

English Department

SUMMER

2017



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.



*** Incomplete Grade Policy ***

The grace period for incomplete grades has decreased to 12 months.

Incomplete grades assigned for (semester):

Fall 2016
Spring 2017
Summer 2017

Will default in 12 months on:

December 31, 2017
May 31, 2018
August 31, 2018



First Session: May 30– July 7

Memorial Day observed May 29th, Independence Day observed July 4th

| | | | | | |
|-----|-----|--|----------------|---------------|---------------|
| 101 | JX | Writing 1 | ARR - Online | ARR - Online | Shin |
| 105 | J | Writing and Rhetoric | M-F | 10:50 - 12:30 | Maitra |
| 105 | JX1 | Writing and Rhetoric | ARR - Online | ARR - Online | Eales |
| 105 | JX2 | Writing and Rhetoric | ARR - Online | ARR - Online | Whiting |
| 105 | JX3 | Writing and Rhetoric | ARR - Online | ARR - Online | Mangat |
| 201 | JC | Writing 2 | M-F | 11:20 - 12:35 | Sharp |
| 201 | JX1 | Writing 2 | ARR - Online | ARR - Online | Lakoff |
| 201 | JX2 | Writing 2 | ARR - Online | ARR - Online | Dickson |
| 201 | JX3 | Writing 2 | ARR - Online | ARR - Online | Seo |
| 207 | JX | Intro Writ Poetry/Fiction | ARR - Online | ARR - Online | Montei |
| 221 | JX | World Literature | ARR - Online | ARR - Online | Park |
| 256 | JT | Film: <i>The World of the Horror Film</i> | T Th (evening) | 6:30 - 9:40 | Schmid |
| 301 | JX | Criticism | ARR - Online | ARR - Online | Miller, S. |
| 374 | JX | The Bible as Literature (E) | ARR - Online | ARR - Online | Feero |
| 379 | JX | Film Genres | ARR - Online | ARR - Online | Shilina-Conte |
| 380 | JX | New Media | ARR - Online | ARR - Online | Reid, A. |

Third Session: July 10 - August 18

| | | | | | |
|----------------|---------------|---|-------------------------|-------------------------|---------------------|
| 101 | MX | Writing 1 | ARR - Online | ARR - Online | Hall |
| 105 | M | Writing and Rhetoric | M-F | 10:50 - 12:30 | Drury |
| 105 | MX1 | Writing and Rhetoric | ARR - Online | ARR - Online | Nashar |
| 105 | MX2 | Writing and Rhetoric | ARR - Online | ARR - Online | Pamula |
| 105 | MX3 | Writing and Rhetoric | ARR - Online | ARR - Online | Tatar |
| 199 | MT | Freshman Seminar: <i>Watching Television</i> | T/Th (evening) | 6:30 - 9:40 | Schmid |
| 201 | MX1 | Writing 2 | ARR - Online | ARR - Online | Cosimini |
| 201 | MX2 | Writing 2 | ARR - Online | ARR - Online | Brown |
| 201 | MX3 | Writing 2 | ARR - Online | ARR - Online | Gomes |
| 201 | MX4 | Writing 2 | ARR - Online | ARR - Online | Miller |
| 209 | MX | Writing About Science | ARR - Online | ARR - Online | Goffeney |
| 241 | MB | American Writers 1 | M-F | 10:00 - 11:15 | Fraser |
| 281 | MD | Special Topics: <i>Arts One</i> | T Th | 12:30 - 3:40 | Coulter |
| 253 | MX | Novel | ARR - Online | ARR - Online | Kim |
| 354 | MX | Life Writing | ARR - Online | ARR - Online | Reid, R. |
| 357 | MX | Contemporary Literature | ARR - Online | ARR - Online | Conte |





First Session: May 30 - July 7

Memorial Day Observed May 29th
Independence Day Observed July 4th

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. Placement scores for ENG 101 for the SAT are up to 570, and on the ACT are up to 26.

101 JX - Writing 1
Yoon Ha Shin
Arranged - Online section
Reg. No. 12278

*ENG 105 - An introduction to research, writing, and rhetorical practices employed in academic and professional contexts. The course examines the operation of genres, the audiences they address, and the purposes they serve. The course focuses on the analysis and development of student writing and rhetorical practice. Assignments include research essays, digital compositions, and oral presentations. **CL-1 course.***

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|---|--|--|--|
| 105 J - Writing & Rhetoric Dipanjn Maitra M-F 10:50 - 12:30 Reg. No. 12476 | 105 JX1 - Writing & Rhetoric Simon Eales Arranged - Online section Reg. No. 12414 | 105 JX2 - Writing & Rhetoric Kezia Whiting Arranged - Online section Reg. No. 12471 | 105 JX3 - Writing & Rhetoric Ajitpaul Mangat Arranged - Online section Reg. No. 12472 |
|---|--|--|--|

Students placed directly into ENG 201 by SAT or SAT score (SAT 580-720, ACT 27-31, 4 or 5 on ENG C AP Exam) will complete the writing requirement, and take an additional course for the Humanities requirement. Students who have ENG 101 credits—whether from the course at UB or an equivalent transfer course or from a score of 4 or 5 on the AP Language and Composition exam— will, upon completing ENG 201, finish both Humanities and Writing Requirements.

| | | | |
|---|---|--|--|
| 201 JC - Writing 2 Kellie Sharp M-F 11:20 - 12:35 Reg. No. 12361 | 201 JX1 - Writing 2 Jeremy Lakoff Arranged - Online section Reg. No. 12360 | 201 JX2 - Writing 2 Jennifer Dickson Arranged - Online section Reg. No. 12364 | 201 JX2 - Writing 2 Jung Eun Seo Arranged - Online section Reg. No. 12363 |
|---|---|--|--|

COURSE REPEAT POLICY

Please be advised that English 101, 102, 105, 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.



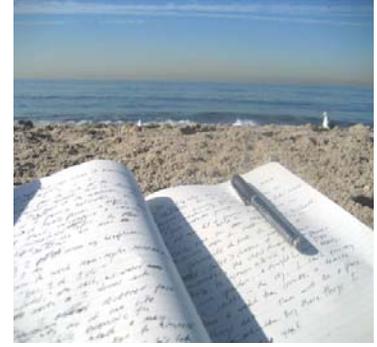


207 JX - Intro Writ Poetry/Fiction (CL-2)

Amanda Montei

Arranged - Online section

Reg. No. 12171



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.

221 JX - World Literature: *Negative Emotions in World Literature*

Eon Joo Park

Arranged - Online section

Reg. No. 12464

This survey course is designed to explore what have been termed negative emotions such as anger, sadness, guilt, jealousy and shame in literature, cinema and digital media from around the world. The primary aim of this course is to examine whether these emotions traverse national, cultural, and historical borders or if they were bound within them. To facilitate our readings and discussions, the course will also cover debates in emotion theory on the universality or relativity of emotions. Class materials will range from Ancient Rome, to early modern Britain, as well as 20th and 21st century Latin American, Middle Eastern and Southeast Asian regions.





256 JT - Film: *The World of the Horror Film*

Professor David Schmid

Tuesdays/Thursdays 6:30 - 9:40

Reg. No. 12164



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

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)
- 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)
- Daniel Myrick and Eduardo Sanchez, *The Blair Witch Project* (1999)
- Jennifer Kent, *The Babadook* (2014)

301 JX - Criticism

Professor Steven Miller

Arranged - Online section

Reg. No. 12470

This course, designed for English majors, is an introduction to the theory and practice of literary criticism. The readings will provide students with the terms and tools to think more clearly about what they are doing when they write about literature. It is important, however, to stress that the course is about the theory and practice of criticism, because literary criticism goes beyond the evaluation or interpretation of literary works.

Before it does anything else, criticism seeks language adequate to the task of grasping the nature of a linguistic artifact. It is language about language. Before one can say anything about literature, it is necessary to ask what literature is and then, depending on the answer to that question, to decide how the critic should engage with any given literary text.

Throughout the semester, therefore, we will examine the way in which major works of literary criticism has defined the relationship between its activity and its object, *Continued...*





raising questions (among others) of literature and language, criticism and aesthetics, form and intent, knowledge and tradition, pleasure and textuality, reading and justice.

Readings may include texts by Plato, Aristotle, Schiller, Baudelaire, Nietzsche, Wilde, Freud, Dubois, Lacan, Bloom, Gilbert and Gubar, Haraway, and Cixous.

374 JX - The Bible as Literature * (E)
Rick Feero (feero@buffalo.edu)
Arranged - Online section
Reg. No. 10664

** This course will satisfy an Early Literature requirement*

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, Samuel, Amos, Mark and the gospels, I Thessalonians, and Revelations. As the course title implies, we will focus on the literary aspects of the Bible—problems of genre, structure, literary devices – with some considerations of composition and authorship, historical background and setting as it bears on our reading. In short, we will explore the world of the text, beginning 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 literary meaning. In short, we will be primarily engaged in a poetics rather than a hermeneutics.



Required Texts:

- Tod Linafelt, *The Hebrew Bible as Literature: A Very Short Introduction* (Oxford University Press, 1st ed. 2016)
 - Kyle Keefer, *The New Testament as Literature: A Very Short Introduction* (Oxford University Press, 1st ed. 2008)
- King James Bible*

Requirements and Grading:

- Class participation, discussion board, assigned blog entries, informal in-class writing, and class annotated bibliography [30%]
- Four weekly journal (approximately 2 pages each – due Thursdays/Fridays) [30%]
- One 5 – 6 page paper (using some secondary sources) [30%]
- Reflective end of term journal entry (3 pages) [10%]



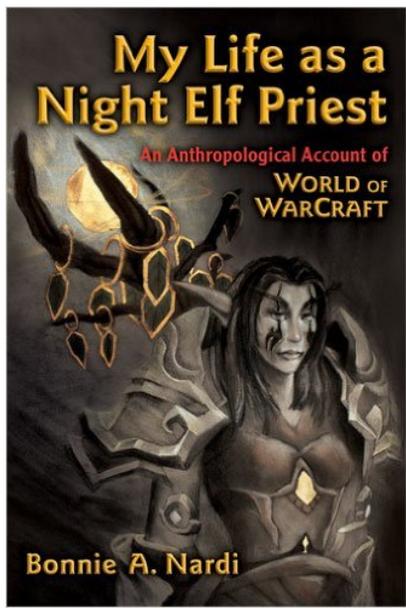


379 JX - Film Genres
Tanya Shilina-Conte
Arranged - Online section
Reg. No. 12459

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 summer session.

380 JX - New Media
Professor Alex Reid
Arranged - Online section
Reg. No. 12011

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*, Bonnie Nardi's *My Life as a Night Elf Priest*, and other essays. Course work will include online discussions, reading responses, and a final research project.





Third Session: July 10 - August 18

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101 MX - Writing 1
Joseph Hall
Arranged - Online section
Reg. No. 12280

An introduction to research, writing, and rhetorical practices employed in academic and professional contexts. The course examines the operation of genres, the audiences they address, and the purposes they serve. The course focuses on the analysis and development of student writing and rhetorical practice. Assignments include research essays, digital compositions, and oral presentations.

105 M - Writing & Rhetoric
Adam Drury
M-F 10:50 - 12:30
Reg. No. 12477

105 MX1 - Writing & Rhetoric
Claire Nashar
Arranged - Online section
Reg. No. 12473

105 MX2 - Writing & Rhetoric
Natalia Pamula
Arranged - Online section
Reg. No. 12474

105 MX3 - Writing & Rhetoric
Doruk Tatar
Arranged - Online section
Reg. No. 12475

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201 MX1 - Writing 2
Seth Cosimini
Arranged - Online section
Reg. No. 12362

201 MX2 - Writing 2
Claire Brown
Arranged - Online section
Reg. No. 12365

201 MX3 - Writing 2
Daniel Gomes
Arranged - Online section
Reg. No. 12366

201 MX4 - Writing 2
Jesse Miller
Arranged - Online section
Reg. No. 12368

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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.





199 MT– UB Seminar: *Watching Television*
Professor David Schmid
Tuesdays/Thursdays 6:30 - 9:40
Reg. No. 12640



“Watching Television” explores the history and aesthetics of television genres from the beginning of commercial television broadcasting in the post-World War II United States to the present day. The class will focus on genres such as drama, soap opera, situation comedies, the western, science fiction, and reality television, focusing on the beginnings of these genres, their maturation and development, and the reasons for their eventual decline or remarkable persistence. Along the way, we will discuss who watches television and why, how television shapes our view of the world and of each other, how television provides a window on a society’s values, and how and why those values change over time. Through watching and discussing examples of television genres, as well as through reading both popular and academic discourses about television, students in this class will become more sensitive to the formal and historical nuances of a medium it is easy to take for granted. Students will also develop both strategies for analyzing what they hear and read and ways of understanding how popular culture both reflects and influences our opinions about a wide range of subjects, including race, gender, class, disability, social mobility, and Americanness.

209 MX - Writing About Science (CL2)
Martin Goffeney
Arranged - Online section
Reg. No. 12478

Reading and analysis of essays on scientific topics written for a general audience, and practice writing such as essays. Writing for non-scientists about specialized scientific work.

241 MB– American Writers 1
Alison Fraser
Monday-Friday 10:00 - 11:15
Reg. No. 12641

“Lidia Wardell was ordered to be severely whipped and to pay costs to the marshal of Hampton upon her presentment for going naked into the Newbury meeting house”—so reads the Essex County Court Record for 1663, proving that early Americans were not all stuffy Pilgrims in black top hats. In this course, we will examine the circumstances that led to Lidia Wardell’s streaking (and punishment)—as well as the broader social and cultural milieu—through literature (including novels, poems, sermons, and witchcraft narratives) of the early American period. By focusing specially on the archive, students have the opportunity to conduct original research and engage with emerging technologies as well as become familiar with traditional means of literary research and analysis.

253 MX– Novel
Min Young Kim
Arranged - Online section
Reg. No. 12460

The rise of the novel in Western Europe in the 18th century coincides with not only the dominance of the moral values of the European middle class, but also the dawn of the British Empire. What this means is that early novels especially are encoded with highly problematic political implications—this is why postcolonial authors after World War II “write back” to these novels of the colonial period, exploring, inheriting, and reinventing their own marginality.

What does it mean to “write back”? What can we make of the complicated relationship between the parasitical post-colonial novels and the ones of the institutionally established

Continued...





canonical novels? Is this rise of the margins in literature and theory merely a symptom of the margin market, hence still reinforcing the asymmetrical power relations in politics and economics? Or rather, does it succeed in exposing such problems, in order to go beyond its limitations? The discussions will allow us to unpack the double implication of the course title, “The Empire’s New Clothes”—is postcolonial literature helping the Empire to masquerade as something different? Or are they exposing the Empire’s vulnerability, something that no one has dared to shout out before?

281 MD– Special Topics: *Arts One*

Andi Coulter

Tuesday/Thursday 12:30 - 3:40

Reg. No. 12664

ARTS ONE is an experimental course designed to introduce students to performers and artists in the wider Buffalo community. Instead of being bound to the classroom, for the most part students will attend an exciting array of events utilizing different artistic mediums such as dance, theater, music and visual art. In this way, the class hopes to expose students to Buffalo’s vibrant artistic and performance scene, teaching them not only about the history of institutions such as the Buffalo Philharmonic or UJIMA Theater Company, the longest established acting company in Buffalo but also how to become better audiences. In other words, by attending events students will learn how vital the arts are to the creation and continuation of community structures, as well as refine their own participation as audience/ listener/ viewer in ways that are generative and challenging.

PLEASE NOTE: the class will meet at different times depending on the performances and transportation will be provided to various events.

357 MX - Contemporary Literature

Professor Joseph Conte

Arranged - Online section

Reg. No. 11147

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.





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:

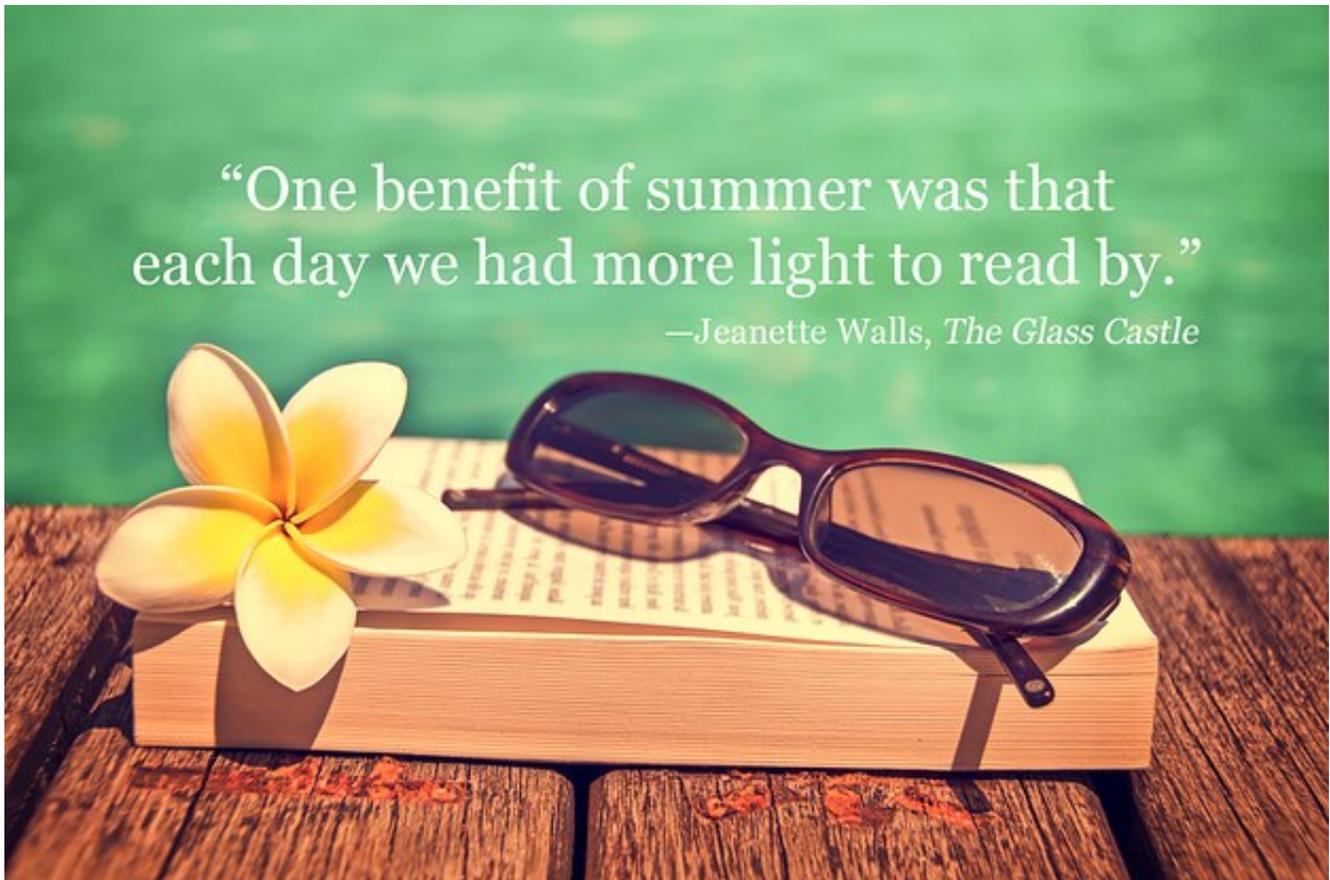
- ability to read and write effectively and articulately
- excellent verbal communication and listening skills
- capacity to think critically and creatively
- comprehensive knowledge of grammar and vocabulary
- ability to weigh values and present persuasive arguments

PLUS, knowledge about literature allows for intelligent conversation at work dinner meetings and functions.

Go English Majors!



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Center for Excellence in Writing



With the emergence of UB's new *Center for Excellence in Writing*, a cohesive vision for writing development at UB is becoming a reality. Our three branches cooperate to invigorate and strengthen writing practices at UB, a growing, global research university.

First Year Writing: With the English 101 and 201 sequence, we give UB undergraduates a foundation in research, academic literacy, and flexible writing practices that will help them throughout their academic career and beyond.

The Writing Center: Located in 209 Baldy, the Writing Center provides services to writers across the campus. We provide individual consultations to writers at all levels, supporting their research and writing activities. The Center also hosts workshops and programs to encourage the pursuit of excellence in writing at UB.

Writing in the Disciplines (WID): Recognizing that learning to write is a life-long activity and that each discipline has its own research and writing conventions, we encourage writing instruction across the university, supporting faculty and departments to develop curriculum, syllabi and assignments. In addition, we may provide support to individual, writing-intensive classrooms.

Center for Excellence
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