG 101 and ENG 201. Practice in developing essays with variable emphases on purpose, subject, audience, and persuasion; in constructing mature sentences and paragraphs; and in revising. Introduces documenting and writing from sources. Twenty-five pages of graded, revised writing, excluding first drafts, exercises, and quizzes. Students may not receive credit for both ENG 101 and ESL 407.

<table>
<thead>
<tr>
<th>102 MX1 - Writing 2</th>
<th>102 MX2 - Writing 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyle Fetter</td>
<td>Ronan Crowley</td>
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<td>Arranged - Online section</td>
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<tr>
<td>Reg. No. 12354</td>
<td>Reg. No. 11917</td>
</tr>
</tbody>
</table>

Fulfills the General Education Writing Skills Requirement. ENG 102 is a condensed, one-semester version of the writing course sequence for students with SAT Verbal scores of 580-720 or ACT scores of 27-31. Reviews essay, paragraph, and sentence development during the first half of the semester. Conceptualizing and conducting original research, culminating in a major research essay using both library and online materials during the second half of the semester. Twenty-five pages of graded, revised writing, excluding first drafts, exercises, and quizzes.

<table>
<thead>
<tr>
<th>201 MX1 - Advanced Writing 1</th>
<th>201 MX2 - Advanced Writing 1</th>
<th>201 MX3 - Advanced Writing 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soma Feldmar</td>
<td>Eon Joo Park</td>
<td>David Hadbawnik</td>
</tr>
<tr>
<td>Arranged - Online section</td>
<td>Arranged - Online section</td>
<td>Arranged - Online section</td>
</tr>
<tr>
<td>Reg. No. 11744</td>
<td>Reg. No. 10075</td>
<td>Reg. No. 12269</td>
</tr>
</tbody>
</table>

Second semester of the General Education Writing Skills Requirement. Fulfills the Humanities requirement of General Education if taken in conjunction with ENG 101. Practice in developing complex interpretations of human experience and values as represented in various media. Conceptualizing and conducting original research, culminating in a major research essay using both library and online materials. Twenty-five pages of graded, revised writing, excluding first drafts, exercises, and quizzes. Students may not receive credit for both ENG 201 and ESL 408.
COURSE REPEAT POLICY

Please be advised that English 101, 102, and 201 have been designated as ‘limited enrollment’ courses. Self-registration in these courses in the Fall and Spring semesters will be limited to those students who are taking the course for the first time; repeat enrollments during Spring and Fall will not be allowed.

Students who plan to repeat one of these courses for any reason should plan to register for the course during one of the summer sessions.

Repeat enrollment refers to registration by a student who was previously enrolled in the course at UB, or who transferred an equivalent course to UB, and who received a letter grade of A, B, C, D or F and qualified values thereof (e.g., A-, D+) or a grade of P, S, U, I, J, N or R.

The only case in which a student may self-register for a repeated course is when the student has taken an Administrative Withdrawal for an entire previous semester, so that all the grades for that semester were registered as W.

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.
202 MX - Advanced Writing: Technical
Christopher Cowley
Arranged - Online section
Reg. No. 11701

Technical writing is an increasingly important field of study as government and corporate industry become more aware of the failings of their employees in the general area of communication and in written communication especially. This course is designed to prepare you for the practical and technical activities you will encounter in the workplace or in other courses. To this end, our course this semester will present students with information about writing and communicating in different kinds of workplace environments and professional/technical discourse communities.

Students will be asked to produce and analyze a number of common technical writing genres, such as memos, business letters, technical instructions, resumes and cover letters, and proposals. Our principal goal this semester will be to work toward understanding how to analyze and react to the rhetorical situations each genre and writing situation demands, including issues such as genre, audience, organization, visual design, style, etc. This is an online course, so learning how to negotiate the rhetorical demands and limitations of different communication technologies will be an important, and indeed vital, component of our class.

207 MX - Intro Writing Poetry/Fiction
Holly Melgard
Arranged - Online section
Reg. No. 12588

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.
354 MX - Life Writing  
Rhonda Reid  
Arranged - Online section  
Reg. No. 11920

Writing is one way in which we have the opportunity to see through the eyes of others and reach beyond the limitations of our situation. How is knowledge made from experience? How can personal accounts of experience give us a different sort of historical perspective? What are the power dynamics involved in whose voices get heard and whose stories enter into the realm of historical record? These are just some of the questions we will explore as we read and write in the genres of life writing. In this course we specifically explore the autobiographical and memoir and personal essay genres. Our readings might include:

*Night* by Elie Wiesel  
*Angela’s Ashes*, by Frank McCourt  
*When I Was Puerto Rican* by Esmeralda Santiago  
Essays by David Sedaris and Annie Dillard  
Excerpt from Thoreau’s *Walden*

Writing will include digital journaling, an interpretive paper, a textual memoir, as well as a multi-media presentation that combines images and text to represent personal perspectives.

357 MX - Contemporary Literature  
Professor Joseph Conte  
Arranged - Online section  
Reg. No. 11703

This installment of Contemporary Literature will examine the revival of the social novel prompted by Jonathan Franzen and exemplified by his recent book, *Freedom* (2010), which depicts a middle-American dysfunctional family. His brand of social realism is characterized by the objective representation of recognizable types (ourselves, only slightly embellished), in a prose style that mimics the contemporary vernacular (our voices, barely, if at all, embellished), and encompassing conflicts (the discontents of family and married life; substance abuse and psychological debilities; loneliness in a time of social media) that are ordinary, if only slightly more desperate than our own.

In point of contrast, we’ll then read Zadie Smith’s prize-winning debut novel, *White Teeth* (2000), which stirs together a postmodern fabulist style with a multinational and multiethnic cast of characters in London, England. More self-conscious in its bearing and more attuned to global culture and its transnational conflicts, Smith’s novel will in both style and content allow us to evaluate two prominent strains in contemporary fiction beyond the often insular American market.

As both of these novels are substantial in length, we’ll spend approximately half of the brief summer session with each, supplementing our reading of the texts with required nonfiction essays on the social novel and multicultural literature. Because this course will be conducted online through UB Learns, students will be required to participate in weekly graded discussion assignments. In addition to these short responses, there will be two 5-7 page essays that will be likewise submitted through UB Learns.
CREATIVE WRITING FOCUS

The Department of English is pleased to announce the launch of a new Creative Writing Focus for undergraduates. The new 6-course curriculum will give young writers the skills they need to significantly develop their practice of poetry and fiction. By taking writing workshops from the introductory to advanced levels, along with courses in contemporary literature, student writers will begin to experience writing as an active way of looking at, and inserting themselves into, the world around them. Our aim is to help our students share their unique imaginative universe.

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 Focus, contact Christina Milletti, at Milletti@buffalo.edu or join the Facebook page at: www.facebook.com/UBCWF

CREATIVE WRITING FOCUS CURRICULUM (6 courses):

*Prerequisite for all creative writing courses: ENG 207: Intro to Poetry and Prose

*3 workshops in poetry or fiction (390, 391, 434, 435). One of the workshops must be at the 400 level. It is recommended, but not required, that students take courses in both genres.

*392: Literature, Writing, Practice, or a similar literature course with a writing or author focus, such as 339: American Poetry or 353: Experimental Fiction (or another course approved by the Creative Writing Advisor).

*Capstone course: 480: Cross Genre Literature and Writing (or equivalent as determined by the Creative Writing Advisor)

PLEASE NOTE:

The Creative Writing Focus will NOT appear on transcripts like a Minor. However, students will receive a Letter from the English Department at the English Department graduation ceremony. Students who graduate with the Creative Writing Focus, moreover, can highlight it in on their resumes, c.v.’s, and graduate school applications.
**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! 😊