



*Department of English Winter Session 2016*

*January 4 - January 22*



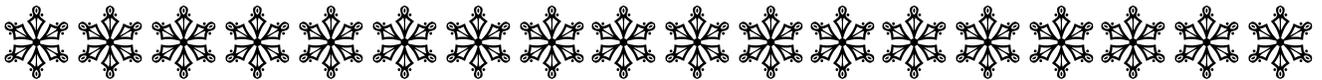
## The English Major Club

Do you want to meet more students in the department? Do you wish you had friends to go to for help on assignments? Do you enjoy just having fun?

The English Club is looking for members. It is a club for majors, minors, and anyone who simply enjoys anything written. If you've been looking for someone to help proof your assignments, talk about books, check out Buffalo's literary scene, and simply relax and have fun with, then the English Club is for you!

E-mail [ub.undergraduateenglishclub@gmail.com](mailto:ub.undergraduateenglishclub@gmail.com) for more information

Look for us on Facebook under [UB English SA](#).



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



## English Department News



- ◆ UB English is on Twitter!! Follow us: @UB\_English
- ◆ Look for us on Facebook at: [University at Buffalo English Department](#)
- ◆ Flip to the back of the catalog to see sections dedicated to the Creative Writing Certificate, as well as the Journalism Certificate Program.
- ◆ Keep an eye out for our Fireside Chats Series. These are talks hosted by our faculty, with free lunch provided.
- ◆ Don't forget about the annual End of the Semester/Holiday Party! This is held during the last week of classes in our main office, Clemens 306.
- ◆ For much more information, please visit our website at: [English.buffalo.edu](http://English.buffalo.edu)



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 Session:

ENG 101 Writing	ONLINE	Schweitzer	3 Credit hours
ENG 101 Writing	ONLINE	Frangipane	3 Credit hours
ENG 101 Writing	ONLINE	Quirici	3 Credit hours
ENG 202 Advanced Writing: Technical	ONLINE	Gold	3 Credit Hours
ENG 202 Advanced Writing: Technical	ONLINE	Braun	3 Credit Hours
ENG 202 Advanced Writing: Technical	ONLINE	Bhattacharya	3 Credit Hours
ENG 207 Intro to Writing Poetry/Fiction	ONLINE	Montei	3 Credit Hours
ENG 258 Mysteries	ONLINE	Miller, T.	3 Credit Hours
ENG 357 Contemporary Literature	ONLINE	Conte	3 Credit Hours

Registration for winter session campus-based and on-line courses begins on **October 1, 2015**.

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





## ENG 101 Writing 1

Daniel Schweitzer  
ONLINE  
Reg. No. 10146

Nicholas Frangipane  
ONLINE  
Reg. No. 10147

Marion Quirici  
ONLINE  
Reg. No. 10148

The winter session ENG 101 sections are reserved for students who need to retake the course, having completed half or more of the major assignments before resigning or failing. Mostly for those who took the course in the fall, to get them on track to take ENG 201 in the spring, but all students having taken ENG 101 in previous semesters will be considered. Enrollment by force-registration only. Please contact [engcomp@buffalo.edu](mailto:engcomp@buffalo.edu), providing your name, your person number, and the semester you took ENG 101.

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## 202 Advanced Writing: Technical, 3 Credit Hours

Eleanor Gold  
ONLINE  
Reg. No. 10149

Jennifer Braun  
ONLINE  
Reg. No. 10150

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.

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## 202 Advanced Writing: Technical

Shayani Bhattacharya  
ONLINE  
Reg. No. 10242

Increasingly, businesses, government agencies, and non-profits have become invested in hiring employees who can produce writing in a variety of technical and professional genres that are both effective in their clarity and efficient in their conciseness. ENG 202 prepares students for the writing demands of today's workforce by teaching the principles of writing for supervisors, colleagues, future employees, clients, and organizations. The course will help students analyze and produce different types of technical writings that are innate in the 21<sup>st</sup> century workplace like: business communication on social media platforms, professional emails, business letters, resume and cover letters, visual proposals and technical instructions.

ENG 202 aims to provide students with vital skills to learn to communicate across print, digital, and visual platforms. Students will learn how to analyze and conceive of professional communication with an increased understanding of genres, audience, organization, design, and style. This course will focus on three specific genres: job application materials, visual and digital proposals, and instructional documents. Since this winter course will take place in an online environment it will enable students to become proficient at professional online communication that is imperative in the current global work place.





## 207 Intro to Poetry/Fiction

**Amanda Montei**

**ONLINE**

**Reg. No. 10151**

*(\*This course counts toward the English major or minor requirements, as well as for the pre-requisite for the Creative Writing Certificate.)*

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.

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.

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## 258 Mysteries

**Todd Miller**

**ONLINE**

**Reg. No. 10243**

In the novel, *Cosmos*, by the Polish writer Witold Gombrowicz, two friends find themselves playing novice detectives after a chance discovery of a hanged bird in the woods. Perplexed by the series of coincidences that bring them to the bird, one asks, “who would bother, who would make up such insignificant signs, almost invisible, who would figure that we’d catch on to the change in the whiffletree’s direction.” They conclude confidently: “no one with all his marbles.” The seeming randomness that pokes through the coherent façade of the world profoundly disturbs the youths. They start seeing patterns and

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potential meaning wherever they look. One laments this trap, explaining that it is “as if the surrounding reality was already contaminated by the possibility of meanings.” For Gombrowicz, like many other writers, the detective story offers a way to interrogate how we construct meaning and, in turn, how it constructs us.

Like rap and blue jeans, the detective story is a modern invention. Borrowing from earlier adventure narratives and fictionalized confessions of criminals who recanted their crimes on their deathbed, the genre developed alongside the institutionalization of the modern police. Accordingly, it explores themes often associated with the police, such as surveillance, justice and injustice, power, fear, the prevalence of violence, and the appeal of the criminal underworld. However, from the simple conceit—who committed the crime?—the literary form of the detective story has been appropriated widely, enabling writers to explore such diverse themes as the perpetuation of race and gender stereotypes, class tensions, xenophobia, and jingoism. Still others have sought to question the potential pitfalls of rational thought and the way technology, city life, or even language itself shape and distort our understanding of the world. Such has been the unexpected life of the genre for readers and writers alike. This course will thus aim to explain why the genre has been so successful a platform for inquiry and to encounter some of the significant questions it raises.

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

Professor Joseph Conte  
ONLINE  
Reg. No. 10155

During the 1980s and into the 1990s an almost imperceptible and underground transformation in our cultural imagination took place, as our dependence on the analogue media of print, broadcast television and celluloid film slowly gave way to a digital information culture that William Gibson termed “cyberspace” in his novel, *Neuromancer* (1984). While the public waited for Tim Berners-Lee to fashion a hypertext transfer protocol (HTTP) and Marc Andreessen to code the first widely used Web browser, enabling a boringly commercial hypermedia known as the World Wide Web, the legacy media of the science fiction novel and cinema took it upon themselves to imagine a dynamic, immersive, resistant and culturally diverse virtual reality. It’s not exactly what we got by the millennium, but that is the world of Cyberpunk, populated by techno-adept hackers and socially marginalized types, combining the grunge aesthetic of Punk music, the gritty realism of Film Noir, and the postmodern theory of a Simulacral society. In this condensed, three-week Winter session, we will read three classics of the cyberpunk genre:



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the aforementioned *Neuromancer*, whose antihero Case “jacks into” the Matrix of cybernetic war and trolls the dystopian Sprawl; Pat Cadigan’s *Synners* (1991), in which the map of the mind becomes the territory of real space; and Neal Stephenson’s *Snow Crash* (1993), featuring Hiro Protagonist, whose digital avatar pursues a virus capable of infecting the cerebral cortex. We will complement these three works of fiction with three popular films in which virtual space overwhelms our Euclidean world: the millennial apocalypse of Kathryn Bigelow’s *Strange Days* (1995); an alternate world in which reality is a deceptive digital representation in the Wachowskis’s *The Matrix* (1999); and David Cronenberg’s *eXistenZ* (1999), in which computer gaming becomes all too real. This course will be conducted online through UB Learns, with digital streaming of the films. Students will be required to participate in weekly graded discussion boards and writing assignments on both novels and films.

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**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.





## The Creative Writing Certificate

Creative Writing Certificate Program for undergraduates.

Creative Writing students have a wealth of writing related opportunities to draw on in the English Department: *NAME*, the recently revived student-run poetry and fiction magazine, as well as the vibrant Poetics Plus reading series and the Exhibit X Fiction Series, which bring nationally regarded poets and fiction writers to Buffalo to meet with students.

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

## Journalism Certificate Program

Today's media recruiters want candidates with more than solid reporting and story-writing skills. They want applicants with specialized knowledge in complicated subject areas – plus the ability to delve into those areas and provide meaningful contexts for news events, for readers and viewers.

The journalism certificate program at UB provides students with an educational foundation in writing and reporting for publication, emphasizing hands-on workshops and internships designed to transition students into the professional world. Classes concentrate on journalistic skills including feature writing, news reporting, and opinion writing.

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

The certificate should be viewed as an accompaniment to a student's major course of studies. Concentrating on subjects such as business, law, history or political science for the core of undergraduate studies will give students a foundation to draw on in pursuing a journalism career.

**The journalism certificate is not a baccalaureate degree program.** It is designed to help students master the tools of journalism while offering the freedom to concentrate on core knowledge areas – putting students on the right track to succeed in the professional media world and must be earned concurrently with their undergraduate degree.

The Journalism Certificate provides students with a formal educational foundation in writing and reporting for publication as well as an understanding of the U.S. and global media. In addition, the program fosters an understanding of journalism ethics and integrity standards associated with the journalism profession. The courses are taught by UB faculty and professional reporters and editors working for local media. Having professional reporters and editors in the classroom provides students with practical educational experiences including writing, editing, research, interviewing skills development, and understanding the expectations of editors.

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



## *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>.



