Department of English Summer 2016

First Session: May 31– July 8

Memorial Day observed May 30th, Independence Day observed July 4th

101	JC	Writing 1	M-F	11:20 - 12:35	Brown
101	JX1	Writing 1	ARR - Online	ARR - Online	Gomes
101	JX2	Writing 1	ARR - Online	ARR - Online	Schindler
101	JX3	Writing 1	ARR - Online	ARR - Online	Maitra
201	JC	Writing 2	M-F	11:20 - 12:35	Dawson
201	JX1	Writing 2	ARR - Online	ARR - Online	Park
201	JX2	Writing 2	ARR - Online	ARR - Online	Bragadottir
201	JX3	Writing 2	ARR - Online	ARR - Online	Shin
201	JX4	Writing 2	ARR - Online	ARR - Online	Tatar
202	JX	Advanced Writing: *Technical*	ARR - Online	ARR - Online	Kim
207	JX	Intro Writ Poetry/Fiction	ARR - Online	ARR - Online	Gould
253	JX	Novel	ARR - Online	ARR - Online	Nickerson
301	JX	Criticism: *Textual Secrets*	ARR - Online	ARR - Online	Hubbard
374	JX	The Bible as Literature (E)	ARR - Online	ARR - Online	Feero
380	JX	New Media	ARR - Online	ARR - Online	Reid, A.

Third Session: July 11 - August 19

101	MX1	Writing 1	ARR - Online	ARR - Online	Mangat
101	MX2	Writing 1	ARR - Online	ARR - Online	Lakoff
101	MX3	Writing 1	ARR - Online	ARR - Online	Seo
101	MX4	Writing 1	ARR - Online	ARR - Online	Ogata
201	MC	Writing 2	M-F	11:20 - 12:35	Parrott
201	MD	Writing 2	M-F	12:40 - 1:55	Duncan
201	MX1	Writing 2	ARR - Online	ARR - Online	Bhattacharya
201	MX2	Writing 2	ARR - Online	ARR - Online	Nashar
201	MX3	Writing 2	ARR - Online	ARR - Online	Grujic
201	MX4	Writing 2	ARR - Online	ARR - Online	Whiting
202	MX	Advanced Writing: *Technical*	ARR - Online	ARR - Online	Coulter
207	MX	Intro Writ Poetry/Fiction	ARR - Online	ARR - Online	Wong
256	MT	Film: *The World of the Horror Film*	T Th	6:30 - 9:40	Schmid
264	MX	Children's Literature	ARR - Online	ARR - Online	Anderson
354	MX	Life Writing	ARR - Online	ARR - Online	Reid, R.
357	MX	Contemporary Literature	ARR - Online	ARR - Online	Conte

First Session: May 31 - July 8

Memorial Day Observed May 30th
Independence Day Observed July 4th

101 JC - Writing 1 Claire Brown M-F 11:20 - 12:35 Reg. No. 12519	101 JX1 - Writing 1 Daniel Gomes Arranged - Online section Reg. No. 12520	101 JX2 - Writing 1 Melissa Schindler Arranged - Online section Reg. No. 12521	101 JX3- Writing 1 Dipanjan Maitra Arranged - Online section Reg. No. 12522

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.

201 JC - Writing 2 Joshua Dawson M-F 11:20 - 12:35 Reg. No. 12172	201 JX1 - Writing 2 Eon Joo Park Arranged - Online section Reg. No. 10539	201 JX2 - Writing 2 Gudrun Bragadottir Arranged - Online section Reg. No. 10475

201 JX3 - Writing 2 Yoon Ha Shin Arranged - Online section Reg. No. 11514	201 JX4 - Writing 2 Doruk Tatar Arranged - Online section Reg. No. 11919

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COURSE REPEAT POLICY

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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.

202 JX - Advanced Writing: Technical
Min Young Kim
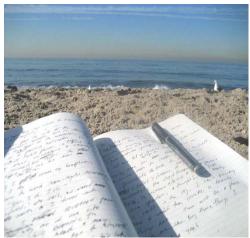## Arranged - Online section
Reg. No. 10326

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.

207 JX - Intro Writ Poetry/Fiction
Declan Gould
Arranged - Online section
Reg. No. 11849

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.

253 JX - Novel
Leslie Nickerson
Arranged - Online section
Reg. No. 12420

What is a novel? Most of us would probably agree that novels are longer works of fiction, that they are written in prose, and that they tell a story. This latter criterion will be our primary focus in this course as we examine representative samples of the genre. What kinds of stories do novels tell? More importantly, who is telling these stories, how do they go about telling them, and why? How does narrative structure impact both the reader's experience and the communication of meaning? How do these narratives illustrate and comment on significant social issues? Throughout the semester, we will spend at least as much time asking questions such as "What does this do?" and "How does this work?" as we will on the usual interpretive question of "What does this mean?"

This course will introduce students to the history of the novel, tracing its progress from its origins among various forms of prose narrative in the early eighteenth century, through its development as a genre and its association with realism over the course of the nineteenth century. From there, we will examine a few of its many permutations in the twentieth century and beyond. Our approach to narrative will focus on both formal characteristics (such as character, narrative voice, point of view, and temporal structure) and on how the stories novels tell relate to cultural and political concerns such as race, class, gender, and morality.

301 JX - Criticism: *Textual Secrets*
Professor Stacy Hubbard
Arranged - Online section
Reg. No. 12386

Do literary texts keep secrets? If so, what kinds of secrets are these? Is it our job as readers and critics to uncover these secrets? Or should we approach a text with some other purpose besides solving or revealing what lies "beneath" or "within" its words?

In this course, we'll investigate these questions and many more. We will discuss a number of key theoretical concepts and approaches to the analysis of literature (New Critical, post-structuralist, historicist, reader-response, feminist, psychoanalytic, race theory, etc.) and will read some classic and recent works of criticism and theory that have helped to shape the field. We will also consider the specific strategies of analysis appropriate to different genres as well as practicing methods of rhetorical and historical reading and textual analysis.

The goal of this course is to make you a more informed and perceptive reader of both literature and literary criticism, and to help you develop as a writer of your own critical texts. Our literary readings will include one short novel (Joseph Conrad's *The Secret Sharer*), several short stories, and a selection of poems by various poets from John Keats and Emily Dickinson to Langston Hughes and Wallace Stevens. We will spend some time learning to analyze the rhetoric and structure of critical essays and to locate and make use of

historical and critical sources for research papers. Writing requirements consist of frequent informal assignments and exercises, participation in a discussion board, one 3-page analytical essay, and one 10-12 page research essay completed in stages.

A serious interest in college level study of literature will be assumed, as well as some literary background, either independent reading or 200-level literature courses. Students should have completed the ENG 101-201 requirement before taking this course and must have a reliable internet connection (on-line participation will be required during each session in order to get credit for attendance).

374 JX - The Bible as Literature * (E)
Rick Feero (feero@buffalo.edu)
Arranged - Online section
Reg. No. 10695

* 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, Esther, Amos, Mark and the gospels, Romans, 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 a wider literary meaning. In short, we will be primarily engaged in a poetics rather than a hermeneutics.

Required Texts:
Robert Alter and Frank Kermode, *The literary Guide to the Bible*
King James Bible (see External Links for downloading selections. You may consult other translations, but our reading, writing and class activities will be based on the KJV because of its own importance as a literary text and source)
Additional material via Blackboard, Library Course Reserve, and the internet

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%]

<u>380 JX - New Media</u>
<u>Professor Alex Reid</u>
<u>Arranged - Online section</u>
<u>Reg. No. 12173</u>

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.

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A reader lives a thousand lives before he dies.
The man who never reads lives only one.

Third Session: July 11 - August 19

101 MX1 - Writing 1 Ajitpaul Mangat Arranged - Online Reg. No. 12524	101 MX2 - Writing 1 Jeremy Lakoff Arranged - Online Reg. No. 12525	101 MX3 - Writing 1 Jung Eun Seo Arranged - Online Reg. No. 12526	101 MX4- Writing 1 Keiko Ogata Arranged - Online Reg. No. 12527

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201 MC - Writing 2 W. Dustin Parrott M-F 11:20 - 12:35 Reg. No. 11827	201 MD - Writing 2 Heather Duncan M-F 12:40 - 1:55 Reg. No. 12434	201 MX1 - Writing 2 Shayani Bhattacharya Arranged - Online Reg. No. 11223
201 MX2 - Writing 2 Claire Nashar Arranged - Online Reg. No. 10063	201 MX3 - Writing 2 Ana Grujic Arranged - Online Reg. No. 11463	201 MX4 - Writing 2 Kezia Whiting Arranged - Online Reg. No. 12435

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202 MX - Advanced Writing: Technical
Andi Coulter
Arranged - Online section
Reg. No. 11201

An introduction to the basic forms of technical writing, including resumes, business letters, proposals, and reports, as well as job-related writing, such as correspondence, brochures, and newsletters. The course centers on the practice of real-world documents with an emphasis on defining audience and constructing documents to meet their needs. You learn the mechanics of good technical writing, clarity and brevity along with techniques for document design and page layout.

207 MX- Intro Writ Poetry/Fiction
Angela Wong
Arranged - Online section
Reg. No. 12399

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256 MT - Film: The World of the Horror Film
Professor David Schmid
Tuesdays/Thursdays 6:30 - 9:40
Reg. No. 12385

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.
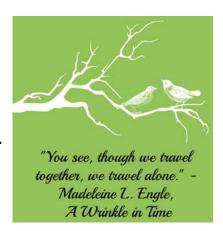
Robert Wiene, The Cabinet of Dr. Caligari (1920)
James Whale, Frankenstein (1931)/Bride of Frankenstein (1935)
Don Siegel, Invasion of the Body Snatchers (1956)
Alfred Hitchcock, Psycho (1960)
George Romero, Night of the Living Dead (1968)
William Friedkin, The Exorcist (1973)
Tobe Hooper, The Texas 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)

264 MX - Children's Literature
Emily Anderson
Arranged - Online section
Reg. No. 12421

Children Are the Future: Reading History in Children's Literature

In September 2014, hundreds of Colorado students walked out of school to protest district plans to revise their history curriculum to eliminate discussion of civil disobedience. What should (or shouldn't) children learn about the past? And what do adult responses to this question tell us about adult attitudes toward children, contemporary political debates, the past, the future, and cultural memory?

In this course, we will use children's literature to respond to these questions. Focusing on historical fiction and novels that present children's engagement with time in unconventional ways, we will consider children's novels not only as literary works but as cultural *Continued...*

"You see, though we travel together, we travel alone." - Madeleine L. Engle, A Wrinkle in Time

artifacts that can teach us about the values and assumptions of adult writers, publishers, teachers, and parents. Reading texts ranging from Louise Erdrich's *The Birchbark House* to Madeleine L'Engle's *A Wrinkle in Time,* we will consider what it means to represent the past to people who imagine to be "our future."

354 MX - Life Writing
Rhonda Reid
Arranged - Online section
Reg. No. 11844

This course focuses upon the memoir. Students will read memoirs and essays focused upon the issues related to their construction. For the final project each student will have the opportunity to write their own memoir.

Either WRITE SOMETHING worth reading or DO SOMETHING worth writing.

BENJAMIN FRANKLIN

357 MX - Contemporary Literature
Professor Joseph Conte
Arranged - Online section
Reg. No. 11202

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.

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 special-ized 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):	Will default in 12 months on:
Fall 2015	December 31, 2016
Spring 2016	May 31, 2017
Summer 2016	August 31, 2017

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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"One benefit of summer was that each day we had more light to read by."

—Jeanette Walls, *The Glass Castle*