

THE ENDLESS SUMMER



*Department  
of English  
Summer 2018*





## **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 2017  
Spring 2018  
Summer 2018

**Will default in 12 months on:**

December 31, 2018  
May 31, 2019  
August 31, 2019



## First Session: May 29– July 6

*Memorial Day observed May 28th, Independence Day observed July 4th*

207	JX	Intro Writ Poetry/Fiction	ARR - Online	Reber
232	JX	British Writers 2	ARR - Online	McLaughlin
285	JX	Wrt. in the Health Sciences	ARR - Online	Heister
301	JX	Criticism	ARR - Online	Miller, S.
337	JX	20th C. Lit in the U.S.	ARR - Online	Solomon
350	JX	Literature of Migration	ARR - Online	Conte, J.
356	JT	Popular Culture	TTh ( <i>evening</i> ) 6:30 - 9:40	Schmid
374	JX	The Bible as Literature (E)	ARR - Online	Feero

## Third Session: July 9 - August 17

209	MX	Writing About Science	ARR - Online	Flaccavento
254	MB	Science Fiction	ARR - Online	Miller, S.
256	MX	Film	ARR - Online	Shilina-Conte





# First Session: May 29 - July 6

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

**Jake Reber**

**Arranged - Online section**

**Reg. No. 11934**

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.

## **232 JX - British Writers 2: Form and Feeling**

**Amanda McLaughlin**

**Arranged - Online section**

**Reg. No. 12649**

How does literature make us feel things? How should it? These questions became particularly urgent in the late eighteenth and early nineteenth centuries, as writers launched impassioned attempts to redefine the nature of literary value. Romantic poets such as William Wordsworth and Samuel Taylor Coleridge, for example, emphasized the importance of feeling and individual passion in literature, arguing that a poem’s value was determined by how effective it was in communicating that passion to its readership, and emphasizing that new literary forms were necessary to effect this communication: new ways of thinking meter, of thinking imagery, of thinking sound. And while the Romantic’s poetic project is highly historically particular, their move to link literary form to the production of feeling is one with far-reaching effects.

This course, then, is in many way a study of those effects; throughout the semester, we will read from the late 1700s through the present day, charting the ways in which the history of British literature can be thought in terms of a series formal progressions that investigate the relationship between

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literary form and the production of feeling. In doing so, we will read from a variety of genres: Romanticism, the gothic novel, the historical novel, the Victorian lyric, the sensation novel, the detective novel, the Pre-Raphaelites, modernism, and postmodernism. We will turn to novels, poems, short stories, and criticism to investigate the intersection of literary form and history, and consider the relationship between various literary forms as they are advanced through the period; we will ask questions about the various ways these literary forms respond to each other, and think through how that response is implicated in larger social and historical currents. Why is Jane Austen considered the founder of the realist novel? What is poetry according to Wordsworth, Tennyson, Swinburne, or T.S. Eliot? What makes a modern novel modern? And how might you, as reader and critic, feel your way through these questions?

### **285 JX - Writing in the Health Sciences (CL2)**

**Luke Heister**

**Arranged - Online section**

**Reg. No. 12510**

This course introduces students to the rhetorical practices of technical and professional communication in the sciences, including technical reporting, communicating with the public, and visual and oral presentations.

Writing in the Health Sciences provides students in health-related disciplines a course that addresses the writing and communication needs of their professions. Doctors, nurses, pharmacists, physical therapists, and other health-related professionals routinely produce documents and communications for their colleagues, clients, and the public at large. Together, we will examine and identify discourse practices common to these professions, and utilize these practices while producing documents that address relevant community health issues.

### **301 JX - Criticism - Literature and Theories of Play**

**Professor Steven Miller**

**Arranged - Online section**

**Reg. No. 12155**

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 course, therefore, we will examine the way in which works of literary criticism define the literary object. This summer, in particular, we will focus on criticism that defines literature as a *game* or a form of *play*. We will read literary texts that revolve around game playing and consider various theories of play—from Plato to contemporary writings on video game theory and practice.





### **337 JX - 20th Century Literature in the U.S.**

**Professor William Solomon**

**Arranged - Online section**

**Reg. No. 12507**

The 1960s remains one of the most socially and politically volatile decades in US history. American literature changed dramatically in this era as well. For example, conventional realistic prose gave way to the controversial phenomenon known as “black humor,” a provocative blend of comic exuberance and apocalyptic anxiety. At the same time, generic distinctions collapsed, “serious” writers now finding in popular or pulp materials (such as crime writing and science fiction) formal templates for their own narrative undertakings. Elsewhere the thematic boundaries of the novel were stretched to encompass previously ignored areas of everyday life, from the subterranean realm of drug addiction to the insides of mental institutions. In this course, we will use the following works to address these issues: Kurt Vonnegut’s *Mother Night*; Joan Didion’s *Play it as it Lays*; Philip K. Dick’s *Do Androids Dream of Electric Sheep?*; Chester Himes’ *A Rage in Harlem*; and Hunter S. Thompson’s *Fear and Loathing in Las Vegas*. We will begin our inquiry however with artifacts associated with the Beat movement: portions of Jack Kerouac’s *On the Road* and William Burroughs’ *Junky* as well as some of Allen Ginsberg’s lyric poetry. We will also take into consideration events in adjacent media, tracing the social impact of Hollywood film (*Easy Rider*, for instance) and rock music.

### **350 JX - Literature of Migration**

**Professor Joseph Conte**

**Arranged - Online section**

**Reg. No. 12487**

The path of immigration into the United States extends from the halls of Ellis Island to the globalized migration of the twenty-first century. First-generation immigrants are often driven to these shores by the blight of poverty or the sting of religious or political persecution; hope to make for themselves a fabled but often factitious “better life”; and are riven between the desire to retain old-world customs and language and the appeal of new-world comforts and technological advances. Second-generation immigrants face the duality of a national identity—striving to become recognized as “real Americans”—and an ethnic heritage that they wish to honor and sustain but which marks them as always an “other.” Here we encounter the hyphenated status of the preponderance of “natural born” American citizens. The third-generation descendent will have only indirect or acquired familiarity with his or her ethnic heritage; the loss of bilingualism or at best a second language acquired in school; and frequently a multiethnic identity resulting from the complex scrabble of American life in a mobile, suburban, and professionalized surrounding.

In our somewhat compressed summer session, we will view films and read a selection of fiction and memoir that reflect the immigrant experience in this country. Jacob Riis documents the penury and hardship of tenement life among the newly arrived underclass in *How the Other Half Lives* (1890). Anzia Yezierska’s novel *Bread Givers* (1925) treats the conflict between a devout, old-world Jewish father and a daughter who wishes to be a modern independent woman. The film *Big Night* (1996), directed by Campbell Scott and Stanley Tucci, serves up Italian food with *abbondanza*, “rich abundance,” but not a single Mafioso. *Mount Allegro* (1989), Jerre Mangione’s memoir of growing up in the Sicilian enclave of Rochester, NY, portrays ethnicity that is insular, protective of its “imported from Italy”



insular, protective of its “imported from Italy”

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values, and yet desperate to find recognition as an authentic version of “Americanness.” Colm Tóibín’s novel *Brooklyn* (2009) introduces us to the postwar generation of Irish immigrants in the borough of Brooklyn in the 1950s. Although it may not strike us as radical now, her interethnic marriage to an Italian immigrant, and the conflicting draws of remigration and family ties bring Eilis Lacey to crisis. Finally, we’ll view the documentary film *Fire at Sea* (*Fuocoammare*, 2016), directed by Gianfranco Rosi, which was nominated for an Academy Award for Best Documentary Feature. The film is set on the tiny island of Lampedusa, off the coast of Sicily, during the European migrant crisis, and contrasts the migrants’ dire and often deadly Mediterranean crossings from north Africa to the ordinary life of the islanders.

As this is an online course, our weekly blogs and discussions of ethnicity, identity, and migration will be shared and critiqued among class members in UB Learns throughout the semester.

***\*ENG 447 Literature of Migration may fulfill the General Education Designations for Diversity Learning, Global Pathway, or Thematic Pathway.***

### **356 JT - Popular Culture**

**Professor David Schmid**

**T Th 6:30 - 9:40**

**Reg. No. 12667**

“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.

#### **COURSE REQUIREMENTS**

Attend class and participate in class discussion.

Brief informal written assignments of around 300 words reflecting on some aspect of what we’ve watched and discussed in class.

A 4-page midsession paper related to some aspect of the course materials during the first half of the semester.

7-page research essay **on a subject chosen by you** on some aspect of course reading and discussion.



### **374 JX - The Bible as Literature \* (E)**

**Rick Feero (feero@buffalo.edu)**

**Arranged - Online section**

**Reg. No. 10604**

\* 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.”

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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%]





## Third Session: July 9 - August 17

### 209 MX - Writing About Science (CL2)

Josh Flaccavento

Arranged - Online section

Reg. No. 12159

This course focuses on writing about science for general audiences. With the aims of learning how to communicate science with diverse types of audiences and of understanding the ways in which science writing addresses current social, political, and economic issues, students will read, analyze, discuss, research, draft, and revise essays on various scientific topics.

### 254 MX - Science Fiction

Professor Steven Miller

Arranged - Online section

Reg. No. 12485

This course will introduce students to the art of reading and writing on science fiction as a prose genre. We will focus on novels and stories that speculate upon scientific, artistic, and historical transformations of the human body, gender, and sexuality. Likely readings include Mary Shelley, H. G. Wells, Paul Scheerbart, Robert James Tiptree, Jr. (Alice Sheldon), Octavia Butler, Kazuo Ishiguro, J.G. Ballard, Ursula K. LeGuin, Samuel Delany, Margaret Atwood, Mark von Schlegell, and Ted Chiang.



### 256 MX - Film

Professor Tanya Shilina-Conte

Arranged - Online section

Reg. No. 12486

This intensive online 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. For our purposes we will adopt an interactive and engaging visual textbook. This course will offer students a rare opportunity to be introduced to film history and cinematic analysis in a compressed time format.





# Global Film Minor



The Global Film Minor in the **Department of English** offers UB undergraduates the opportunity to discover **vibrant cinematic traditions and innovations from around the globe**. There is no requirement that Global Film minors be English majors; **our minors come from all departments** across UB.

**Courses** in this minor will introduce students to **audiovisual analysis**, artistic forms, and cultural practices in a **range of countries**, and **novel forms of cinematic storytelling**. Students will gauge the impact of **new and emerging technologies on contemporary cinema** and explore developments in **international film production**, reception, exhibition, and distribution.

**The Minor** will also provide students with a **unique perspective on contemporary social and political issues**, such as immigration, gender and sexuality, disability, human rights, and climate change. An understanding of global issues and exposure to different cultures through the medium of film will strengthen students' **intercultural communication competence** and enhance their ability to participate in our increasingly **networked world**, thus facilitating the development of their careers in the **international marketplace**.

**The minor consists** of two required courses at the 200 level (6 credits) and four courses (12 credits) at the 300-400 level. Students may also take one course in film production to fulfill the upper division credits for the minor (see the list below).

**ENG:** 256 Film; 378 National Cinemas; 379 Film Genres; 381 Film Directors (Buffalo Film Seminar); 382 & 384 Shakespeare in Film 1 and 2; 440 Film Theory; 441 Contemporary Cinema; 442 Modernism and Film

**DMS:** 213 Immigration and Film; 305/306 Film Analysis; 333 World Cinema; 341 Intermediate Video; 388 Screenwriting; 403/404 Advanced Documentary Production; 405/406 Ethnographic Film and Media; 409 & 410 Non Fiction Film; 441/442 Advanced Video Production

**RLL:** FR 341 Topics in French Film; ITA 429 Italian Cinema; SPA 408 History of Spanish Cinema; SPA 435 Mexican Cinema; ITA 430 Italian Directors; SPA 221 Spanish Conversation through Film

**TNS:** AAS 253 Blacks in Film 1; AAS 254 Blacks in Film 2; AAS 417 Black Aesthetics

**For more information, please contact the Global Film Minor Coordinator, Assistant Professor Tanya Shilina-Conte at [tshilina@buffalo.edu](mailto:tshilina@buffalo.edu) or the English Undergraduate Secretary, Nicole Lazaro at [nmlazaro@buffalo.edu](mailto:nmlazaro@buffalo.edu)**





## 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! 😊



