



*Department of  
English*

*Summer 2020*

*Chris Allen*



## **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 2019  
Spring 2020  
Summer 2020

**Will default in 12 months on:**

December 31, 2020  
May 31, 2021  
August 31, 2021







*\*Memorial Day observed May 25th, Independence Day observed July 4th*

**First Session: May 26– July 3**

202	JX	Technical Writing (CL-2)	Online	Maitra
<del>204</del>	<del>JX</del>	<del>Writing About the Environment (CL-2)</del>	<del>Online</del>	<del>Eales</del>
<del>205</del>	<del>JX</del>	<del>Writing for Change (CL-2)</del>	<del>Online</del>	<del>Capps</del>
207	JX	Intro Writ Poetry/Fiction (CL-2)	Online	McLaughlin
256	JT	Film: <i>The World of the Horror Film</i>	Online	Schmid
285	JX	Writing in the Health Sciences (CL-2)	Online	Sanders
301	JX	Criticism	Online	Miller, S.
350	JX	Literature of Migration	Online	Conte
374	JX	The Bible as Literature (E)	Online	Feero



**Third Session: July 6 - August 14**

205	MX	Writing for Change (CL-2)	Online	Dickson
<del>207</del>	<del>MX</del>	<del>Intro Writ Poetry/Fiction (CL-2)</del>	<del>Online</del>	<del>Cardon</del>
<del>209</del>	<del>MX</del>	<del>Writing About Science (CL-2)</del>	<del>Online</del>	<del>Sheldon</del>
210	MX	Professional Writing (CL-2)	Online	Goldbort
367	MX	Psychoanalysis and Culture	Online	Miller, S.





# First Session: May 26 - July 3

## **202 JX - Technical Communication (CL-2 Course)**

**Dipanjan Maitra**

**Online section**

**Reg. No. 12805**

This course introduces students to the rhetorical practices of technical communication as they are employed generally across a range of scientific and technical fields and professions including technical reporting, online documentation, and visual and oral presentations. Course Prerequisites: ENG 101: Writing 1, ENG 105: Writing and Rhetoric, or credit for the Communication Literary 1 requirement.

## **204 JX - Writing about the Environment (CL-2 Course)**

**Simon Eales**

**Online section**

**Reg. No. 12806**

**CANCELLED**

This course will explore kinds of writing related to environmentalist expression and action, both activist and professional. Students will develop a rhetorical understanding of what makes various forms of communication effective, to be able to produce their own environmentalist communication and respond to that of others. We will consider film representations of responses to climate change, and analyze visual culture's capacity to induce social change. Finally, students will produce a paper in a genre and on a topic of their own choosing, and write a reflective essay about what they hope to accomplish with their paper, who it is for, how it is related to their professional or activist plans, and how it addresses concerns raised throughout the semester related to writing about the environment. Engaging, informative and relevant writing is possible for anyone willing and able to devote work and attention to it; it is collaborative; and it is the result of multiple drafts. Good writing about the environment is the result of curiosity, research, passion, and logical, critical thinking based on trustworthy evidence and expertise. These are the principles on which the class is based.

## **205 JX - Writing for Change (CL-2 Course)**

**Hunter Capps**

**Online section**

**Reg. No. 12919**

**CANCELLED**

This course introduces students to the written genres and rhetorical practices utilized by change agents and advocates who champion social causes. Change writing can take a wide variety of forms, such as letters, essays, poster art, blog posts, proposals, and speeches, to name just a few. In the process of composing in different genres to address timely local issues, students study the psychology of change, research local communities, and meet with the stakeholders they hope to learn from and influence. Major assignments include letters, reports, grant proposals, and speeches.





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

**Amanda McLaughlin**

**Online section**

**Reg. No. 12233**

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.

## **256 JT - Film - Monsters, Slashers, and Demons: The World of the Horror Film**

**Professor David Schmid**

**Online section**

**Reg. No. 11899**

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

~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)  
~John Carpenter, *Halloween* (1978)  
~Stanley Kubrick, *The Shining* (1980)  
~Daniel Myrick and Eduardo Sanchez, *The Blair Witch Project* (1999)  
~Jennifer Kent, *The Babadook* (2014)  
~Jordan Peele, *Get Out* (2017)







designed to appeal to anyone who loves film in general as well as horror film in particular.

**285 JX - Writing in the Health Sciences (CL-2 Course)**

**Jake Sanders**

**Online section**

**Reg. No. 12236**

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

**301 JX - Criticism: Literature, Film, and Everyday Life**

**Professor Steven Miller**

**Online section**

**Reg. No. 11717**

We often expect upon literature to show us people and things that we have never seen before or to take us places that we have never been before. Such expectations, however, often blind us to the *magnificent power of literature to show us, as if for the first time, people and things that are always there right in front of our eyes*, every day of our lives. Literature is a type of language that does not just give us new things to see but also equips us with new *ways of seeing*. In this course, then, we will consider a range of texts (short story, poetry, memoir, and philosophy) that seek to transform the way in which we see, understand, and valorize aspects of ordinary, everyday life—including the everyday forms of violence that we don’t always notice. Further, we will compare the everyday life in these texts to that found in a range of movies. Tiny, fleeting, nondescript, and improvised occurrences can surprise us by opening up big questions of selfhood, shared experience, political agency, racism, sexual violence, and ethical responsibility. Readings might include texts by Claudia Rankine, Teju Cole, Jane Jacobs, Julianna Spahr, Sophie Calle, Joe Brainard, Frank O’Hara, William Carlos Williams, Sigmund Freud, Guy Debord, John Berger, and Michel de Certeau. Films might include works by Chantal Ackerman, Jean-Luc Godard, and Abbas Kiarostami, and Brett Story.



**350 JX - Literature of Migration**

**Professor Joseph Conte**

**Online section**

**Reg. No. 12211**

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

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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 Yeziarska'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" 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.

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

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

**Online section**

**Reg. No. 10511**

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*

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**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 6 - August 14**

*\*This course satisfies an Early Literature Requirement*

**205 MX - Writing for Change (CL-2 Course)**

**Nathaniel Dickson**

**Online section**

**Reg. No. 12807**

This course introduces students to the written genres and rhetorical practices utilized by change agents and advocates who champion social causes. Change writing can take a wide variety of forms, such as letters, essays, poster art, blog posts, proposals, and speeches, to name just a few. In the process of composing in different genres to address timely local issues, students study the psychology of change, research local communities, and meet with the stakeholders they hope to learn from and influence. Major assignments include letters, reports, grant proposals, and speeches.

**207 MX - Intro Writ Poetry/Fiction (CL-2 Course)**

**Allison Cardon**

**Online section**

**Reg. No. 12234**

**CANCELLED**

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.

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Plus and Exhibit X readings on campus and in downtown Buffalo.

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**209 MX - Writing About Science (CL-2 Course)**

**Ryan Sheldon**

**Online section**

**Reg. No. 12235**

**CANCELLED**

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.

**210 MX - Professional Writing (CL-2 Course)**

**Sarah Goldbort**

**Online section**

**Reg. No. 12696**

An investigation of genres of professional and workplace communication that are common across the business world including memos, progress reports, and presentations. Contemporary professional communication occurs across media platforms and through a variety of devices, as such this course addresses a range of digital and visual communication strategies.

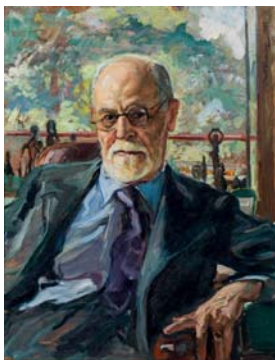
**367 MX - Psychoanalysis and Culture: Freud, Sexuality, and Gender Politics**

**Professor Steven Miller**

**Online section**

**Reg. No. 12779**

This course will provide students with a brief introduction to Sigmund Freud’s theory of sexuality in relation to contemporary issues in gender politics. During the first several weeks, students will have to opportunity to acquaint themselves with and discuss Freud’s primary texts on sexuality such as *Studies in Hysteria* and *Three Essays on the Theory of Sexuality*, in addition to a range of shorter studies on sexual difference and the development of gender identity. In order to clarify how relevant—if at all—Freud’s theories remain in the 21<sup>st</sup> century, we will spend the final weeks of the class reading more recent texts that build on Freud’s work and that dismantle some of his central ideas in order to do justice to the full range of sexualities and gender or transgender experience.



Readings in this section of the course might include texts by Judith Butler, Judith Herman, Shulamith Firestone, Leonard Shengold, Patricia Gherovici, Paul B. Preciado, and Makenzie Wark.





## Did you know...

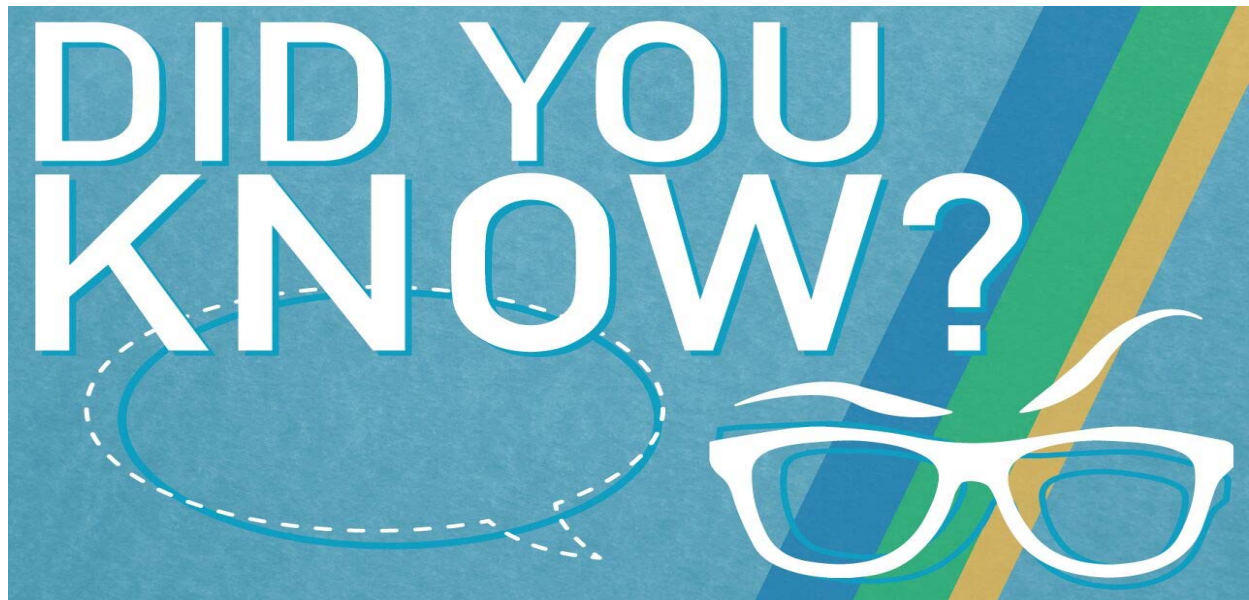
Employers in many diverse fields - including business, law, government, research, education, publishing, human services, public relations, culture/entertainment, and journalism - LOVE to hire English majors because of their:

- 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! 😊







In addition to an *English BA*, *English minor*, *Global Film minor*, the *Journalism Certificate*, and the *Creative Writing Certificate*, The English Department is excited to share that we now also offer the following additional programs:

- ▶ **English BA/MA** - The BA/MA program allows qualified UB undergraduates to begin work on their MA during their senior year, earning both degrees in just 5 years. Undergraduates must have a minimum GPA of 3.0 to be considered for the MA.

More information:

<http://www.buffalo.edu/cas/english/graduate/master-program.html>

- ▶ **UB Teach** - The UB Teach English Education Program is an accelerated, combined degree program that allows you to earn an English BA and an English Education EdM in five years. The program focuses on providing you with content expertise in English while preparing you to teach English at the adolescence level (grades 5 to 12).

More information: <http://ed.buffalo.edu/teaching/academics/ub-teach/english.html>

- ▶ **3+3 Accelerated BA-J.D (English/Law program)**  
The School of Law recognizes that qualified undergraduate students have the capacity and readiness to complete their undergraduate education and their law degree in less time than the seven years of study typically required.

We encourage undergraduate students to accelerate their course of study by completing their Bachelor of Arts and Juris Doctor in just six years of full-time study, saving students one year's worth of time and tuition.

Eligible students must take the LSAT no later than January of their junior year and must apply to UB School of Law (via the Law School Admission Council) no later than February 1 of their junior year of undergraduate studies. Following the receipt of all required admission materials, the School of Law will review and arrive at an admission decision. The School of Law's Admissions Committee reserves the right to request and conduct an in-person admissions interview prior to arriving at a final admission decision.

More information: <http://www.law.buffalo.edu/admissions/3-plus-3.html>



